Dear 4-H Teen Ambassador:

As a 4-H member, you have experienced many opportunities. Perhaps some of these have been membership in a 4-H club, learning new skills, exploring possible careers, and serving the community.

As a 4-H teen ambassador, you will be sharing your 4-H experiences with non-4-H audiences in an effort to promote 4-H involvement. Being an ambassador entails sharing what you have learned and describing the opportunities that have opened up for you as a 4-H member.

This notebook will serve as a supplement to the statewide 4-H ambassador training and will aid you in preparing for your ambassador assignments. It can be an invaluable tool if you refer to it faithfully.

Best wishes for a positive experience in the New York State 4-H Teen Ambassador Program.
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The 4-H Teen Ambassador Program

New York State 4-H Teen Ambassador Program

The 4-H Teen Ambassador Program began in 1974 as part of a public information program organized by the New York State 4-H Agents Association. Agents felt that 4-H needed to enhance its public image. The 4-H story needed to be told. Who better to tell the story than 4-H’ers themselves. Since that time, the program has expanded and evolved from essentially a public-speaking program to a multimedia communications program.

The 4-H Teen Ambassador Program provides each county with the opportunity to develop a small-scale public information program using 4-H’ers. It does this by offering statewide training sessions each year for ambassadors and advisers, providing teaching and resource materials, and allowing enough flexibility so that the program can be tailored to the needs of each county.

How the Program Works

Four partners work together to make the 4-H Teen Ambassador Program a reality in your county: you the ambassador, the local ambassador adviser(s), the county 4-H staff, and the statewide ambassador adviser. Each partner plays several important roles in the program. An overview of the responsibilities and activities of each partner follows.

You the Ambassador

You represent 4-H. Your experiences in 4-H offer credibility to the claims 4-H makes about itself. As an ambassador, you have opportunities to represent your county 4-H program. Your opinions and actions are viewed as representative of all teens. Through community service and involvement, you provide visibility for 4-H and youth. You may be asked to provide leadership within 4-H and within your community. As a leader you become a role model to other 4-H members.

You also are a communicator. As an ambassador you are a spokesperson and a salesperson for 4-H. By telling about 4-H and your experiences, you may be recruiting others to join 4-H as members or leaders.
The Local Ambassador Adviser

Your adviser is there to help you organize and set goals for the local program. He or she acts as a teacher, helping you learn and develop new skills. Advisers are also facilitators and provide opportunities for you to expand your knowledge and experiences.

Your adviser is a sounding board for all your ideas. He or she can help you determine what you can realistically do as an ambassador. He or she will also get you started and help build your confidence.

The County 4-H Staff

The role of the county 4-H staff varies with each county. Primarily, they act as the local support for the program. The 4-H staff are often involved in the selection of ambassadors and advisers. They help determine what activities will work in your county. In some counties, a 4-H staff member is the ambassador adviser, so this person plays dual roles. The 4-H staff can relay information and opportunities to you and your adviser. The county staff person is the formal link with the statewide program.

The Statewide Ambassador Adviser

The statewide ambassador adviser coordinates communications for all the county ambassador programs, keeping you informed about opportunities and training, sharing what others are doing, and pointing out information of interest. The statewide adviser also coordinates the statewide training sessions.

The statewide adviser helps establish county programs, makes suggestions, troubleshoots, and shares ideas from other counties and states. Quarterly newsletters, which serve as a communication vehicle between the four partners, are the responsibility of the statewide adviser.

Ambassador Notebook

This notebook contains how-to information about various communication methods. You can use this notebook as a reference and as an educational tool. The notebook is divided into sections to help you stay organized. There is additional space in the notebook, in the section “Resources and Reports,” to add reference materials, reports, newsletters, correspondence, and other papers. If you keep all your paperwork together in this notebook, it will be a record of your experiences as an ambassador. It is up to you to make this notebook a versatile tool.

You Determine the Image of 4-H

Concerned about the image of 4-H in your community? Going to do something about it? What? How? Maybe you could start by defining image. Let's say it's what the public—your neighbors and friends—think 4-H is, based on things they see and hear. It's not what we who work closely with 4-H every day feel or think it is!

Unfortunately, image-changing campaigns often fail because of three things:

1. People trying to change the image of 4-H don’t take time to find out what the image of 4-H really is in their communities.
2. People trying to change the image bombarded the media with news releases telling the “real truth.”
3. People trying to change the image don’t recognize that people base their ideas about 4-H on what they see 4-H’ers do than on what 4-H’ers say they do.

There is no substitute for facts when planning any campaign, particularly an image-changing campaign. Too often we take someone’s findings and try to apply them to our situations. But that can’t work. The image of 4-H is different in each state, in each county within a state, and even in different communities. So before you try changing the image of 4-H in your county, find out what it is.

It’s not difficult to make up a survey that yields this information. It doesn’t have to be statistically valid to give you a planning base that’s better than a mere guess or another county’s survey results.

For instance, let’s say a survey in your community (maybe just a simple poll asking people what they think of when they hear the term 4-H) shows that most people think 4-H is what you want them to think it is. Then obviously you don’t need to change the image of 4-H in your community. But suppose you had assumed without a survey that the image was not what you desired and that you had embarked on a campaign to change it. Your efforts may only have marred an already desirable image.

Let’s say your survey shows the image of 4-H is not what you want. What are you going to do? First, try to determine how the existing image evolved. Remembering that people’s ideas of 4-H are based more on what they see than on what they hear, look at your public 4-H events. What parts of your program are most visible? Which 4-H’ers get the most attention on radio and television programs? Do media stories represent what happens in 4-H, or do they present a stereotyped, perhaps distorted picture? Is there any correlation between what people see and hear and what their notions of 4-H are as revealed by your survey?

Chances are there is. Maybe your events and recognition programs present an undesirable image. Or maybe publicity about those activities places too much emphasis on certain activities because media representatives don’t really understand 4-H beyond its surface characteristics—recognition, awards, projects. They may not be aware that, together, those things are tools that help develop youth mentally, physically, and emotionally.

If that is the case, check your news releases. Make sure they reflect the balance and harmony that actually exist in your 4-H programs. Then educate the media representatives who handle 4-H news. Don’t just tell them. Show them 4-H is just as attractive to boys and girls living in a city as it is to boys and girls living on farms. Consider setting up a press conference, or invite writers, photographers, and commentators to visit urban clubs and see what youngsters do. Or invite them to a city-farm exchange. Or arrange for your 4-H’ers—rural or urban—to tell them personally what 4-H is to them, what they get out of it, why they’re in it. Show them 4-H is designed to help all children develop their potential as citizens and humans rather than just their ability to grow a bigger calf or a more productive corn crop. Such education of media representatives—showing them instead of telling them—is the only way to get lasting understanding.

So if you’re concerned about the image of 4-H in your community, get the facts before you launch an image-changing campaign. Evaluate those facts to find out how the prevailing image was established. Determine what changes are needed in events and activities to project the image you want. Then educate your media representatives.

Remember, you determine the image of 4-H in your community!

“You Determine the Image of 4-H” was adapted from materials prepared by National 4-H News.
Image Change—Your Responsibility!

Who's going to change the current "farm" image of 4-H? Not really change, maybe, but expand it, so the general public thinks of 4-H as the dynamic, today-type, fun-type educational organization for youth that it is, instead of the club "established to instruct young people of rural communities in modern farming methods," as one dictionary now defines it. (How does your dictionary define 4-H?)

Who has to change this image? You! And other 4-H'ers. No matter how much organizations such as the National 4-H Service Committee, the U.S.D.A., and the National 4-H Foundation as well as business friends of 4-H try to update the image of 4-H with news releases, television spots, and publications, the general public—your friends and neighbors—will continue to think of 4-H as a farm organization. Until you tell them differently.

Before you attempt this, though, you might want to strike up a lively, candid discussion at one of your meetings. For starters, toss out some questions: What is the image of 4-H here right now? Is it a true reflection of who we are and what we do? Do we want to change it? How can we? What would be some effective ways?

Such a rap session can do two things. It helps crystallize your thoughts and ideas about the subject, and it generates enthusiasm among your 4-H'ers.

Before you can sell an updated image, you first have to believe that 4-H is for all youth, that it is modern, and that it has a future. Combined with these beliefs must be enthusiasm—enthusiasm so great it's contagious. With commitment and enthusiasm, you can't help but succeed in selling 4-H as a today-type youth organization! Why not give it a try?

"Image Change—Your Responsibility" was adapted from materials prepared by National 4-H News.

Encourage each member to "sell" 4-H in their community. Here's what 4-H junior leader Dennis Barron of Charles Town, West Virginia, says to stimulate action when he visits 4-H clubs in his community:

"What is the 4-H image here? Do people think 4-H is just for farm kids who milk cows, raise pigs, or sew dresses? If so, it's the job of every 4-H'er to help change that image.

"Tell people 4-H is present in big cities—Los Angeles, Chicago, Newark—and that it teaches children in low-income areas skills that'll help them later in life and instills in them a feeling of accomplishment and worth, so important to personality development right now. Tell them, too, that 4-H is present in more than eighty foreign countries and that, as in this country, it teaches kids in a fun way things they usually don't get from formal classroom education.

"Tell them 4-H is helping correct some of our country's major problems, such as pollution, poor nutrition of low-income families, and segregation.

"Tell them 4-H is changing to meet the needs of more youth, and that, as their needs change, the flexibility built into the 4-H program keeps it relevant to them."

The following ten statements were developed in 1973 by state 4-H leaders. The National 4-H Objectives Development Committee feels these statements express the central philosophical concepts that guide the 4-H program.

4-H is...  
> A voluntary, informal educational program in human resource development.  
> An educational experience for youth without regard to race, creed, sex, ethnic and occupational background, and geographic place of residence.  
> A vehicle for youth and adults, based on their interests and needs, to help them identify and achieve personal goals and cope with, contribute toward, and assume leadership in their society and environment.  
> A socialization process involving family, peer groups, and community, each living and working cooperatively.

A program directed toward the development of life skills (thinking, feeling, and doing) in areas such as initiating inquiry, relating to others, adapting to change, using science and technology, enhancing mental and physical health, developing communication abilities, making vocational choices, and using time, talents, and money.

A fun, action-oriented, practical program providing real-life experiences for youth.  
A family-community effort supplementing and complementing the mission of the home, church, and school for the development of youth.  
A cooperative effort of national, state, and local interests and public and private institutions working with people.  
An integral part of the U.S. Department of Agriculture and the Land-Grant University System's off-campus educational program, which is administered through the Cooperative Extension Service and provides a locally based, trained staff of professionals, paraprofessionals, and adult and teen volunteers.

The 4-H Message

The 4-H Philosophy and Basic 4-H Concepts
An effective, innovative educational program with broad-based curricula supported by the nationwide Land-Grant University System and other resources.

Facts about the 4-H Program

Name: 4-H

Purpose: To help young people become creative and productive citizens. 4-H lays a foundation for continuing education and helps youth acquire a zest for lifelong learning.

Membership: Membership is open to all youth ages 5 to 19 years, regardless of race, creed, national origin, or disability.

Adult and teen volunteers serve on boards of directors, program committees, and development committees and as special interest group instructors. 4-H club leaders, and teachers who conduct 4-H programs in the classroom.

More than four million youth participate in 4-H, and there are more than 96,000 4-H clubs with adult volunteer leaders. Many thousands of older youth serve as junior and teen leaders.

Origin: Congress passed the Smith-Lever Act in 1914. This act led to the development of the national Cooperative Extension System. Under it, various clubs for boys and girls became known collectively as 4-H.

World Scope: 4-H is international. Eighty-two countries have similar 4-H organizations. The 4-H international program has provided to more than 4,200 people the opportunity to live and learn in another country.

How 4-H Reaches Youth: Most of today’s four million 4-H’ers belong to 4-H clubs. Many youth, however, participate in other ways. For example, youth and volunteers participate through special interest groups, school enrichment programs, camping, and television programs in cooperation with other youth agencies and organizations.

Members of clubs elect officers and plan programs aided by adult volunteer leaders and parents. They choose from more than a hundred projects that fit their interests. County, state, and national trios, camps, and conferences offer 4-H participants other learning opportunities. Older 4-H’ers serving as junior or teen leaders aid younger members and gain valuable experience for themselves.

Nearly half a million men and women serve as volunteer leaders of local 4-H clubs. They counsel and encourage members, observe the progress of projects, and make suggestions when needed. Salaried county Cooperative Extension staff members select, train, advise, and assist these adults.

4-H Helps Young People

• Acquire knowledge of science and scientific methods.
• Explore careers and improve their employability.
• Learn agricultural production and management principles.
• Improve home and family living.
• Create desirable relationships with others.

• Promote safety, health, and fitness.
• Engage in community development.
• Value and conserve natural resources.
• Appreciate cultural arts and use leisure constructively.
• Increase leadership competence.
• Become productive and responsible citizens.
• Share in international progress and understanding.

4-H Emblem: The 4-H emblem is a four-leaf clover. The four Hs stand for head, heart, hands, and health. The colors are green and white.

The 4-H emblem is protected by federal law. As Teen Ambassadors, you should be familiar with the rules and regulations that exist for displaying the 4-H clover. For details on how to display the 4-H emblem properly, visit the National 4-H Headquarters web site at www.4h.org/4h/4h_name.htm.

Information on this site is updated periodically. It is important to visit it regularly for any changes to the protection of the 4-H clover.

History of Cooperative Extension and 4-H

The 4-H Name

During the early years of this century, what is now known as 4-H was known by various names, such as boys’ and girls’ clubs, agricultural clubs, home economics clubs, corn clubs, cotton clubs, and canning clubs, to name a few.

Adopting a distinctive name to be used nationally was discussed in the early 1900s. The first use of the term 4-H club appeared in 1918 in a federal document written by Gertrude L. Warren. Miss Warren and several others favored the name 4-H club work, and gradually the term 4-H club came into wider usage. By 1924, club work had acquired the name of 4-H, by which it would thereafter be known throughout the world.

The 4-H Emblem

The first emblem design was a three-leaf clover, introduced by O. H. Benson sometime between 1907 and 1908. It was used on placards, posters, badges, and labels. In 1909, the first pins with this emblem came into use. The three Hs signified head, heart, and hands.

A four-leaf clover design with Hs appeared around 1908 and was used by Benson and others on posters and labels. In 1911 Benson referred in a talk to the need for a head, heart, hands, and hustle—a head trained to think, plan and reason; a heart trained to be true, kind, and sympathetic; hands trained to be useful, helpful, and skillful; and the hustle to render ready service to develop health and vitality.

In 1911 at a meeting of club leaders in Washington, a committee recommendation was adopted approving the present 4-H design. O. B. Martin, who was directing club work in the South, is credited with suggesting that the four Hs stand for head, heart, hands, and health. This meaning has been used universally ever since.

The 4-H emblem was patented in 1924. When the patent expired at the end of the usual fourteen-year term, Congress was asked to pass a law protecting the use of the 4-H name and emblem. This was done in 1939 and slightly revised in 1948.
4-H Takes You Places

The “4-H Takes You Places” slogan and design are unique to the New York State 4-H Youth Development program. Teens in the Youth Building at the 1999 New York State Fair came up with the slogan when prompted to pick a phrase that captures what 4-H is to them. During fall of 1999 a design contest was held requesting designs from 4-Hers across the state that reflected the slogan “4-H Takes You Places” and that would be easily reproducible. The design entries were brought to former Design of Auburn, for professional review and modification. A design by Kristen Lindstrom, a Rockland County teen, was selected. “4-H Takes You Places” will be used as a state logo until 2005... or after.

The 4-H Pledge

Otis Hall, state leader in Kansas, was responsible for the original 4-H pledge. When the executive committee of the Land-Grant College Association asked Dr. R.A. Pearson, president of Iowa State College, and Dr. A.C. True of the federal Cooperative Extension Service to write a pledge for 4-H, they submitted a pledge similar to the one written by Hall. The 4-H pledge was officially adopted by state 4-H leaders at the first National 4-H Club Camp in 1927. The pledge remained unchanged until 1973, when in response to requests from a number of states, including a recommendation from forty members attending the National 4-H Conference, the pledge was changed to include “my world.” This change was officially approved in 1973 by the extension committee on organization and policy, and the pledge now reads:

I pledge my HEAD to clearer thinking,
my HEART to greater loyalty,
my HANDS to larger service, and
my HEALTH to better living,
for my club, my community, my country, and my world.

The 4-H Motto

The 4-H motto was originally proposed by Miss Carrie Harrison, a botanist in the Bureau of Plant Industry. It was officially adopted by leaders who attended the first National 4-H Club Camp in 1927. It has remained the same through the years: “To make the best better.”

Early Development of 4-H

What is now known as 4-H work had its roots in the last decade of the nineteenth century. For the first time, educators began to stress the needs of young people. Progressive educators in town and city schools introduced nature study into the curriculum. Cornell University encouraged nature study as the basis of a better agricultural education. School gardens attracted attention in many places throughout the country. Rural educators, in response to a demand from farm people, introduced subjects that taught boys and girls to appreciate rural life and emphasized rural opportunities, thus encouraging an understanding of life in the country. During this period, boys’ and girls’ clubs and leagues were also organized in schools and churches to meet various other needs.

The Morrill Land-Grant College Act, introduced by Justin S. Morrill in 1862, granted each state land to develop a college where practical education in agriculture and engineering would be emphasized. The agricultural colleges at state land-grant universities and the U.S. Department of Agriculture supported efforts to educate citizens in the science of agriculture. The land-grant institutions recommended the organization of a distinct administrative division in each land-grant college to direct...
the many agricultural extension activities that were developing. By 1912, virtually all the land-grant institutions in the southern states had signed cooperative agreements with the U.S. Department of Agriculture and had organized extension departments.

### Early Organization

Introducing a new type of education was not easy. Many people had the idea that information developed in a college or experiment station was not applicable to local situations. They thought that agricultural skills and techniques could only be acquired by practicing farmers.

One major difficulty in the early organization of boys' and girls' clubs was the lack of trained leaders to handle local club organization and programs. Overcrowded school curricula made it difficult to inject another program. Thus, most states organized clubs outside the schools, and farm men and women acted as volunteer leaders. The leaders were given materials and training by county extension agents. A system of demonstration work was established in almost all states. Once extension work was established, farm people saw the practical benefits, and public support and enthusiasm grew throughout the nation.

### Formal Establishment of 4-H

Congressional funding for the state land-grant institutions began in 1912 and was used to develop early extension work. The Smith-Lever Act of 1914 established the Cooperative Extension Service to work jointly with the U.S. Department of Agriculture, the state land-grant universities, and the counties. This was further supplemented in 1928 by the Capper-Ketcham Act, in 1935 by the Bankhead-Jones Act, and in 1945 by the Bankhead-Flannagan Act. All these acts concern Cooperative Extension work, of which 4-H is an integral part.

### How Cooperative Extension Is Funded

Funds for extension work are administered by both the U.S. Department of Agriculture and the state land-grant universities. State and county appropriating bodies provide additional funds.

Since the early congressional acts, Congress has continued to support 4-H, such as in 1970 with the funding of the 4-H Expanded Food and Nutrition Education Program for low-income city youth and in 1973 with appropriations for 4-H urban and community development programs.

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### How 4-H Is Organized

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4-H Today

Today's 4-H program is for urban, suburban, and rural youth of all racial, cultural, economic, and social backgrounds. 4-H uses a variety of methods to reach youth: membership in traditional clubs, special interest or short-term groups, school enrichment programs, instructional television, camping, and individual membership. Through the years, the overall objective of 4-H has remained the same: the development of youth as individuals and as responsible and productive citizens.

"History of Cooperative Extension and 4-H" was adapted from materials originally prepared by Charles E. Potter, Cooperative Extension Service, U. S. D. A. For additional information about 4-H history, read The 4-H Story, the official history of 4-H by Franklin M. Reck, available in libraries.

**How 4-H Is Organized**

The national headquarters for 4-H is in the U. S. Department of Agriculture. State headquarters are located at each state land-grant university. Each state has a state 4-H leader and a youth development staff. The 4-H youth development staff is under the direction of the state director of extension. Work in the counties is directed and supervised by county extension agents. Volunteer local leaders, the backbone of 4-H, assist agents by providing leadership and educational support directly to youth in the local neighborhoods and communities.

**National 4-H Council**

National 4-H Council is a not-for-profit educational organization that uses private resources to help the Cooperative Extension Service advance the membership, leadership, and influence of the 4-H program. Organized in 1976 and fully operative on February 1, 1977, National 4-H Council merged two longtime national 4-H service organizations—the National 4-H Service Committee in Chicago, founded in 1921, and the National 4-H Foundation in Washington, D.C., organized in 1948.

**The 4-H Mission: National, State, and Local**

**Statement of National 4-H Goals**

The 4-H Youth Development Education Program creates supportive environments for culturally diverse youth and adults to reach their fullest potential. In support of this mission we will:

- provide formal and nonformal community-focused experiential learning.
- develop skills that benefit youth throughout life.
- foster leadership and volunteerism in youth and adults.
- build internal and external partnerships for programming and funding.
- strengthen families and communities.
- use research-based knowledge and the land-grant university system.

Achievement of this mission will result in capable, competent, and caring citizens.

This mission is carried out through the involvement of parents, volunteers, and other 4-H youth development agents who organize and conduct educational subject and project experiences in community and family settings. These learn-by-doing experiences are supported by the research and extension functions of the land-grant universities and colleges, the U. S. D. A., and cooperating counties, with support from the National 4-H Council and other private sources.

**Vision, Mission, Values for New York State 4-H Youth Development**

**Vision**

4-H Youth Development in New York State is a leader in enabling youth to develop the knowledge, skills, attitudes, and abilities to become productive citizens and is a catalyst for positive change to meet the needs of a diverse and changing society.

**Through 4-H Youth Development, youth will**

- practice effective problem-solving and decision-making skills.
- possess positive work attitudes and skills.
- value diversity.
- accept community and social responsibility.
- contribute to positive relationships with families, peers, and community members.
- demonstrate communication and leadership skills.
- value lifelong learning.

**Mission**

The mission of Cornell Cooperative Extension (CCE) 4-H Youth Development is to create supportive learning environments in which diverse youth and adults reach their fullest potential as capable, competent, and caring citizens.

**Values**

Cornell Cooperative Extension values

- 4-H Youth Development as the focus of all youth development program activities.
- partnerships for supporting, conducting, and extending the program.
- volunteerism as a cornerstone of the program.
- diversity and the strengths it brings to CCE programs.
You have been selected as a teen ambassador because you have strong communication and organizational skills. Your 4-H leader and county agent have identified you as someone capable of promoting 4-H to a variety of audiences. They are counting on you to use your communication skills to inform your community about the impact 4-H has on youth.

As a teen ambassador you will be asked to speak with many different groups, ranging from your local assembly representative to 4-H members. An understanding of the communication process will help you become a more effective presenter.

Communication Models

According to Webster's dictionary, communication is "a process by which information is exchanged between individuals through a common set of symbols, signs, or behavior." From the time of Socrates to the early 1960s, people believed communication was a one-way or linear process. This linear model proposed that the individual delivering the message created a message, and the audience or receivers absorbed it. In this model, the source is in control of the message, and the receivers simply wait to be affected.

Source ➔ Message ➔ Receiver(s)
In the 1960s, theorists began to recognize that audiences respond to the messages they receive. As a result, the interaction model was developed. The interaction model suggests that the audience is partially active and is capable of responding to the message it receives by providing feedback. Audience feedback can be either verbal, written, or nonverbal. According to this model, communication takes place in cycles. First, the source delivers the message; then the receiver(s) respond.

Today, the communication process is thought of as an exchange or transaction. The transactional model suggests that the source and receiver establish a relationship with each other when they communicate. In this model, both the source and the receiver are communicators. Each sends messages, and each responds to the messages they receive. This model proposes that individuals adjust their messages based on the responses they get from their audience. To communicate effectively, people need not only to be aware of the message they are sending, but also to note how it is being perceived. For example, if speakers notice their audience yawning or looking at the clock, they may attempt to speed up their presentation or speak louder without realizing it.

It is important to remember that the communication process operates continuously. It changes over time based on the responses of the communicators. Good presenters recognize when they must adjust their message based on their audience’s reaction. Although the terms source, message, channel, and receiver are not used in the transactional model, many of the same concepts still apply. The following definitions from the American Association of Agricultural College Editors’ Communication Handbook will be useful to you as you attempt to tailor your message to various audiences.

Source—where the message is coming from. It could be an individual, a group, or an institution. Several things determine how a source will operate in the communication process:
- The source’s communication skills, which include the abilities to think, write, draw, or speak.
- The source’s attitudes toward the audience, toward the subject matter, toward himself or herself, or toward other pertinent factors.
- The source’s knowledge of the subject, the audience, the situation, and other background factors.
- The source’s personal background, including social background, education, friends, and culture.

Message—the “package” the source is sending. Several factors must be considered when designing a message.
- The code or language must be chosen carefully. Generally, code is considered to be one of the natural languages, such as English, Spanish, German, or Chinese. Sometimes, however, other languages may be used—music, art, or gestures. In all cases, code must be considered in terms of ease or difficulty of audience understanding.
- The context and organization of the message need to be acceptable for a given audience or a specific channel. If the content and organization of a message are not carefully chosen, chances are the message will not be communicated clearly.

Channel—the method by which the message is transmitted. In telegraph transmission, the channel is the wire over which the message is sent. The newspaper in which your column appears or the station and air waves over which radio messages are carried are channels. Sight, sound, touch, and smell also act as channels for communication.

The type and number of channels you use depend largely on your purpose. Generally, the more channels you use, the more effective your message. For example, if your goal is entertainment, movies or television will be a more effective channel than a book. But when senses are stimulated directly, say when a first sergeant yells at a recruit, the message is reinforced. Direct stimulation sometimes involves face-to-face contact or an actual experience. Several different senses are stimulated.
Speech Preparation

Writing a Speech

Organizing a speech is the first step toward making it a success. Time spent preparing a good outline will save you time later and will result in a far better final product.

The Introduction

The introduction and the conclusion are the two most important parts of a speech. A good introduction does two things: (1) it gets the audience's attention and (2) it states your purpose or gives the audience a clear idea of what the speech is about. The following are some attention-getting devices:

Narrative material: Open with a story or joke. Your own experiences or those of people familiar to you are your best sources. Be sure the story is related to the rest of your speech. If you feel that you can't tell a story well, however, DON'T.

A quotation: Choose an appropriate selection from poetry or literature that is pertinent to your subject.

A challenge: Challenge your audience to take action, but don't create bad feelings. Saying, "Stop goofing off and do something," is a challenge in bad taste.

Shock treatment: Lead your audience to expect you to open your presentation one way, then begin in a startlingly different manner. For example, remain silent when you're expected to begin talking, then state a dramatic fact about your subject. To be effective, this method requires self-assurance, a sense of timing, and an accurate knowledge of your audience.
After you have your audience’s attention, state your purpose. Give them a brief, pointed statement. Nobody likes to wait until halfway through a talk to find out why you are giving it, so don’t leave them guessing. By all means, avoid apologetic phrases such as “I’ll try to,” “I’ll attempt to,” or “In the limited time allowed to me.” Also, avoid vague phrases like “a few of the reasons,” or “a little bit about.” The statement should always be specific. Here are some examples:

Well-stated purposes
- “There are three schools of thought with respect to...”
- “Let us carefully examine the five chief arguments about...”

Incomplete and inadequate purposes
- “This morning I would like to talk about how to make bread.”
- “It is my conviction that something must be done...”

The Body

First, jot down all the points that you would like to cover, regardless of their order or degree of importance. Then, by eliminating those that time won’t permit you to include and by combining those that are similar, you can cut the number in half. Finally, arrange the remaining points under two to four main headings. Remember, the fewer main ideas you present, the more successful your speech will be, regardless of the attentiveness of your audience, the importance of the topic, your ability to communicate, and the allotted time.

The Conclusion

In a well-planned speech, your audience will know when you have said what you had to say. Don’t lose them by falling to move swiftly to your conclusion. Keep in mind Mark Twain’s story about listening to a speaker’s appeal for funds. When the speaker had reached what should have been the end of his discussion, Twain was ready to give $10 and was considering giving $20. When half an hour later the speaker actually concluded, Twain took 50 cents from the collection plate as partial payment for the time he had wasted in listening until the end.

The conclusion consists of a summary and a final appeal. Be sure to restate your objective or purpose for giving the speech. Remember, in the introduction you tell your audience what you are going to tell them, in the body of the speech you tell them, and in the conclusion you tell them that you told them.

Finally, make your conclusion brief, and avoid bringing in any new ideas or starting with the words “in conclusion.” As a former speech teacher once said, “The only time I like to hear those words is when the speech has been so dull that I’m glad it’s nearly over.”

The Summary

Usually, the summary can be handled in several sentences that are similar to those used in your introduction or that use new words to reintroduce your main discussion points. This is your last opportunity to plant your main points firmly in your listeners’ minds. Always reemphasize your main points to prepare the audience for the final appeal.

The Final Appeal

Frequently, the final appeal is made to the audience’s emotions. Since at this point you either win or lose your audience’s support, build your appeal around one of the five motives that cause people to act: health, profit, reputation, power, and sentiment. Be specific. Don’t let the listener go away saying, “So what? What’s all this to me?”

Do not use the pronoun “I” in your appeal. Your goal is to urge the audience to understand, to believe, or to act according to the purpose that you have clearly revealed. Your final appeal can be either vigorous and challenging or quiet and visionary. Either technique can be equally effective.

In a strictly informative speech, the appeal shows how the facts apply and urges the audience to make use of them. Because persuasive elements are present in all good speeches, however, you may wish to make as vigorous a final appeal as possible.

Little Things that Make a Difference

Confidence

Perhaps the first ingredient of effective speaking is developing confidence. This feeling comes with careful preparation and experience. Stage fright is to be expected, but once you get started, nervousness gives way to assurance, confidence returns, and you are off to a pleasant experience.

Practice

Having written your talk, you may want to memorize it. DON’T. It will sound memorized, and if you forget it, you’re lost. The exceptions may be the introduction and the conclusion. Since they are so important, you may wish to commit them to memory to maximize their effectiveness. Keep the following in mind:

There is no substitute for preparedness. It is important to be mentally prepared before delivering your speech. Read it many times, at least once out loud. Be sure you know the meaning and the pronunciation of every word. Mark the speech for emphasis, pauses, and marginal notes to make it as effective as possible.

Practice standing tall, with your shoulders back and your hands relaxed and at your sides. Practice before a full-length mirror if possible.

Be sure your props are suitable and in working order. Check the lighting, the ventilation, and if possible, the podium.

Before you begin to speak, survey your imaginary audience. Let your eyes travel to encompass the entire group. Speakers do this to get attention, to establish authority, and to get motivated to begin.

In your opening remarks, be sure that you acknowledge your introduction in a friendly way and express simple thanks for the invitation to speak. Make it personal by mentioning names of the important people involved. Don’t hurry your opening remarks. Act with confidence even if you are a little nervous.

Read conversationally during practice. Do not read your speech to a real audience. Your aim is to make the reading sound conversational. Vary your tempo and your voice just as you would in a lively conversation.

Glance up as often as you can, and focus on a different part of the audience each time. This practice establishes contact with everyone in the audience.

In speaking, be warm, friendly, and cordial. A pleasant smile helps to establish initial rapport, which is very important. Remember, if they didn’t want you to come, you wouldn’t be there. As soon as you establish a cordial flow of ideas between yourself and the audience, you will begin to feel the warmth of their reaction.

Be certain that you fully understand the concepts that you are sharing. If a word in your speech is unfamiliar, or if you don’t normally use it, change it. Try to give expression to your voice. Avoid monotones. Simple gestures may add to your effectiveness, but when overdone, the audience may get distracted watching you.
With a large audience, or when using an amplifier, you must enunciate your words more crisply and pronounce them more carefully than when the audience is smaller and closer to you.

Pauses, carefully used, assist understanding. Be careful to avoid saying “uh.” It detracts from your talk, and its presence marks the untrained speaker. A quiet pause allows you to catch your breath, allows the listener to reflect on the previous idea, builds suspense or curiosity, and provides you with an opportunity to develop your ideas. Silence is effective, but the continual “uh” spoils its effect.

Enthusiasm

Enthusiasm is contagious. If you are not enthusiastic about your subject matter, you should not be making a speech. So warm up to the audience, and speak with them, not to them. Bring them with you. Put a little fire into your words. Share your personality with the audience, and you will generally find a warm wave of support.

Remember: Good speakers are made, not born. You have a great opportunity to make yourself more valuable. Make the most of it.

"Little Things that Make a Difference" was adapted from materials prepared by the New Jersey Agricultural Society.

Public Speaking

Who Wants Speakers?

Many organizations in your area regularly use speakers as part of their programs. Local service and business clubs, such as Rotary, Lions, and Kiwanis clubs, have weekly luncheon or dinner meetings that include an informative or educational program. This means program coordinators for those groups have to come up with as many as fifty programs a year.

Women’s clubs, including local chapters of Business and Professional Women, the American Association of University Women, and Pilots, are looking for good programs. Many church groups also have regular meetings that feature programs of general interest.

How Do I Find Them?

Watch your local newspaper. Newspapers report on club meetings that feature guest speakers. They also list meetings and a summary of the programs planned. If a group has one speaker, chances are it will want speakers at future meetings; you might as well be one of them.

Newspaper reports also give the name of the program chair or head of the organization, so you’ll know whom to contact.

Ask your chamber of commerce. Many chambers of commerce maintain lists of local organizations. If you explain your interest, they’ll be happy to let you have a copy. Even if they don’t have a list, members of the chamber staff can probably tell you whom to contact.
Let your friends and their families know you're available. Many of them may be members of groups looking for speakers. They can help spread the word.

Prepare a card file of all possible speaking opportunities in your community. These may include meetings of Kiwanis, Lions, Rotary, Business and Professional Women, the American Association of University Women, the League of Women Voters, garden clubs, church groups, public schools, college organizations, and labor and professional unions.

Visit the directors of radio and television programs. Arrange to be a guest on current programs. Ask about a program of your own featuring 4-H club members and community leaders on panels and interviews.

Make your initial contact by telephone or in person, not by letter. When you make the call, have at hand a list of dates you are available to speak. Then write a letter giving details of your presentation. Add a brief paragraph or a biography for publicity. Call a day or two prior to the date you are scheduled to speak to check for any changes.

Arrive fifteen to thirty minutes early to check facilities and get acquainted with some of the members. Jot down a few names to mention during your speech. If a member (or several) are given awards, add your own congratulations. If you use slides or props of any kind, be sure to check all facilities in advance.

Prepare a typed, double-spaced introduction on a colored five-by-eight card. Some hosts prefer to read introductions verbatim, others ad lib. Give them a choice.

Smile. Good luck!

"Who Wants Speakers" was adapted from materials prepared by the New Jersey Agricultural Society.

Know What You're Getting Into

An effective speaker gets and holds the attention of the audience, expresses ideas that are organized and understandable, and leaves a clear idea of what has been said. A simple rule is, have something to say, say it, then stop.

Know the Subject

Obviously, you won't accept a speaking engagement unless you have a reasonable command of the subject or have time to research it thoroughly. Or will you? Too often people hesitate to refuse for fear of what others will think. Actually you are doing yourself and your audience a favor by frankly admitting that you don't have the time to do an adequate job. They will respect you for it.

What about the program chair who invites you to speak for fifteen minutes on a subject so broad that it would be impossible to cover it in a series of one-hour lectures? Insist that you be given a specific topic that you can cover in the time you have been allotted. If you don't, you are wasting everyone's time, including your own.

An audience likes

- Simple language. Don't use words that you are not familiar with.
- Simple phrases, short sentence structure, frequent pauses, and one idea at a time. Let simplicity be your guide.
- A knowledge of the subject. Don't attempt anything you are unfamiliar with unless you've done some research.
- A speaker who sticks to his or her time schedule. Complete your talk in the time allotted.
- Sincerity. Don't bluff. An audience can spot a phony a mile away.
- Enthusiasm. Let people know you are excited about the topic. Put energy behind your words without exaggerating. No speaker was ever criticized for being enthusiastic. Sure, you might feel foolish at first, but so what. Dig in and give them your message from the heart.

An audience dislikes

- Long-winded introductions that delay discussion of the main topic.
- Speeches that attempt to cover too much information in the time allotted.
- Speeches that contain too many points, too much material, or too many uninteresting details.
- A displeasing voice. For example, voices that are husky, harsh, monotonous, or too low are difficult to follow. Stuttering, stammering, or slurred speech and hesitant delivery also affect an audience's attentiveness. Your voice plays an important role in making your speech acceptable to the audience.

Know Your Audience

Every audience is different. You have already learned that to be understood you must adapt your message to your specific audience. For example, you would use different language when talking with your teacher than when talking with your best friend or your Saturday night date. And you would use a different speaking style when addressing an audience of classmates than when speaking to an audience of local business leaders.

Learn to evaluate your audience carefully. Speak appropriately to each audience so that you avoid the blunders that cause speakers to turn off an audience.

To find out about an audience you have been asked to address, ask the person who invited you. He or she should be able to tell you what kind of people join the group, their age, their educational background, and other general characteristics.

In addition, you will want to discover how your audience feels about the subject of the speech. Are they well informed about the subject? Knowing the answer to this question will determine how much knowledge you can assume your audience has and how basic or advanced your information should be. Will you need to build interest in your topic, or does the interest already exist? Does the audience agree with your point of view?
Know Yourself

Few speakers study themselves adequately before gathering information about a topic. There are two broad aspects to consider:

Your attitude toward your audience: Do you really want to talk to this group? Are you convinced that what you have to say is or should be important to the members? Do you expect them to be open-minded, responsive listeners? A positive attitude on your part helps assure their acceptance of you and your ideas.

Your audience’s attitude toward you: Do your listeners have any information about you? What reputation do they bring to this speech? What do they expect you to do, or not do, in this meeting? Will you be helping them to reach an important decision or conclusion? Will your role as a 4-H'er help or hinder your efforts? How will your audience respond to your age, voice, and general personal appearance? You may not be able to change their attitudes, but you should know what they are before you prepare your speech.

Know the Occasion

Careful study of the occasion can provide you with valuable information about your audience. You should always be clear about:

The purpose of the gathering. Why was this meeting called? What information is needed? Is there a problem to solve or an appeal to be made? In short, why were you invited?

The nature of the gathering. Is this a meeting of the general public, is it limited to members of an organization, or does it include a combination of both?

The program agenda. How many speakers have been invited? Who are they? Is a business meeting scheduled? Will it be held before or after your presentation? Will refreshments be served? When? Will there be questions from the audience?

The environment. Often, effective communication can be hindered by physical facilities. Consider potential listener-losing factors such as room size, seating arrangements, room temperature, ventilation, lighting, and background noise.

Equipment availability. Will a stand or table be provided for notes and materials? Will you be using a tape recorder, movie or slide projector, or overhead projector? Are electrical outlets available, and are they conveniently placed? What other visual aids, such as a chalk board, a flip chart, diagrams, or other demonstration materials, could you use productively? Which of these must you provide?

If you can’t obtain definite answers to these basic questions, you, your audience, or both may be in for an uncomfortable and unproductive session.

“Know What You’re Getting Into” was adapted from materials prepared by Northeast Regional Publications.

Appearance

Your appearance affects your audience’s first impression. To ensure that your first impression is a good one, keep the following tips in mind:

Feet: Stand with your feet several inches apart and one foot slightly forward. Be well balanced and natural looking.

Hands: Let your hands hang easily at your sides, fists closed but not clenched. This easy position makes appropriate gestures and the use of notes possible. Many people don’t know what to do with their hands and are extremely conscious of them. Practice speaking with your hands at your sides, not clasped behind or in front of the body, in your pockets, or in any other position.

Face: Remain animated and alert throughout your presentation. Use eye contact to connect with your audience. Look intelligent and exhibit enthusiasm.

Clothing: Do not wear clothing or jewelry that may detract the attention of your audience from your speech.

Posture: Lean slightly forward while you speak. This gives an impression of eagerness to the audience.

Avoid the following:

➤ Putting your hands in your pockets and creating distractions such as jingling coins or keys, or rocking back and forth on your heels.

➤ Fixing your eyes above the audience or on someone’s shoes in the front row. Look at the entire audience.

➤ Scratching your nose, ears, eyes, or head and other useless mannerisms when you are at a loss for words. These mannerisms are habit forming and detract attention from your speech. Get rid of them. Be natural, easy, and relaxed.

➤ Using “uh” between words. It is better to remain silent than to fill voids in your talk with meaningless sounds or phrases such as “you know,”“ok,” or “like.”

GESTURES: Gesturing is a way of expressing yourself by using your hands, face, or body motions. Skillful speakers can capture their audience’s attention and imagination by knowing when and how to gesture. Read the following passage aloud using active and exaggerated motions. Modify your motions to create different responses from your audience.

I found myself yesterday near a huge box factory, located on a high hill. Running all around this building was a picket fence about this high.

I walked up to the factory, threw open the door, and found myself in a long hallway.

At the far end of the hallway was a spiral staircase. I walked up this spiral staircase, pushed open a sliding door, and found myself in a big room, piled high with boxes. There were big boxes, middle-sized boxes, and very small boxes.

Suddenly, the boxes started to tumble down around my head! I woke with a start, yawned, stretched, and went back to sleep.
Expressing Yourself with Voice Control

A speaker's tone of voice conveys his or her reason for speaking. For example, when a speaker changes the pitch or loudness of his or her voice to tell a story, the listener pays special attention to the words emphasized by the changing pitch.

The following is a passage to test your voice control. Read it aloud. Pay close attention to commas, semicolons, and logical breaks or transitions.

**Jabberwocky**

By Lewis Carroll

Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!

He took his vorpal sword in hand:
Long time the manxome foe he sought,
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack
He left it dead, and with its head
He went galumphing back.

And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Working with a Moving Audience

Hello! I'm the state fair audience. I didn't know you were going to be here, and now that you are here, who are you and why are you here?

Let me acquaint myself with you. I'm everywhere at once, and nowhere to be seen. I move fast and slow. I'm interested in all I see and hear, and I could not care less. I like to look, listen, and ask questions, and I'm rude and indifferent. I tease and heckle, and I compliment you on your work. I'm on vacation, or out for a day to see everything at the fair. I am here for fun and pleasure, to learn something, and to be entertained, and maybe I also work at the fair. In short, I'm just about everybody. I represent a cross section of the state, and maybe more. I am all colors, creeds, faiths, shapes, and sizes, and I'm sure you will learn to know and like me.

You say you are a booth worker? I've seen you here before, and you have done a great job. Still smiling though tired; still talking though hoarse; looking fresh and neat, though willing under the heat. Yes, you were great! And do you know why you were great? Let me tell you:

► You said something important with each sentence. Even the moving crowd heard you and learned something.
► Your complete story was not more than five to seven minutes long, so you didn't keep the audience standing very long. You gave them a chance to move on to see the rest of the fair.
► You held the audience's attention with a clear, strong voice. You spoke convincingly, and you seemed interested in what you were saying.
► You were neat and well-groomed. Your hair was secured away from your face, so you did not distract the audience from your message with constant hair tugging.
► You were not hanging over or leaning on the booth counter, and you weren't sloppily draped over a chair.
► You weren't talking to an empty space. You waited for some people to come by. And how did you get them to listen? You did the following:
You asked a direct question, something concerning themselves that related to your story. You looked them straight in the eye and smiled. You spoke to them. Hi! Hello! Good morning! Your fellow booth worker engaged them in conversation and brought them to the booth. Team work!

You knew what you were talking about. You knew more than you could tell in five minutes.

You could correctly answer questions, could frankly say you didn’t know the answer to some questions, and could direct them to a source of information, such as their county extension office.

You were not frustrated when interrupting questions prevented you from completing your talk.

You kept from becoming bored by being able to change the talk without losing its content and importance. You did not lose your cool after two days of saying exactly the same thing!

You listened to questions from the audience and addressed the points they were curious about.

You were always on time and didn’t keep the other shift waiting. If you had a conflict, you notified the agent in charge and also the booth worker who was affected.

You wore comfortable shoes for lots of standing and walking. You wore comfortable clothes appropriate for being a booth worker.

These are some of the things, I, the state fair audience, have noticed about you. If you are prepared for me, I’ll be prepared to know you. We’ll both be richer!

“Working with a Moving Audience” was adapted from materials prepared by Clark E. Garner, professor emeritus, Department of Design and Environmental Analysis, Cornell University.

Public Presentations
When the host completes his or her introduction, turns and speaks your name, and you stand to begin your presentation, you may experience for the first time the thrill of a new and exciting power. Nothing on earth is more powerful than the spoken word. Nations have been born and nations have been destroyed through this power.

For centuries, whole populations have faithfully and devoutly followed religious, philosophical, and political leaders such as Aristotle, Winston Churchill, Abraham Lincoln, Martin Luther King, and hundreds of others, all distinguished by their power as public speakers.

The Illustrated Talk
The purpose of an illustrated talk is to either inform, persuade, entertain, or stimulate action on a topic of community concern. The illustrated talk makes use of visual aids such as charts, pictures, slides, models, or posters. The speaker may rely on visuals as much as on speaking skills with this method. The illustrated talk should be used when the speaker’s primary purpose is to leave a vivid impression and stimulate interest. Illustrated talks are effective

- When persuasion is needed.
- When teaching is the purpose.
- When selling is the purpose.

4-H members should use the illustrated talk when the topic is suited to the method, when physical arrangements allow, and when the quality of the visuals does not detract from the presentation.

A speaker should follow good speech-writing principles when collecting material for an illustrated talk. Fewer words may be used and sentences may be shorter and more descriptive, but the basic outline should follow the same pattern as that of a formal speech.

The Demonstration
The objective of an illustrated talk is to tell your audience, “Now you can do this.” The demonstration goes a step further in that it shows how to do something, how to make something, or how something works, such as how to bake bread, ride a horse, or repair an automobile. The demonstration method helps 4-H members to learn by doing and others to learn by watching. The demonstrator is also making a speech. Therefore, the same basic principles of good public speaking should be used. This presentation can be the most challenging of the three.

The Formal Speech
The formal speech is a presentation conducted without visual aids. The purpose of the formal speech is to inform, persuade, entertain, or stimulate action on a topic of concern to the audience.

Since it is more difficult to hold the attention of an audience without the use of visuals, the formal speech requires more colorful language and effective speaking skills than an illustrated talk or demonstration. It may contain literary references, poetry, quotations, wit, humor, and imagery. Although these devices may be used in all three speech types, their absence is not noticed as much when visual material is added to the presentation.

The formal speech is most commonly used when topics or situations do not lend themselves to other methods. When deciding which method to use, the speech topic usually settles the matter quickly. Some topics, however, are adaptable to all three methods.
Types of Formal Speeches and Tips on Delivery

Informative Speech
An informative speech provides factual information about a specific topic. Keep the following suggestions in mind when writing an informative speech.
- Research the subject.
- Develop your thoughts fully.
- Keep in mind that your audience may not know as much about the subject as you do.
- Present your facts in an interesting manner.
- Avoid statistics when possible.
- Don’t use staggering figures. Bring the numbers down to a small scale.
- When describing something, relate unknown concepts to familiar experiences. For example, compare the size of a meteor to something with which the audience is familiar, such as a football field.

Persuasive Speech
The goal of a persuasive speech is to change the opinion of audience members who oppose your viewpoint or reinforce the opinion of those whose viewpoint you share. Keep the following suggestions in mind when writing a persuasive speech.
- Use words that will gain the support of your audience. Your appeal should be emotional and your cause legitimate.
- Deliver your message without being overbearing. Have a friendly attitude.
- Appeal to emotion. Say something that will stir the audience to action.
- Don’t be dogmatic. There are two sides to every question. Prove your side with examples that are familiar to the audience. Use a story to drive the point home.
- Don’t make your opening remarks antagonistic. If your audience appears to be hostile, open with remarks you know they’ll agree with.

Entertaining Speech
An entertaining speech uses humor or anecdotes to get the audience’s attention. This type of speech requires careful planning and practice. Keep the following suggestions in mind when preparing an entertaining speech.
- Collect a supply of humorous stories and jokes. Pleasant good humor is the key. It must be related in some way, however, to the subject of your speech.
- Personalize the material. Adapt it to your audience and yourself. Make your words personal, and assume that your listeners are your friends.
- Joke good-naturedly with the persons present. Find out who is on the program and in the audience. Determine who will introduce you.
- Keep your remarks in line with the theme of the gathering. Don’t make unpopularity remarks. Poke a little fun here and there. If speaking about something commonplace, try to dig up an unusual fact to make it interesting.
- Be brief, particularly if you are not a natural humorist. This speech demands thought, preparation, and confidence.
- Say something entertaining or humorous to introduce the serious content of your speech.
- Create a conclusion that will leave the audience smiling.

Speech of Introduction
A speech of introduction provides an audience with background information about a guest speaker. It includes information about the speaker’s educational background, employment history, honors, and significant accomplishments. Keep in mind the following suggestions when preparing a speech of introduction.
- Be brief. Never take more than two minutes, except on a very formal occasion.
- Avoid stale and stilted phrases such as, “It is indeed a pleasure,” “a person who needs no introduction,” or “we are gathered here tonight.”
- When describing the guest speaker’s topic, avoid exaggeration, which may produce false expectations.
- Do not exaggerate the speaker’s qualifications or list his or her achievements in great detail and length.
- Avoid mentioning the speaker’s name until you are ready to present him or her. The proper way to present a speaker is to say, “May I present Mr. Jones of Chicago. Mr. Jones.”
- Do not steal the spotlight. You are making an introduction, not a full speech. Remember that the hero of the evening is the speaker.
- When preparing an introductory speech, answer the following questions, and the content of your speech will be good:
  - Why this subject?
  - Why this subject for this audience?
  - Why this subject for this audience at this time?
  - Why this subject for this audience at this time by this speaker?

The following speech was written using those questions by a board member of the Junior Chamber of Commerce to introduce Mr. J. Roger Deas, who was speaking about the topic “Tomorrow’s Leaders” at the annual board meeting.

(Why this subject?) Tomorrow’s leaders are today’s young people. If tomorrow’s leaders are to solve the complex problems to come, they must be trained, inspired, and given experience now.

(Why this audience?) Junior business leaders and other young adults our age will be tomorrow’s leaders. We are gaining experience that qualifies us to assume the responsibilities of the future.

(Why this occasion?) We are particularly interested in this subject because we represent the largest organization of young business leaders in the country. We are meeting to plan the activities and future of the Junior Chamber Commerce.

(Why this speaker?) Our speaker is a leader. He has the ability to inspire men to action. A former Jaycee, president of the California Jaycees, secretary to former Governor Earl Warren, and participant in the United Nations Planning Conference, he is a man with ideas and vision. I present to you Mr. J. Roger Deas.
**Visuals**

**Tips on Selecting Visuals**

**Use actual objects when**
- Realism is needed or you want to involve as many of the five senses as possible.
- It is practical in terms of size, transportation, and maintenance.
- The object is unusual or interesting enough to attract or maintain attention, and it strengthens your message.

**Use models and miniatures when**
- You want to display an object that is very big or very small as realistically as possible.
- Inside or cutaway views help tell your story.

**Use lettered visuals, such as posters and signs, when**
- You are presenting ideas that cannot be expressed by a picture.
- You want to emphasize slogans or words to be remembered.
- Your message involves several major points.

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**Graceful Speeches**

Thank-yous, presentations, acceptances, memorials, and toasts are examples of graceful speeches. These speeches require dignity and good manners. Keep in mind the following tips when delivering a graceful speech:

**Thank-you**
- Be brief—thirty seconds to one minute.
- Listen to the speech for worthwhile qualities to highlight.
- Express thanks for the speaker's time, entertainment, thought, preparation, useful information, special news, and willingness to meet with your group.

**Presentation**
- Refer briefly to the occasion.
- Refer to the achievements of the recipient.
- Express your goodwill.
- Formally introduce the speaker to the audience.

**Acceptance**
- Express your most sincere thanks.
- Mention your debt to the group making the presentation (for example, “As I look back over the years spent here, I find that I, too, have much to be thankful for.”).
- Express thanks again.

"Public Presentations" was adapted from materials prepared by Northeast Regional Publications.

For more skill-building information about public presentations, go to the web site www.presenteronline.com
Use photographs and pictures when
► It is not feasible to display the actual object.
► You want to show something in larger-than-life size or in clear detail.
► You want to compare past and present, conditions at different locations, or examples of good and bad.
► You want to illustrate changes over time or step-by-step processes.
► You want to illustrate concepts that are difficult to show by other means. For example, a picture of a birthday party can capture the emotions of happiness and excitement.

Use diagrams, charts, graphs, or maps when
► You want to illustrate numbers, percentages, trends, or projected data.
► You want to present complex information clearly.

Use drawings when
► Abstraction or leaving out details emphasizes what you want to highlight.
► You want to eliminate all but the essential.
► The object, or a photo of the object, is not available.
► You want to symbolize a concept or present a mood that cannot be communicated by other means.

Use chalkboards, flannel boards, or magnetic boards when
► You want to present information gradually, but have it remain in view as you add to it.
► You want to draw or place materials over what you already have displayed.

Use movies when
► Moving pictures and sound tell your story best (action and mood).
► You want to set the mood for your discussion.
► You need the advantages of photographs and projected visuals.
► You are prepared to introduce the film properly and follow the film with a discussion or question and answer session.

Use slides, overheads, or computer presentation software (PowerPoint) when
► Room lighting conditions permit.
► You can use special features of the various projection machines, such as enlargement and color options, and computers.
► You want to standardize your presentation.

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“Tips on Selecting Visuals” was adapted from teaching and training materials prepared by the Department of Communication, College of Agriculture and Life Sciences, Cornell University.

Writing for Visuals

There’s more to writing than just putting words on paper. You should have something to say and be sure of your facts. Good planning helps you be specific and concise.

Short sentences are easier to read than long, complex ones. Vary the length, but stick to one main idea in each sentence. Tie ideas together with a colon or semicolon. Each idea counts as a sentence, but your writing won’t appear choppy. Too many qualifying phrases that start with “which” make your writing hard to read. Review your writing and remove unnecessary qualifying phrases.

Short words are easier to read and usually clearer than long words. Avoid prefixes and suffixes when you can say the same thing with a simple word. For example, economists, instead of talking about “the per capita production, consumption, and utilization of food,” can say “people raise, eat, and use food.”

Select information carefully.
► Is your topic timely? Do people need to know about it? Is the information practical?
► Who are your readers? Do you know whom you want to reach? What are their problems, their prejudices, their interests?
► Why are you putting out the information? What do you want it to accomplish? Don’t expect your readers to figure out what you’re trying to do if you don’t know!

Eliminate unnecessary information.
► Include only essential facts that help clarify your story. Don’t try to impress your readers with all you know.
► Arrange the facts in logical order. Keep related things together, with first things first.
► Use lively subheadings to help your readers sort out the important points.

Get the attention of your readers.
► Motivate your readers to read your visual and act on the information by using lively titles with active verbs.
► Relate your visual to your readers’ interests. They will remember information that interests them and that they want to learn.

Choosing Words

• Prefer the familiar word to the far-fetched.
• Prefer the concrete word to the abstract.
• Prefer the short word to the long.

Selecting words that persuade can help sell your message. A study has shown that the following words are the most persuasive and personal in the English language. Use them to get your message across.

save    proven
new    love
you    discovery
easy    guarantee
money    health
safety    results

Tips on Editing

As you read your own copy, ask yourself the following questions:
• Would this be clear to me if I were reading it for the first time?
• Can I break long sentences into shorter ones?
• Can I say this more clearly?
• Is this word necessary?
• Is this word too complex?
• Is this word familiar to the reader?
• Is this word as specific as it can be?

“Writing for Visuals” was adapted from teaching and training materials prepared by the Department of Communication, College of Agriculture and Life Sciences, Cornell University.
Poster Pointers

People often take for granted the posters and signs used in exhibits and talks. Usually the visuals for demonstrations are carefully thought out and well done, but exhibit signs often are thought about last, when there is little time to do a good job.

What are posters supposed to do?

- A poster should communicate ideas.
- A poster should attract attention. (Sometimes, because of the hurried way it is put together, that’s all it does!)
- A poster can list facts, emphasize key points, summarize main thoughts, or point out the purpose of an exhibit or talk.

Ask yourself these questions about each poster you make:

- Does it attract attention, or does it blend in with the background?
- Is it simple in design, or is it crowded and cluttered?
- Is it neat, or is it smudged or torn?

Before you do anything, PLAN!

- Know the reason for making the poster before you begin to work. What are you trying to say? What is the one idea you want to communicate?
- Know where your poster will be displayed and where people will stand to read it.
- Make sure your poster is well balanced and neatly done.
- Make your poster say something. Plan everything before you put it together.
- Think about your basic design before you start. Cut out all the parts or make a drawing of how it should look before you put it together.

What Materials Will You Need?

The amount and type of materials you need for handmade posters depend on the number you plan to make, their size, and how you plan to use them. If you need just a few posters, you can effectively use three-dimensional material such as cardboard tubes, paste-on ribbon, photographs, paper models, buttons, cloth, toys, or other materials to attract attention.

Plain white wrapping paper is the least expensive poster material. Although it lacks stiffness, you can make attractive posters with it. Colored construction paper, colored art board, and colored paper can be purchased in an art store. Construction paper is useful for cutouts and special effects.

Lettering Can Be Tricky

Lowercase letters are easier to read than capitals. Use capitals only for emphasizing an important phrase or word or to give variety. Save fancy or script letters for catching the viewer’s attention, but use them sparingly.

The ratio of a letter’s height to its width (using capitals as a guide) should be about 5 to 3. Judge size of lettering by the intended size and location of the poster. For example, on a 22-by-28-inch poster, make the largest letters about 3 1/2 inches high and 2 inches wide; make the smallest letters about 1/2 inch high.

Space letters by eye, not mechanically. Generally, leave the same space between letters. If you make letters relatively close together, leave more space between words. You don’t have to be an artist to have clean, neat lettering on your poster. Prepared letters, which are available at art stores, make lettering easier.

Does Color Make a Difference?

Yes. Color is very important in determining ease of reading. For lettering on a white or light background, black, red, green, and blue are good choices. Avoid combinations such as blue on orange, red on green, purple on yellow, and vice versa. You may come across long lists of color combinations suggested for easy reading. No two lists are alike. Use common sense when deciding which colors look best together. Experiment before you create the final product.

When making posters, keep these tips in mind:

- Posters should be large enough to be seen at a distance. Their size should vary with the size of the audience.
- Display posters high enough so everyone can see them.
- Don’t crowd your poster with too many words or ideas.
- Print letters on a contrasting background for easier reading. Make letters simple and large enough to be read easily.
- Allow a high degree of contrast between the background and the message. Generally, it is safe to use dark colors on light backgrounds and light colors on dark backgrounds.
- Color combinations that attract and please, such as yellow on dark blue, make a more interesting poster than black and white.
- When posters contain both illustrations and lettering, one or the other should dominate.

Information for “Poster Pointers” was adapted from the following sources: 4-H Poster Contest, Agricultural Extension Service, University of Tennessee; You Present, Cooperative Extension Service, Rutgers University; Preparing Posters for Demonstrations, Cathy Ohman, Sullivan County newsletter, Cornell Cooperative Extension of Sullivan County; “Easy to Use Lettering Methods and Materials,” Vision, fall 1968.
Slides

Slides are one of the most versatile and economical visuals, but the key to their effective use is adequate planning and preparation.

Get used to your camera. Your camera sees things differently than you do. Often what you think will be a perfect picture turns out to be off center, too far away, or too close and out of focus. Buy a roll of inexpensive film and practice shooting different scenes. Write down notes about each picture as you take it.

For example, how far away are you from the object you are photographing? Try taking several shots up very close to see how much of the picture you get in. How bright is the light? Are you facing into the sun or into shadow? Review your notes when your film is developed. This will help you identify techniques that worked well.

Once you’ve become used to your camera, here are some ways to improve your pictures:

- Eliminate wasted space. Move in as close as possible to your subject without leaving out any part that is vital to your message.
- Use an angle that will make your subject easy to see. Trick angles may seem clever, but they often detract from your message. Don’t let your angle distort your subject. When photographing children, move your camera down to their level.
- Remove background interference. Often a good photo opportunity occurs and, in an instant, you take a picture. Then, when you see the print developed, you notice other people’s heads in the way, or a clutter on a desk. To avoid such disappointment, take a few minutes to straighten up your background before you photograph.
- Avoid posed pictures. Many group pictures look unnatural, such as a lineup against a blank wall. Concentrate on relaxed atmosphere shots.

Plan Now, Photograph Later

Before photographing your visuals, establish a definite purpose for each one. What do you want to accomplish by using slides? What part of your talk do you want to emphasize or make clear with pictures? What major points do you want to make with your photographs? What do you want the viewer to know or do as a result of the presentation?

Outline the important points necessary to get your message across. As in speech writing, add examples and highlight points when preparing your slide presentation outline.

Next, prepare what is called a story board. You will need a pile of index cards. Draw a line down the center of each card. On one side of the card, draw a simple sketch of your hoped-for picture. On the other side, write a few lines of description or comment, which will be the basis of your narration. Spread all the completed cards on the table and arrange them in the order you will present them. Add narration where needed and you’re ready to go.

An alternative method is to divide a sheet of notebook paper in half, sketching on one side and writing comments on the other. This method, however, does not allow for rearranging and in the long run is more time consuming.

- Practice, practice, practice:
  - Quality:
  - Credibility:
  - Feasibility:
  - Variety:
  - Simplicity:
  - S Implicity
  - Credibility
  - Feasibility
  - Variety
  - Quality

Preparation Pointers

- Simplicity: When charts, graphs, and diagrams are used, keep them simple. It is better to use two or three slides to present data in stages than to cram all data on a single slide.
- Credibility: Have someone (preferably a person who is not familiar with the subject) check your story board or script for completeness, accuracy, and comprehension.
- Feasibility: Slide sets must be planned well in advance of the time they are needed. Shooting and processing take time, regardless of the subject. Seasonal subjects, such as maple syrup processing, flowers in bloom, or harvesting scenes, can be photographed only at certain times of the year and must be planned appropriately.
- Variety: To hold your audience’s attention, give your slides variety. Make some shots close-ups and others distant shots; include some of boys, some of girls, and some of both. Balance slides, showing action in some and stationary objects in others. Inside shots as well as outside shots will help round out your collection. If you have to use slides already taken, select those that offer variety.
- Quality: If you need to borrow or copy someone else’s slides to fill out your set, make sure they’re of the best quality. The quality and color of duplicates is often poor.

Practice, practice, practice: When preparing a slide presentation, keep in mind that you can use only a few notes because the lights will be out. It is awkward to read by the light of the slide projector, so become familiar with your presentation. Select several details in each slide to remind you of key points. For example, if a slide shows two boys and a girl launching a canoe onto a lake, let the image remind you to emphasize that 4-H is for both sexes. The life jackets they are wearing could remind you to comment on your county’s water safety program cosponsored by 4-H and the YMCA. The lake could remind you to mention Lake Tickiewhahoo, a feature of the county’s 4-H camp. There you are—no notes and three main points w rapped up in one slide.
On with the Show
You’ve planned, you’ve practiced, and you’re ready.
Here are a few pointers to make your slide or computer presentation perfect:

▶ Start and end with a blank slide. This keeps the screen dark when the projector is on.
▶ Use good timing. Don’t leave any slides on too long, and select words that supplement, not repeat, the visual on the screen.
▶ Don’t say, “This slide is of…” or “Here we have….” The slides then control your talk instead of enhancing it.
▶ Be sure your slides are right side up and forward.
▶ Review your slides several times before the presentation.
▶ Be sure the projected slides fit on the screen you will be using. Projections of vertical slides are often too long for a portable screen.
▶ Don’t talk to the screen. Slant the podium so you can glimpse what is projected.
▶ Always, always, always have a spare bulb. Don’t turn the projector on if it’s cold, because the bulb will blow.
▶ Carry an extra extension cord with you.

▶ Ten carefully selected slides are much more appropriate and appreciated than thirty-five overexposed, out of focus, meaningless slides.
▶ Don’t apologize for the slides. If they’re that bad, don’t use them!
▶ Before your presentation, ask someone to turn the lights on and off as needed. If someone else must change slides for you, arrange an inconspicuous signal beforehand. Don’t say, “Next one please.” Simply click a pen or tap the podium.
▶ Arrange for a remote slide changer so you can stand in the front of the room.
▶ Arrange fifteen to thirty minutes early to check the facilities and get acquainted with some of the members. Jot down a few names to mention during your presentation. If a member (or several) are given awards, add your congratulations.
▶ Prepare a typed, double-spaced introduction on a 5-by-8 color index card. Some introducers prefer to read verbatim, others ad lib. Give them a choice.

“Slides” was adapted from materials prepared by the New Jersey Agricultural Society.

News Writing

Getting Started
Become familiar with each newspaper in your area. Request a tour of their facility to learn what’s involved in publishing a newspaper and to become familiar with the personnel at the paper.

Request a brief conference with the editor. Get to know him or her and explain your role as a teen ambassador. Ask specific questions:
• What types of news releases are you interested in?
• To whom should news releases be sent?
• What is the deadline for publications?
• How far in advance should articles be submitted?
• Are there typing or spacing requirements for submitted copy?

• Should the story be written and sent in, or should a staff writer come to the event?
• Are Polaroid or glossy photographs acceptable, or do you prefer to use a staff photographer?

Be aware of the types of stories the paper uses.
• Folksy style versus straight news
• Before-event publicity versus after-event coverage
• Local personalities versus general coverage

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Learn the dos and don’ts of journalism.

• Be absolutely certain every name is spelled correctly.
• Identify every person mentioned in the story.
• Skip the adjectives; give the facts.
• Use short words, short sentences, and short paragraphs.
• Don’t use all capital letters in the story.

Maintain good writer-editor relations.

• Don’t call an editor to find out if and when your story will be used.
• Don’t tell the editor that readers will be interested in the story. If it’s news, the editor will recognize it.
• Don’t send stories routinely, such as per week, unless it is a column.
• Don’t ask to check page proofs for a story.
• Don’t pressure the editor.
• Don’t ask editors to return a photograph unless it was specifically requested.
• Don’t ask the editor to send clippings or tear sheets.
• Don’t complain to the editor if the story was not used. Send a better one next time!

Be ethical.

• Don’t try to pass off a story as an exclusive if it isn’t.
• Don’t hide unfavorable news. Give the true story.

Follow typing and spacing requirements.

• Type the story on one side of the paper only; use standard 8 1/2-by-11-inch paper.
• Double-space.
• Leave about 3 inches of blank space at the top of the first page and 2 inches on succeeding pages. Margins on the sides and at the bottom should be about 1 inch on all pages.
• Include in the upper right corner your name, title, and telephone number. (This permits the editor to reach you for more information or corrections.)
• A two-word description of the article (called a slug) should appear in the upper left corner of every page.
• If a second page is necessary, type “more” at the bottom of the first page.
• On page two, retype the slug used on page one and follow it with the number 2.
• Type “-30-” at the end of the story.
• Never hyphenate a word at the end of a line. If there is insufficient space for the whole word, go on to the next line.
• End each page with a complete paragraph.

“Getting Started” was adapted from materials prepared by the Pennsylvania Newspaper Publisher’s Association; prepared by Meribeth Baldwin, public information specialist.

Avoid using the following phrases:

all the different
an actual fact
another one
appear to be
in the city of . . .
some time to come
somebody or other
of a triangular shape
small sized
most perfect
meeting held in
future prospect
report to the effect that
hour of noon
to where
engaged in building
finally settled
together with

For the purpose of
for that time on
so therefore
in the year 1908
cannot be possible
during the course of
first of all
for a period of
perhaps it may
at about
at the time when
board of directors
certain person
close proximity
final completion
from hence, thence, whence

Weed out redundant words.

Instead of . . . Say . . .
very latest latest
absolutely complete complete
necessary requirements requirements
basic fundamentals fundamentals
cooperate together cooperate
the consensus of opinion of the consensus is
for a period of two weeks for two weeks
factual information facts

Instead of . . . Say . . .
refer back refer
check up on check
end up end
inside of inside
all of all
fold up fold
paid out paid
later on later

Choosing the Right Words

Do not use unnecessary words in your sentences. Expressions have more force if they are condensed. Wordiness wastes the reader’s time.
News Story Checklist
After you have written your news story, compare it with this checklist:
The story has news value because
   ___ It interests many readers.
   ___ The information is timely and relevant.
   ___ The most important ideas are given first.
   ___ It is written in the third person.
   ___ It is free of the writer’s opinion.
   ___ It contains no propaganda.
The story contains all the important facts because
   ___ It answers who, what, when, where, why, and how.
   ___ It includes the names and initials and titles and positions of persons mentioned in the story.
   ___ It specifies time and location.
   ___ It explains details when necessary.
The story will interest readers because
   ___ The words are easily understood and not too technical.
   ___ The sentences and paragraphs are short.
   ___ The facts are definite.
   ___ It uses specific examples.
   ___ It has a human interest angle.

All information has been double-checked for accuracy.
The Temporary Message

Radio communication is temporary. Anything you hear on your favorite station is gone the moment it’s transmitted (unless you happen to have a tape recorder handy). The temporary nature of radio makes the subject choice important. Since the message probably will be heard just once, use only information that can be absorbed at once. Listeners must be able to benefit from what you say the moment it comes out of the radio speaker, because radio offers no second chance. It is important to use clear, concise words that listeners can easily understand.

Radio deals best with ideas, not facts, concepts, or details. With gardening, for example, information about how much pesticide to mix with water is best explained in print. But explaining why pesticides can help yield better vegetables is a better topic for radio.

The Mass Audience

Radio probably reaches more people at any one time than any other method of communication. While this is a distinct advantage, it requires skill and planning to make the message effective. Mass audiences are a mixture of all kinds of people. Therefore, your message must be of broad interest. To get maximum coverage for your effort, don’t say “Today I have a message for you farmers,” or “Now, housewives, today we are going to talk about . . . .” Find a subject that will interest your key audience but won’t turn off everyone else. In other words, use radio for what it is, a mass medium. Save the messages that relate to narrow audiences for a medium, such as a newsletter, that reaches only those people. Effective communication means careful shaping of your message (and sometimes your choice of subject).

“Your Approach to Radio” was prepared by Gordon Webb, Media and Technology Services, Cornell University.

Preparing Copy for Radio

“Communicating by the written word is a subtle and beautiful thing. But writing the spoken word...so that it will be listened to...and understood...is an art that depends on simplicity.”

UPI Broadcast Stylebook

The Timely Message

Radio is immediate, and while this is one of the medium’s greatest advantages, it requires that information be timely, current, and informative. Your audience turns on the radio for fast-breaking news, current recordings, weather reports, and school-closing information. This is what radio does best, because it’s the fastest form of mass communication. Don’t use radio for information that works better in print. Talk about things that mean something to your listeners. Make them think they’re hearing information no one else has heard before, and they will listen to and remember the message longer.

When the first radio stations began broadcasting more than fifty years ago, the popularity of radio grew rapidly because it was different. Today, even though programs, formats, and styles have changed, radio is still a unique medium that relies on sound alone to convey its message. Since radio material is prepared differently than copy for television, newspapers, and publications, the success of radio writing depends on how well the message is tailored to the medium.

Newspapers and magazine readers have the opportunity to choose what they want to read. They can also reread portions that may not be clear at first. But the radio listener is at the mercy of the announcer, who in turn depends on the script writer. If the copy is too complex, poorly organized, or simply too wordy, listeners can lose the meaning of the story. They may even tune in to another station. To keep an audience listening and to make sure they understand what they hear, guidelines for preparing material for radio have been established.

Keep It Simple

Broadcast style should be conversational, not pompous. The key to reaching your radio audience is simplicity. For example, it is doubtful that many listeners could understand the following:

(Albany)—Fiscal watchdogs on the legislature’s efficiency committee said today they will continue to probe the disclosure that the state’s taxpayers will have no choice but to assume the responsibility for the 93-million dollar freeway bonds despite a ruling by the attorney general’s office to the contrary.

A simpler message means more to the listener:

(From Albany)—Lawmakers who watch the way New York spends its money say they’re continuing to study the freeway bond dispute. The bonds total 93-million dollars... and the question is whether New York taxpayers might have to pay for them. The attorney general has ruled they will not... but financial advisers say he is wrong... that the taxpayers will have to pay for the bonds. Today... the legislature’s efficiency committee announced it will continue to investigate just who might pay for the freeway bonds.
As a general rule, use short sentences. Nothing slows the announcer and confuses the listener more than a long, rambling group of words. Read your copy aloud, and if you lose your breath, find a way to divide or rewrite the sentences. A simple rule of thumb is to write the way you talk; only better. Listen to how you normally speak, and then choose proper grammar. Avoid using “you know,” “I mean,” and “like” when you write radio copy.

Avoid technical language and scientific data. If you must present a technical topic, do not use radio. For example, a discussion explaining how an automated plant grower works is more appropriate for a newspaper story than for radio. Radio might be an excellent medium, however, to explain why such a device was developed.

Your Lead Sentence

The first few seconds of any radio message determine whether the listener will pay attention or turn to another station. The opening sentence, or lead, should be interesting but not contain all the essential facts and information. Remember that it takes a few seconds to catch your audience’s attention.

For example, the following lead sentence attracts the audience’s attention; however, it states the most important information right away.

(In Ithaca, N.Y. )—John Smith has been chosen president of Ithaca Gun Company.

Remember, listeners cannot reread the sentence. A better lead sentence might be:

(From Ithaca, N.Y. )—A well-known Ithaca businessman will take over as president of one of central New York’s largest industries. John Smith, formerly . . . .

This lead catches the audience’s attention without giving the most vital information too soon.

Mechanics of Broadcast Style

Rules of punctuation are often stretched. This is done in broadcasting to simplify the announcer’s job. The dash and the dot are preferable to the comma and colon, provided that they are not overused. The dash and the dot allow broadcasters to see a break in the copy where they can take a breath.

The body of a middle-aged man — believed to have been involved in a recent holdup — has been found on the south side of town. The victim was still wearing a mask . . . . and his pockets were filled with money.

Use quotes with care. They slow the announcer’s pace. If a quote must be used, a cue should be used to warn the announcer and the listener, as shown in the following example.

The senator attacks what he calls — “needless and irresponsible use of federal powers.”

The phrase “what he calls” as well as cues like “in his words” and “and I quote” are listeners’ cues for unseen quotation marks.

Broadcasters use their own style to designate numbers. Write out numbers from one to nine unless they are being used to indicate sports scores, time, or a date. Use numerals for numbers 10 to 999. Write out the words hundreds, thousands, millions, and billions: 15-hundred, five-thousand, and 12-thousand-500. If it is necessary to begin a sentence with a figure, spell it out: “Thirteen students won . . . .” Use numerals when writing dates: December 1st, November 31st, and May 2d.

Avoid all symbols. To assist the announcer, write out the following symbols: $, %, #. For example: 13 cents, 500 dollars, nine percent, number one.

Avoid abbreviations in broadcast copy. Write out the names of states, cities, days of the week, months, and address identifications such as street, avenue, and boulevard. Well-known abbreviations, such as Dr., Mrs., and Mr., can be used as well as those meant to be read, such as Y.M.C.A, U.N., A.M., and P.M. Use hyphens between letters instead of periods. Abbreviations that are meant to be pronounced as a name are not written with hyphens, such as NATO, AFTRA, and UNESCO.

Mechanical Style

- Always type material, especially if you are sending it to a station to be read by its announcers.
- Double-space all copy. Triple-spacing can be used for short items.
- Use a separate sheet of paper for each item.
- Use a large, standard type style. Avoid italic and script.
- Never hyphenate words at the end of a line. It is better to have an uneven margin than confuse the announcer.
- Never carry one sentence over to the next page. The announcer should not have to turn pages in mid-sentence.
- Use 8 1/2-by-11-inch paper. Never use onion-skin or bond paper because it rattles.
- Number all pages. Don’t clip or staple pages together.
- If you, rather than an announcer, will be reading the copy, underline the words you wish to emphasize and mark places where you wish to pause. Note pronunciation trouble spots.
Rewrite Your Material

Do not read newspaper articles, newspaper releases, and items from county extension newsletters over the radio. The two styles are completely different and cannot be interchanged effectively.

In an emergency, however, print-oriented material can be used on the air with some simple modifications. The following example shows how a press release written for a newspaper can be adapted for radio use. Making print materials suitable for radio use entails shortening sentences, changing words, and rearranging phrases.

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Cornell Team is 7th at Nat’l Dairy Show

ITHACA, N.Y., Oct 12 — The Cornell University dairy cattle judging team placed seventh in the (a) national intercollegiate contest held this week in Columbus, Ohio.

Thirty-three teams participated in the judging at the North American Dairy Show (held in Columbus, Ohio) Show with a (A) team from California State Polytechnic College placed first, followed by teams from California State College at Fresno, Ohio State University, Southern Illinois, Maryland, and Minnesota.

Scores were close and Cornell team member Dennis Conkhite of Fort Plain placed fourth as an individual judge and received a $100 (dollar) Dairy Shrine Award. He placed first in judging Jerseys and in giving oral reasons for his placings, and fourth in judging Ayrshires and overall fourth for all breeds.

Marcia Collins of Perry, a senior at Cornell, placed third in oral reason, third in judging Guernseys, and fourth in judging Holsteins.

Mary A. Vernik of Sharon Springs was the third team member with Gerald H. Adams of Dexter as alternate. All team members are students at the B.S./(New York) State College of Agriculture and Life Sciences, at Cornell. Prof. George W. Trimberger of the Department of Animal Science at the College is team coach.

Writing Radio Spots

Effective radio spots are more than just short pieces of information. As a form of communication, they are unique among other radio materials.

Style

Personality can be an effective element in radio; in fact, many stations hire announcers with personality to attract listeners. Other stations prefer announcers with a straight, anonymous voice. What works well in one situation may not work well in another. When writing copy for more than one station, the safest method is to use the straight approach and let the station’s announcer personalize it. If you write the spot in your own style or personality, it’s difficult for an announcer to interpret the feeling of the copy. On the other hand, if you know for sure that you will be reading your copy on the air, by all means write the message in your own style, using proper grammar and following the other guidelines presented here.

The Sound

Radio copy must be written with both the audience and the broadcaster in mind. When writing copy for radio, write it in a form that can be read aloud. If it fails the oral test, then it will probably be poor aural copy as well. In other words, if it can’t be read easily by an announcer, it won’t have an impact on the listener. So always read your copy aloud and record it for playback if possible. If you have trouble pronouncing a particular word or phrase, chances are the listener will have trouble understanding your message. Rewrite until the copy sounds good and gets the message across. Your own ear will usually tell you if it is good radio copy. Ask yourself:

- Is it interesting?
- Is it pleasant to listen to?
- Does it flow smoothly?
- Does it make sense?
- Is it clear?
- Do I remember what was said?

The Length

Because of their short length, radio spots require special consideration. You must get to the point quickly, without a lot of wasted words. Avoid needless details. Always use simple language. Often, if carefully chosen, two words will do just as well as five or six. Even in a 60-second spot, you should attempt to deal with only one idea.

Radio spots are written in several lengths: 10, 20, 30, and 60 seconds. While stations vary in their adherence to these standards, it’s good practice to discipline yourself to write within this framework. You never know when a station’s management will change or when a new station with tighter standards may request your material. It’s always difficult to change your style after you’ve gotten used to one way of writing.

You can find out how long your spot is by either timing it as you read aloud or by applying the standard reading rate of 150 words per minute. If your script is typed so that each line contains about ten words (using one-inch margins), about 7 1/2 to 8 lines should equal 30 seconds and 15 lines, 60 seconds.
Creativity

A creative spot makes an audience stop and listen. If you can treat material in an interesting way, your listeners are more likely to remember what they hear. It's difficult to order yourself to be creative, but everyone has a creative side that can be developed with patience and time. Everyday life is usually the best source of inspiration. When something affects you in a special way, it probably will be meaningful to other people as well.

Listen to the radio when you get up in the morning or as you relax at home. Be critical. Listen for messages—both public service announcements and commercials—that are handled well. You'll realize that a little creative effort can make a radio message interesting.

This is an example of a 30-second radio spot written in a form suitable for submission to a radio station.

Media and Technology Services
Cornell University, Ithaca, NY
Telephone: 607-255-2035

TOPIC: Child Care Tax Deductions
LENGTH: 30 seconds
FOR RELEASE: through March 31

The cost of child care need not be a burden for you. According to Cornell University consumer economists, you can deduct child care expenses from your federal income tax. To qualify for the deduction, married couples must maintain a household and make payments to a caretaker who is not a family member. Both parents must have full-time jobs and can only claim a child care deduction if they itemize their return. For more information, contact the nearest office of the Internal Revenue Service.

-Delivery Tips-

Practice your radio presentation. Choose a listener who will be frank in criticizing your delivery as well as the speech content. Also, listen critically to tape recordings of your delivery.

Speak clearly in a normal, conversational, friendly tone. Think of yourself as talking to one person close by, not to a big crowd. Your aim should be to talk, not read, to the listener. Project your personality. Sell your audience on the points you're making. Be persuasive. Enthusiasm and sincerity will help convince the listener that you believe in what you're saying.

Talk at a natural speed, but avoid monotony. Vary the pitch and volume of your voice to get variety, emphasis, and attention. Caution: These changes will sound artificial unless they are consistent with the subject matter.

Take breaths between units of thoughts rather than randomly. Otherwise, you'll sound choppy. Avoid dropping your voice when it sounds unnatural to do so. Make your voice pleasant; a smile on your face will put a smile in your voice.

Watch enunciation and pronunciation. Do you enunciate each part of a word clearly? Or do you slur certain syllables? (Do you say temp-a-ture for temp-er-a-ture? Prob-ly for prob-ab-ly? Git for get? Jest for just?) Don't say sewin' or cookin'—sound the final g. And the work often is pronounced of'n; the t is silent.

"Delivery Tips" was taken from Good Vibrations through Communications, Tennessee 4-H Leadership Conference.
Working with the News Media

Good media relations are important in obtaining and maintaining radio coverage of your program and activities. Radio stations receive hundreds of news releases and phone calls daily from people who believe their event or program deserves unlimited publicity. The majority of this information is thrown away after only a brief glance by the editor or news director. Only by establishing a good working relationship with your local media will you increase your chance for media coverage. Here are some tips for improving your relations with the media.

Know the People

Nothing pays off in added media coverage more than getting to know the appropriate radio personnel.

Establish one contact. Designate one person in your program to act as the information specialist. A radio station does not have time to deal with different contacts. If several persons offer the same story, the station may lose interest in your program altogether.

Know whom to contact. It may be the news director, the assignment editor, the public affairs director, or a special reporter. To find out the appropriate person to contact at a particular station, call the station and ask for the personnel director. That person, once informed of your needs, will be able to direct you to the proper department and person.

Make a personal visit. After you've determined your contact person, phone for an appointment. You may find that persistence is required. Broadcasters are busy people, constantly besieged by deadlines, public requests, and special problems. So, if a broadcaster doesn't answer your call, leave your name and number and then call back. The best time to reach most broadcasters is Tuesday through Thursday, between 9:30 a.m. and 11:30 a.m. or 2:00 p.m. and 4:00 p.m. When you call a broadcaster, ask him or her to indicate a convenient time to talk. Say you'd like to talk about the 4-H program and priority programs in your county.

This meeting is also a chance to find out what news release format the station prefers as well as their deadlines and the types of stories they are interested in. Most importantly, you will become an individual in the mind of the media person rather than a name at the top of a news release. The initial meeting should be short and to the point. Media people rarely have time for hour-long discussions, so come prepared with questions and topics and leave materials for their files or later reading.

Know the Rules

Radio stations are businesses. Like all businesses, a station's first priority is economic survival. To survive, it must build and keep its audience by providing listeners with relevant news. The time left after the "hard" news is aired is used for "soft" news or fillers—items that entertain, educate, and enlighten the audience. Since most 4-H stories are likely to be fillers, you must provide the best filler among the hundreds of alternatives the station has to choose from.

Each radio station is different. Don't waste your time courting stations that don't offer the type of coverage you're interested in. Become familiar with each station before you contact someone there. Know if it's a music station, or something else. Know what public affairs programs are available and who hosts them. Show station people that you know something about their station, and they'll be impressed. For example, if you can say, "I know that your station plays rock and roll, so I've got some public service announcements to give you that are written to appeal to a teen audience," you'll win a special place in a broadcaster's heart. Remember that station announcers don't have time to rewrite announcements, so they won't use them!

Become a Credible News Source

A credible news source is an asset to the media. Here are some suggestions.

Know the deadlines. Knowing the deadlines of the radio stations in your area can mean the difference between being a good news source and a pest. No one appreciates a source that regularly drops routine news stories at the desk just before the deadline. Plan ahead and make sure the station has the story early in the week or work day.

Suggest an angle. When interacting with the media by way of news releases, telephone conversations, or personal visits, be prepared to explain why you think your story is interesting, unusual, timely, or significant.

Make the job easy. Be knowledgeable and available to the media. Have responses ready at your fingertips. If you say you'll get back to a reporter, do so in time for the reporter's deadline. You may even find it helpful to give a reporter your home phone number. Since weekends are usually the slowest times for "hard" news, reporters may want to contact you then to find out if anything special is happening or if you have any feature ideas. This could turn out to be your best shot at getting broadcast coverage of an interesting feature.

Be a source of story ideas. Send a monthly tip sheet to the media. Write a paragraph about possible news stories, giving the facts and the names of potential contacts. Don't be upset if every detail you want included is not mentioned in the final story. In most cases the omitted information will be overshadowed by the good publicity your program receives.

Never manufacture a story. Any news person can detect a phony story. Although you may be able to make a dull workshop attended by ten people sound exciting and popular, your credibility as a news source will be seriously compromised.

Establish Good Relations

Don't buy an ad and expect a story. News and advertising departments are completely separate in most media outlets. Editors and news directors resent it if you try to ride one on the other.

Don't beg, plead, or threaten. A good story or program will stand on its own merits.

Follow up. Broadcast people appreciate knowing what happened or came out of an event. Often radio stations do not have enough staff to cover events and must depend on publicity persons for further information. Provide information about an event the day of the event or the following day.

Show appreciation. Too often media people hear only about their mistakes and receive little recognition for their community support and public service. One good way to show your appreciation is to send a thank-you note for their cooperation. Another is to provide special recognition and thanks at achievement programs and other events.

"Working with the News Media" was adapted by Educational Programs and Information Services, National 4-H Council, from material by Tony Burkholder, 4-H Information Coordinator, Michigan State University.
Getting the 4-H Story on Radio

Whether your broadcasts are weekly or infrequent, you need to be planned and discussed with radio station personnel and participants several weeks in advance.

Take Advantage of Public Service Announcements

Public service announcements (PSAs) are a way of informing the public about a nonprofit organization and its goals, services, and activities. PSAs serve to advertise the organization. They can be humorous or informative, present an image, or sell an idea. Some PSAs originate from the state or national headquarters of organizations. Most, however, are produced locally for area nonprofit organizations. So scripts are simple. Station public service directors decide whether an announcement will be used, and even then, the announcement can be bumped if the time is sold.

Involve 4-H Participants

Use the talents of 4-H members, parents, and local volunteer leaders to stimulate community interest and cooperation. All 4-H’ers have unique and interesting experiences worth sharing. When developing radio shows, include various participants in the 4-H program. Avoid routinely interviewing one or two 4-H members about their projects every time you do a show.

Plan the Program

Give listeners variety. Include announcements and several short features or a panel. Announcements of coming events are important. You might make announcements near the beginning and then remind the listeners of the most important events at the end of the show.

A good show has smooth transitions between segments. Tie the program segments together. Use a strong opening that makes people want to listen. It might include a teaser to an outline of the different features on the program. Try a short 4-H bulletin board with news from several clubs.

Try an Interview Format

Radio announcers may wish to conduct the interview themselves or they may want you to handle the whole program. If you are responsible for the entire program, you may want to recruit an extension agent, a volunteer leader, or an older 4-H’er to conduct the interview while you handle program design and planning.

Select a topic, discuss it with the participants, and then record it after a dry run. Another method is to select the subject and form a panel of several participants with someone moderating the panel.

Bring a tape recorder to a location where 4-H’ers are involved in a project. Interview them while they work. Be sure to check with the station to see if you can get acceptable broadcast quality on your machine. An alternative would be to have someone from the station do the interview if they have the time and equipment.

The noises that surround a special activity or event add to interviews. For example, the sounds of a fair in the background of an interview about the fair takes the listener into the interview site. A discussion with a 4-H member about a clothing project might start and end with the sound of a sewing machine.

Try out your questions.

Discuss your guest’s topic. Talk generally at first, but focus on a specific area for the interview. Together, select two or three main points to discuss, list the points in natural sequence, and suggest a time block for each.

List the lead questions. While visiting with your guest, list some questions that you can ask to move the interview along smoothly and on schedule. This will help you if the guest should forget some important points.

Try out your questions. Tell your guest what you’re going to ask before the program goes on the air. Explain the importance of sounding natural and why you do not want set questions or a word-for-word script.

Writing a short opening and closing. This will help you introduce your guest quickly and bring the interview to an end easily and on time.
On the Air

Prepare the listener. Remember, the listener becomes familiar with the speaker by voice only. Prepare the listener for the guest and for the message to be presented. Keep the introduction short, and select information that has some relation to the message and is of special interest to the listener.

Use direct questions. Open the interview with a direct question, one that will require your guest to take the lead in the discussion. Avoid questions that can be answered by yes, no, or “I don’t think so.”

Let the guest talk. Ask a question only when it’s needed to bridge topics, to bring out new information, to clarify a point, to keep on the subject, or to “rescue” the guest.

Leave ‘em happy. End the interview on time and in a gracious, friendly manner. Leave your listeners with a feeling that they have met your guest and that he or she has made an important contribution. Make your guest feel welcome to return.

Cues for Better Interviews

Don’t overdo. A completely scripted and rehearsed interview loses some of its sparkle and spontaneity.

Keep questions short. The listener wants to hear your guest—not you.

Watch the introduction. Don’t start with biographical questions. Introduce your guest. Tell where he or she is from and his or her relationship to the program. Do this as quickly as possible, conveying the feeling that you have gotten to know the guest and have discovered that he or she has interesting information to share.

Avoid obvious questions. They waste time and make you appear incompetent as an interviewer.

Use answer control. Begin your questions by asking how, what, when, where, who, or why. The purpose is to frame a question in such a way that it cannot be answered by yes or no. Beginning with questions that automatically invite a yes or no reply (do you, did you, are you, is it, were you, or have you) forces you to do most of the talking.

Forget unnecessary comments. Expressions such as “I see,” “uh huh,” and “yes” are dull and usually unnecessary.

Make it personal. Stress the pronouns your and you in your questions, and tell your guest to talk in terms of I, my, and mine.

Be a good listener. Make a special effort to show your guest that you are interested in what is being said. Look at the guest while she or he is talking. Be a good visible audience. It will do wonders for the guest’s confidence, and you may pick up some interesting questions.

Avoid surprises. Keep your guest on familiar ground by controlling your questions and sticking to the topic under discussion.

“You as the Interviewer” was adapted from materials prepared by Tony Burkholder, 4-H information coordinator, Michigan State University.

Participants in a Talk Show

Many radio stations have found the talk show format to be an effective form of broadcast communication. Designed to entertain and inform the listener, the talk show includes various formats, such as interviews, commentary, featurettes, and the telephone call-in.

The radio talk show is an easy format because it allows a guest to appear natural. No carefully written scripts or rehearsals are needed, just knowledge of the subject and the ability to communicate in a two-way conversation. Since normal conversation usually follows a question-and-answer format, it resembles everyday life in many ways.

The Initial Contact

Finding a station with a talk show is no problem because most stations have one. When you first contact the station, it’s a good idea to start at the top and work down (unless you already know the talk show host or someone else at the station). The general manager or program director will probably refer you to the appropriate department or person responsible for the station’s talk show.

Next, show that the information you offer has broad audience appeal and that you are an expert in this field. Don’t be modest. Communicating with the public is your job. Show that you can do it!
Organizing the Appearance

Most interviewers like to be in control of their program and they should be. The degree of control varies, however, with the material being discussed. For example, the probing style used in a political interview or press conference is very effective in drawing out what the questioner wants to know, often regardless of whether the person being interviewed wants to say it. But the informational interview is more effective if the host and guest work as a team.

Decide together what subject to cover and in what depth the topic can be handled on radio. If possible, come up with a rough outline of questions. Don’t write a script. A script will only destroy the spontaneity for which interviews are famous. Careful planning will ensure the effectiveness of your message.

The Call-In Show

If the show involves live calls from listeners, your job will be more difficult because you’ll never know ahead of time what the questions will be. For talk show hosts, this poses no problem because they are trained to deal with that situation. But if you’re not prepared to talk about any subject, it’s a good idea to restrict your topic. Suggest that the host introduce you and then say, for example, “Today we’re going to discuss community service projects that teach youth valuable business skills.” Then have the host ask you a few planned questions before you begin answering listeners’ calls. This way, you’ll limit the range of questions by leading the audience in the direction you want the discussion to go. You also can spend some time brushing up on the topic before the show.

Your Radio Personality

As with any radio performance, how you sound is as important as what you say. If you are enthusiastic, the audience will be more interested in your subject. To hold the listeners’ attention, you must exaggerate the inflections of your voice. Radio tends to dampen the effect of your voice, so make your subject sound interesting.

A good interviewer will make your job as a guest easy. But there’s no guarantee things will always go as planned. You can do your part by understanding what a talk show is all about, by knowing your subject, and by communicating your message so the audience will listen and remember.

“Participating in a Talk Show” was prepared by Gordon Webb, Media and Technology Services, Cornell University.

Television

Maximizing Your Television Efforts

Television is a powerful tool for informing and educating an audience. For a long time, the weekly half-hour or fifteen-minute television program was thought to be the best way to get regular exposure for your program and activities. Today, there are several drawbacks to this pattern of programming. First, most counties are reluctant to devote the time necessary to develop quality productions of that length on a regular basis. Second, commercial stations are usually unwilling to put public service programs into a decent time slot. Also, even if you had time to produce the program and the station gave you a terrific time slot, it would be difficult to keep an audience interested long enough. The following information can help you effectively use television’s potential.

General Guidelines

• Television is the appropriate medium when you want to reach a large audience in a short time;
• Commercial stations reach a broader audience than noncommercial stations as well as audiences of diverse social, economic, and educational backgrounds;
• Daily or weekly exposure on television in the same time slot builds a base of recognition and acceptance;
• Some time slots are better than others. Prime time (6:00 p.m. to 9:00 p.m.) is better than six o’clock in the morning;
• Different segments of society watch television at different times of the day;
• Most 4-H information can be televised effectively in segments of less than ten minutes.
Participating in Television Programs

Preparing the Program

Television is a visual medium. When preparing a television program, be prepared to show the story rather than to tell it. If you can offer words, radio or newspaper are better media choices. Slides, videos, charts, and diagrams are always helpful.

Handling Props and Graphics

- When delivering a presentation for television, don’t raise objects and graphics from the table unless necessary. Move slowly, if at all. Never gesture with objects in your hands. Don’t block a prop or graphic with your hands or body.
- Know your subject matter and get advice on how to present it. Keep in mind that a television studio is not a stage or lecture platform. It is a new medium demanding new techniques.
- Use an attention-getter in the first sixty seconds of the program. Remember to capture your audience and get their attention early.
- Present a minimum number of points. Too often guest speakers attempt to provide comprehensive coverage of a topic in fifteen to thirty minutes. Television is tailor-made for simplicity. Highlight the most significant points of a story without overwhelming the audience with details.
- Limit the working area. Studio space is at a premium. You don’t need a ten-acre lot to present a program. It is the effect on the screen that is important, not the effect in the studio.
- Do not change your mind about the subject matter or the number of performers the week of the program. These should be considered before the program is planned. One or two extra persons can seriously alter the microphone arrangement, the size of the set, and the studio lighting.

Slides: Use 2 x 2 (35 mm) slides.
Photographs: Use matte finish, large-size prints (8 x 10).
Horizontal images are best. Avoid mixed shapes and sizes.
Objects: Avoid very small and very large objects.

Presenting the Program

Television can be a cruel medium. Before the camera, any mistake or carelessness in delivery or appearance becomes larger than life. The too-light garment or the unattractive posture or gesture can detract from the image that you want to project. They also can distract the viewer from the message delivered. A few simple guidelines can help you avoid asking afterward, “Why did I wear that?” or “Why did you let me do that?”

Appearance

- If possible, have the director and camera technician check your makeup.
- Apply powder if there is a shine on your nose or forehead. If the program has breaks, ask the manager to check your appearance and repowder if necessary.
- Make sure that the jewelry you wear is unobtrusive. Avoid wearing jewelry that reflects light or that dangles.
- Avoid tight clothing. The camera adds weight, and tight clothes emphasize weight. If your jacket appears tight when buttoned, then unbutton it. Skirts that are too short creep when you sit and may draw attention to your legs.
- Avoid wearing busy fabric patterns. Also, avoid too much contrast in dress. Off-white, gray, light blue, or tan shirts and blouses are best on television. To avoid color conflicts, ask the studio manager in advance about lighting and colors used on the set.
- When appearing on camera with other people, consult with them in advance so that outfits are compatible. For example, if the host dresses casually, you should also.
- If no full-length mirror is available, have someone check your buttons, zippers, hair, and overall appearance just before going on the set.

Delivery

- When using cue cards or a teleprompter, practice beforehand so that you become thoroughly familiar with the material you are going to read. The less obvious your reading appears, the more convincing and interesting you become as a performer.
- Become familiar with the hand signals the floor manager will be using (i.e., camera, wind-up, 5 minutes, 1 minute, cut, and all clear). Know where the floor manager will be located and how you can see the signals without obviously turning your head or eyes in that direction.
- Learn from the director how to tell which of the cameras is on and how to change your attention from one to another. It is often better to look down at your notes and then look up at the other camera than to shift your attention directly to the other camera.
- Do not assume the camera is on or off unless you are told so. At the end of your presentation, hold your expression until you are certain the camera is off. Otherwise, facial expressions that say, for example, “Should I begin now?” or “Thank heaven, that’s over with!” will be broadcast. If the camera remains on, look down to your notes (watch television broadcasters at the end of their newscasts).
- Do not be disconcerted by the action of camera technicians, floor managers, or other technicians. Their activities are being dictated by the director and serve a purpose.
- If props are involved, work with them in advance. If possible, practice with them during a camera rehearsal or a dry run.
- Try out the chair, stand, or stool you are going to use. Check the chair not only for comfort but for the most attractive angle for your legs. If it is necessary to use a swivel chair, be careful not to swivel.
- Practice hand and eye gestures. Avoid repetitive gestures and restless eye movements.
- When using notes, make sure they are in order, easy to read, and as compact as possible.
• In an interview or discussion program, listen attentively to what your fellow performer is saying. Remember, acting is one-half reacting. If you are not involved, the audience will lose interest, too. Look in the direction of the person to whom you are speaking—the host, the guest, or the audience (camera).

• Above all, rely on the director for orders and advice. Remember that you are completely in the director’s hands and everything he or she does is to your advantage.

• Confidence is very important. Attention to appearance and knowledge of proper delivery techniques enhance confidence. Good looks and poise, however, cannot compensate for poor preparation.

• Speakers on a panel should time their talks beforehand. The interviewer or panel host needs an outline or rundown sheet. The moderator of a panel should have a carefully rehearsed and timed opening, a prepared introduction, a list of meaningful questions in proper sequence, an idea of probable responses, and finally, a succinct closing.

Advice to potential television performers can be summed up in three words:

- prepare
- rehearse
- check

"Participating in Television Programs" was prepared by Toby Clary, Media and Technology Services, Cornell University.

Resources and Reports

Use this notebook section to keep all your paperwork together. Add reference materials, reports, newsletters, correspondence, and other papers—all records of your experiences as a 4-H teen ambassador.