

tim knight + associates



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Catalog

All courses are flexible - individually designed to suit client needs. Course duration, number of participants and number of trainers are estimates only.

tim knight + associates offers the following broadcast journalism training workshops for 2001 - 2002.

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Basic Broadcast Skills

These seminars range from one-day seminars on the practice and future of broadcast journalism (up to 50 people) to 30-day, hands-on, practical workshops for any number of people.

The longer workshops involve working exercises covering every aspect of the profession and include modules taken from other, more specialized courses.

These modules may include leadership, storytelling, programme and story analysis, story structure, focus, research, writing, interviewing, performance and journalistic ethics. As in all workshops, the work hours are flexible.

To encourage risk-taking, all workshops guarantee confidentiality for participants. Individual consultation is always provided.

1 to 30 days.

Number of participants per trainer depends on course duration.

Follow-up - essential.

News Reporting

This workshop is designed for working Reporters but, where necessary, can be adapted for Management, Producers, Desk Editors and Production Staff.

The sessions are hands-on and practical and include individual work analysis, storytelling, research, focus, story structure, writing, interviewing, performance and journalistic ethics.

5 days.

9 participants per trainer.

Follow-up - specialist courses.

Minimum 1 day a year trainer.

Performing

Anchors and Reporters learn that they — rather than the script — can and must be the primary source of the broadcast information.

They learn to use a script (on desk and TelePrompTer) so that it disappears and the performer talks directly and naturally to the viewer, thus hugely increasing the amount of information retained by the viewer.

Special attention is given to ensuring the same natural quality in voice-over.

5 days.

6 participants per trainer.

Follow-up - 1 day within 3 months.

Minimum 3 days a year thereafter.

Writing for Broadcast

Broadcast Journalists learn to produce simple, clear, spoken-language scripts with focus, structure and — as a base — one thought to a sentence.

They practice writing news and current affairs stories in the spoken language of the viewer - to bring understanding where there is confusion, insight where there is incomprehension.

Participants write and re-write and re-write until each story is clear, polished and ready for broadcast.

5 days.

6 participants per trainer.

Follow-up - 2 days within 6 months.

Minimum 2 days a year thereafter.

Interviewing

Interviewers (Hosts, Anchors, Reporters, etc.) learn the skills needed to draw out interviewees - have them talk honestly from the heart of things that matter.

The best interviews reveal human emotions; they bring understanding of the human condition rather than merely deliver facts.

Emphasis is on designing, focusing and structuring the interview as a journey with a context, dramatic unfolding and climax.

5 days.

6 participants per trainer.

Follow-up - 1 day within 4 months.

Minimum 2 days a year thereafter.

Research

Solid research is the basis of all good journalism.

This seminar works on the role of the Researcher — identifying, finding, cultivating and exploiting sources, identifying visual and aural components, evaluating information and shoot locations.

Also covered are interview techniques, use of database and focus, etc.

3 to 5 days.

10 participants per trainer.

Follow-up - 2 days within 6 months.

Minimum 1 day a year thereafter.

Producing

This workshop prepares Producers to work with Reporters, Anchors, Desk Editors and Production People.

It concentrates on professional roles, programme and story analysis, programme objectives, leadership skills, storytelling and newsroom structure.

Its focus is "leading the team and helping the people do their jobs better".

5 days.

10 participants per trainer.

Follow-up - 2 days within first year.

Minimum 2 days a year thereafter.

Documentary Production

Designed for either experienced or inexperienced Documentary Producers, this workshop screens and analyses documentaries, shares ideas and emphasizes storytelling skills.

Considerable emphasis is placed on revealing the human condition in actuality-driven — rather than script-driven — stories.

Dramatic structure and focus are stressed.

5 days.

6 participants per trainer.

Follow-up - 2 days within first year.

Minimum 1 day a year thereafter.

Sports Reporting

The ideal sports story is identical to the ideal news story.

This specialist workshop helps Sports Reporters see themselves as journalists/reporters — no different from other journalists/reporters except that they have a specialized beat.

Emphasis is on storytelling, focus, research, story structure, writing, interviewing, performing and journalistic ethics.

5 days.

9 participants per trainer.

Follow-up - specialist courses.

Minimum 1 day a year thereafter.

Studio Directing

Participants go through theoretical seminars and practical studio exercises designed to improve leadership skills, directing skills, studio use and talent direction.

5 days.

6 participants per trainer.

Follow-up - 1 day within 6 months.

Minimum 1 day a year thereafter.

Videojournalism

This workshop is for both Reporters assigned to operate cameras, sound and editing equipment and Production people learning to be journalists.

It handles the journalistic and aesthetic use of the equipment combined with practical, everyday production needs.

Participants get considerable hands-on experience as well as demonstrations and theory.

Its main focus is on giving Reporters and Production people the confidence to practice the new VideoJournalism skills.

6 to 10 days

6 Participants per trainer

Followup – 2 days within 90 days

Minimum 2 days a year thereafter

Newsroom Management

This workshop provides training in leadership, bottom-line responsibility, interpersonal communication, motivation, performance evaluation, team building, decision-making and time and resource management.

It is designed for Upper-, Middle- and Lower-level Management and Producers.

5 days.

12 participants per trainer.

Follow-up - 2 days within first year.

Minimum 2 days a year thereafter.

Train the Trainer

A small group of respected, experienced, senior Journalists (and/or Production People) takes an intensive workshop to prepare them to takeover training their colleagues when the trainers have left.

The workshop provides grounding in story focus, story structure, writing, interviewing, performing, production skills and journalistic ethics — with ever-increasing emphasis on training theories, methods and skills.

Participants practice training each other and learn to take over the training role.

10 days.

6 participants per trainer.

Follow-up - 3 days within 4 months.

Minimum 3 days a year thereafter.

Unit Training

This all-inclusive course is designed to train an entire network, station or production unit. First, Management go through a comprehensive management/leadership workshop to upgrade skills and enhance production/journalism abilities.

Second, Producers take the Producer Training workshop.

Third, production people are put through the videojournalism workshop.

Fourth, the Journalists take the Basic Broadcast Skills course followed by the appropriate specialist module (writing, performing, interviewing, etc.).

Spread over 3 months.

9 participants per trainer.

Follow-up - 10 days a year.

tim knight + associates refreshes and reinforces traditional journalistic broadcast skills and practice while preparing information broadcasters for the radical change needed in the new world of the 21st Century.

Follow-up sessions — to build on the progress made in the initial training — are strongly recommended.

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How We Train

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Approach and Methodology

Traditional Storytelling is the rock upon which **tim knight + associates** has always built its broadcast journalism training.

People think in terms of stories.

People understand themselves, other people and the world around them through stories.

Storytelling is survival information.

Storytelling is a basic part of being human.

Storytelling — and the need for Storytelling — is deep within us all.

Television journalism — the ultimate and ideal Storytelling medium — has largely forgotten the power of Storytelling.

Instead of telling the story so the viewer understands it, feels it, tastes it, smells it — even remembers it — most television newsrooms churn out unintelligible, indigestible, incomprehensible strings of factoids too confused, too fast and too cold for human understanding.

We believe it's time for the return of Storytelling.

Our trainers don't pontificate in classrooms, attempting to transfer skills and knowledge to less fortunate colleagues. We know adults don't learn that way. We know adults learn by sharing, by trying, by experimenting, by failing, by succeeding and by example.

It's the way we learned our own skills. And it's how we've learned to *share* ideas — as equals — with professional colleagues. On our workshops, trainers and participants challenge conventions, seek new answers and find fresh solutions *together*.

In fact, at the end of the training day, our trainers expect to have learned more than we've taught.

Which is one reason why we strongly recommend — as part of all training projects — that we prepare in-house Coaches to take over professional development duties when we finally leave.

Tim knight + associates believes that no single element of newsroom training is an island, entire of itself. Each piece is just one part of — and dependent on — the whole.

That's why we meld and blend training modules so that — under the blanket of Storytelling — Story Structure merges with Story Focus which fuses with Writing which dictates both Performance and Interviewing. And Journalistic Ethics runs like a river under everything we do.

There are two overriding, unifying themes that move through each of our training modules to bring them together in one holistic and undivided workshop.

The two themes are Storytelling — and the belief that journalists are servants of the people.

Let it be impressed upon your minds,
let it be instilled into your children,
that the liberty of the press is
the palladium of all the civil,
political and religious rights.

Junius

The Free Marketplace of Ideas

We, the people, have to understand where we've been before we can know where we are. Storytellers tell us where we've been.

We have to understand where we are, before we can glimpse where we're going. Storytellers tell us where we are.

Free, honest, fearless Storytelling in the service of the people is the only trustworthy guide to where we are and where we're going.

Free, honest, fearless Storytelling is the currency of the Free Marketplace of Ideas.

The Free Marketplace of Ideas is the mythical place where Journalists seek out and report ideas, beliefs and opinions bubbling away in our democratic society and expose them to the harsh and critical light of the people's judgement.

If the people decide the ideas, beliefs and opinions are good and worthwhile, the Marketplace accepts them and they flourish and flower.

If the people decide the ideas, beliefs and opinions are bad and worthless, the Marketplace rejects them and they wither and die.

In the Free Marketplace of Ideas it is always the *people* who do the judging. Not the Journalists. Not the governments. Not the courts. Not the police. Not the army. Not the churches. Not the rich. Not the powerful.

The people.

It is both our privilege and our responsibility as Storyteller-Journalists in a democracy to serve and guard the Free Marketplace of Ideas — to keep it open and keep it honest — for the people we serve.

We hold this privilege and responsibility as a public trust because we are the people's servants and surrogates.

We go where they cannot go. We ask what they cannot ask. We report in their name.

It is demanded of us as Storyteller-Journalists, therefore, that we act responsibly at all times and are truly accountable to the people we serve.

It is demanded of us as Storyteller-Journalists that we put the people's interests before either our own or those of the powerful.

It is demanded of us as Storyteller-Journalists that our first loyalty is to the people — and the people's right to know.

Underlying everything we do is our responsibility as Storyteller-Journalists to report freely, honestly and fearlessly in the name of the people we have the honour to serve.

Storytelling may beat the very centre of human life.
It is possible that, in the end,
it all comes down to Storytelling.

*James Fernandez
Department of Anthropology,
University of Chicago.*

Storytelling

Staories and Storytelling are about conflict, contrast, journeys, quests, change. And always, always, well told stories are about values.

Television is an emotional — not factual — medium. The purpose of good Storytelling is to wrap the factual explanation into resonating emotion.

The best Storytelling brings a first-hand, emotional experience to the viewer who is thus able to understand and participate vicariously in the event.

We only understand something new by its relationship to something we already know and recognize.

The viewer tunes out when the world of the story isn't recognizable and understandable and won't work to make sense of it. The viewer must tune in immediately since the story only comes around once.

For the story to mean anything, the events should feature a protagonist, a person, and should chronicle a meaningful search or change in that person's life.

The viewer needs to know something human and personal about the protagonist before there can be any real interest in the situation. Without that information, the viewer cannot be emotionally involved, cannot identify vicariously.

Stories take place in a small world defined by the story's context. The world has to be defined before its happenings can resonate in the viewer's memory and emotions. The world must be small for the viewer to recognize it.

Values are the lifeblood of Storytelling. Resolution of values is experienced through conflict and testing.

Values should be revealed rather than stated. Mostly, we don't believe what people say — we need them to prove it.

Facts are neutral — they have no particular meaning. Facts have to gain value to find meaning.

Staories are about conflict — both internal and external.

Little meaningful happens in a story except through conflict and contrast [**CONTRAST**: OPPOSITION OR DISSIMILITUDE OF THINGS OR QUALITIES; UNLIKENESS, ESPECIALLY AS SHOWN BY JUXTAPOSITION OR COMPARISON.] Conflict and contrast are universal human experiences and force people to seek their goals by taking action. Show the action.

Conflict and contrast are the best ways to reveal character.

If a story has no conflict, no contrast, or is too predictable it disappoints and the viewer wanders away.

Stories need action, a turning point in the conflict that changes the situation. A swing from positive to negative. Or the reverse. The situation must change as the story unfolds. If it doesn't, it's merely a collection of facts.

A good story holds viewers with the powerful glue of the question “What will happen next? How will it turn out? Who will win this fight?”

Conflicting ideas and values resolve, one way or another, at the climax. The ending is everything. Once you give away the climax there is no conflict, everything is expectable, there is no tension and little reason for the viewer to stay.

Respect the counter-idea in the conflict. In fact, dramatists advise “always give the bad guy good lines.”

TV journalism — at its best — is the making of mini-movies about real people and real life.

Content is all that matters. Everything else is housekeeping.

The viewer has spent a million years living and learning the principles of Storytelling and expects them to be met.

By definition, the viewer is always right.

Focus (fókes) pl.focus es, foci (fósai) n. (Phys.)
a centre of interest, importance etc.
A central point.
To concentrate and direct
(the attention etc.)
[L.= hearth]

Focus

Focus is a radical and revolutionary concept. It demands that the storyteller find out everything possible about the story — including, as far as possible, its context, structure and meaning — *before* it's shot.

Focus is an essential element in Storytelling. It's what great Storytellers do. And always have done. For a million years or so. Whether they realize it or not.

Focus is the powerful, liberating, guiding and central idea of the story.

Focus is the midwife of Storytelling.

Focus gives the story life, shape and energy.

Focus designs and enables the story but doesn't limit or restrict it.

In fact, Focus gives the story freedom, helps the Storyteller push the story as far as it can go.

Once you've Focused, you can trust the story to — more or less — tell itself. You get out of its way. You let the story flourish and grow.

Focus says: **Know Thy Story** — then help it tell itself.

Focus is a leap of faith.

First, do the research. Somewhere in the research, sitting there, waiting to be born, is the Focus of the story.

When you find the Focus, write:

A taut, tough, tight, specific declarative sentence expressing the soul — the essence — of the story as it will be on air.

Then you share it with the crew. Then you go out and shoot it.

The Focus sentence:

Always contains both **cause** and **effect**.

Almost always includes a **person**. The viewer relates to people. The viewer understands and empathizes through the experiences of other people.

Can't be a question — it's the **answer** to that final question which has echoed down so many ages through so many newsrooms: "what the hell is this story about?"

Is written in the **active** voice as tightly, vividly and simply as possible.

Contains strong **imagery** — elements you can see, feel, smell, taste.

Is very **specific** — it defines precisely what you're going to shoot, edit and report.

Dictates the **chronology**, the order of events and, therefore, the **structure** of the story.

Is a road map. It tells everyone involved **where** they're going and **how** they might get there.

Identifies the **roles** of the principal player/s.

Defines and reveals the **emotional** as well as the factual meaning of the story.

Defines the **moral** basis and, therefore, the intended emotional effect of the story.

Evaluates the **stake** involved. The greater the stake, the higher the risk, the stronger the story.

Goes **all the way**, pushes the story as far as it can legitimately go. All the way to the wall. Focus is not for the weak of heart.

Defines what the story is **not**, just as much as what it is. You leave out of the Focus any major elements which aren't part of the story. Maybe you put them in another Focus. But don't put them in this one.

Is **shared** with everyone involved in making the story — assignment editor, cameraperson, editor etc. thus enabling them to buy into the story, share its ownership. It makes sure that everybody involved understands the story and is working on the same story in the same way.

Makes sure the story is absolutely **clear** to the viewer. But be warned — Focus also makes the story absolutely clear to hungry lawyers.

Is dangerous. **Don't fall in love** with the Focus — the better the Focus, the more likely it is to betray you. Life has a nasty habit of not always agreeing with research. Focus must change as events change.

Think of Focus like this — Focus is somebody doing something for a reason. Fill in the somebody. Then fill in the reason. Now you have a Focus.

Congratulations.

Structure

At the very heart of stories and Storytelling — right up there with Focus — is Structure.

Fortunately, just about every good story shares the same structure. It's the same in all cultures, all tribes, all languages. Always has been. Presumably, always will be.

That's because human minds everywhere work in pretty much the same way. As far as we know, they always have. Probably always will.

Storytelling structure is not nearly as simplistic as having a beginning, a middle and an end. A piece of string has a beginning, a middle and an end. Life, too, has a beginning, a middle and an end but, for most of us anyway, not a helluva lot of structure.

Storytelling certainly isn't starting with the latest, the most interesting fact, and letting the story dribble away in declining interest until the allotted time is over.

That's what most newspapers do most of the time. They do it so if you're in a hurry you can just read the first few paragraphs, get the main points of the story and fast-forward to the next story.

Unfortunately, that's also what a lot of otherwise respectable TV and Radio Newsrooms do.

Unlike newspapers, however, broadcasters have no excuse. Viewers and listeners can't fast-forward a live newscast.

The structure of classic Storytelling looks like this:

Context — (Comes first. Is part of *every* good story). Context is the information, both factual and emotional, which sets the scene and makes the story understandable and accessible as it unfolds. It's that information which places the story in a recognizable situation within which it can be processed, followed, evaluated, understood and even retained. The context handles most of the housekeeping, introduces the emotional mood, the characters and the situation. It provides the necessary hard facts and emotional shadings which will enable the viewer to follow and take part in the story.

Foreshadowing — (Comes second. Is part of *most* good stories). Foreshadowing is a hint, a clue, that there's to be an unexpected, perhaps surprising, outcome to the story. That there's going to be storytelling, rather than just a random collection of facts. It's the hook that keeps the viewer watching, a signal that the expected resolution may not happen. Foreshadowing heightens interest and gives the viewer an early hint about the Focus of the story without giving away its resolution.

Dramatic Unfolding — (Is the main part of *every* good story.) Dramatic unfolding is the body of the story told as it happens. The Dramatic Unfolding develops the action and builds interest, conflict and

tension. It is almost always told chronologically about someone on a quest, a journey, having to overcome obstacles to reach a desired goal. In drama (and often in good journalism), it consists of good news followed by bad news, followed by good news and so on.

Climax — (Comes near or at the end. Is part of *every* good story.)
The climax is the outcome, the point, the resolution and culmination of the story. The end of the search, the journey The reaching or not reaching of the desired goal.

Denouement — (Comes at the end. Is part of *some* good stories.)
Denouement is the wrapping up of the story. The tying up of any loose ends.

Good Storytellers take the viewer on a journey of discovery. That's why the classic structure is so important.

The more classically structured the story:

The more the viewer takes part in it, is involved.

The more likely it is that the viewer will move from mere sympathy to empathy — actually experiencing the emotions and thoughts of the people in the story. Joining them in the journey.

The more the viewer wants and needs to know how the story turns out.

The more information is retained by the viewer.

All of this is not to suggest for a moment that journalists manipulate and distort every story to fit a predetermined structure.

It means that when you're shooting the story and putting it together you should keep the classic Storytelling structure firmly in mind

It's a very ancient, very elemental and very powerful structure.

And it works.

Writing

The viewer hears the words but once. There is no second chance. So the viewer must be able to recognize, understand, process and file their meaning away immediately.

When the words and sentences — whether on-camera or narration voice-over — are muddled, complex, literary, ambiguous, illogical, passive, weak, coded or out of recognizable chronology, the viewer simply ignores them. And watches the pictures instead. Or turns to another channel.

When the viewer turns us off, we have only ourselves to blame. There can be no excuses. After all, we cover the most fascinating subject in all the world — people.

Writing for Storytelling is a matter of boiling down choices until only the words that *must* be said are said.

Writing should reveal, un-mask, strip naked.

Never write what you can show.

Conventional TV news stories contain 75% narration, 20% interviews and 5% actuality. Good Storytelling turns the numbers around. And makes the stories a hundred times better.

Actuality is always more interesting than narration. Always.

Less is always more.

Here are some guidelines for writing good stories for TV.

One thought to a sentence — take it literally. But not all the time because breaking the rhythm at the right time can be a good thing. But certainly as a base.

One thought = one sentence is the absolute basis for good TV journalism writing. Particularly when the words are voice-over narration and have to compete for attention with the pictures.

The sentences may look choppy and unattractive on paper. But you give them life in the performance.

Conversational language — Other versions of the same guideline are “write like you speak” and “write for the ear, not the eye” and “write it as you would tell it.”

But, in fact, you’re not looking for real conversation — that’s too messy. What you want are words and sentences that are close to real conversation, are cleaned up to get rid of repetition, naughty words and false starts, but still sound like real conversation.

The script should sound like the language used by reasonably intelligent people when they talk to each other socially about things that matter. Reasonably intelligent people, incidentally, mostly speak in sentences containing no more than one thought.

There is enormous power in conversational language.

Strong, short, simple words — Words with guts and power. Taut, vivid, tangible, edible, potable, smellable words coming together to make images. In English, Anglo-Saxon rather than Latin words.

In all languages, use words appropriate to the meaning, emotion and circumstance of the story. Which means different words for a story about ballet than a police raid on drug thugs.

Active Voice — “The mouse kicked the bear” rather than “the bear was kicked by the mouse.”

No clichés, codes or jargon — Particularly, no journalistic clichés, codes or jargon. Like “tight security” and “world class” and “party faithful” and “bottom line” and “ongoing” and “basically” and so on and so on and so on.

Avoid euphemisms (the substitution of a weak, soft expression for a strong, tough one.) For example, people aren’t actually retrenched or downsized. They’re fired. (Ask them!) And avoid outworn metaphors (“Achilles’ heel” “fishing in troubled waters”, “playing into the hands of...” etc.).

Chronological structure — Write chronologically unless there’s a good reason not to. Chronological writing is by far the easiest for the performer to perform and the viewer to understand.

This guideline applies to individual sentences as well as entire stories. For instance: “He knew he had a problem when he realized he was standing right between the wounded lion and her cub” is better written as “that’s when he realized he was standing right between the wounded lion and her cub. That’s when he knew he had a problem”. (It’s also better because it’s two sentences and each of the sentences has only one thought.)

Write first what comes first. Then what comes next. Until you get to the end. Then stop.

Focus.

Less is more.

Interviewing

One of the basic rules in all our cultures is this — people don't talk to strangers about things that really matter.

It's forbidden.

Which is why so many interviews are nothing more than words, revealing nothing, signifying nothing, going nowhere.

Good interviewing is based on four essential elements. — all of them aimed at getting people to talk from the heart about things that matter.

The interviewer builds a relationship — a cocoon — with the interviewee to enable the two of them to ignore the outside world and talk openly and honestly together.

The interviewer gives edge — challenge — to the interviewee, helping the interviewee delve inside and talk from the heart.

The interviewer gives to get.

The interviewer asks simple, human, caring, respectful, open questions.

When it comes to great interviewing, there are, of course, a whole lot of other, more general, guidelines. The best interviewer:

Researches thoroughly

Mostly travels chronologically in the journey of discovery.

Knows the start, the direction and the intended destination. Doesn't necessarily know the exact route.

Asks simple, probing questions in simple, spoken, language.

Asks one question at a time.

Interviews, wherever possible, in the appropriate location for the story.

When appropriate, has the interviewee doing something while talking — something the interviewee would be doing anyway. Take advantage of real life. Don't interrupt real life for interviews.

Responds physically and emotionally while listening.

Treats the powerful and the powerless with the same respect.

Is vulnerable, warm and generous.

Uses a tone of genuine, human interest.

Helps people who need help — particularly the old, the young, the uneducated and people who have difficulty with the language.

Seeks and draws out specifics, not generalities.

Encourages illustrative stories.

Rarely takes notes into the interview.

Doesn't show off research, knowledge or intelligence.

Doesn't compete with the interviewee for air time.

Never precedes a question with phrases like "can I ask you?" or (unless the question is exceedingly delicate) "can you tell me...?" If the interviewer can't ask and the interviewee can't tell there's not much point in the interview.

As a servant of the people, asks questions the viewer — the third person in the discussion — would ask.

Listens. Listens. Listens.

You've got to sing like you don't need the money,
Love like you'll never get hurt.
You've got to dance like nobody's watching,
It's got to come from the heart,
If you want it to work.

Kathy Matteo
Come From The Heart

Performing

Before a TV Storyteller can help the viewer understand, see, feel and retain information, she or he has to *personally* understand, see, feel and retain the information.

Which is why the ability to communicate on TV (just as in real life) improves enormously when the Anchor or Reporter:

- Processes the information through his or her own emotions, knowledge, memory, experience and humanity.

- Makes the information personal and human rather than impersonal and abstract.

- Shares the information with one viewer instead of declaiming it at an audience.

- Makes the written words disappear into the thought so the viewer hears what is being talked about, sees what is being talked about, feels what is being talked about and even, lord help us all, *remembers* what is being talked about.

- Takes ownership of the information away from the script and becomes the primary source of the information.

The best performers *think* the script's thoughts, see the script's scenes and genuinely *share in* the script's emotions.

As a result — miraculously — so does the viewer.

The performer — the living, breathing, laughing, crying, happy, sad, good, bad, caring, careless, living, dying, human being — has to take ownership of the information before it can genuinely and honestly be shared with the viewer.

If the performer is not genuinely involved, there is nothing to give to the viewer. Charm, good looks, teeth and hair perhaps. Great pipes possibly. Nothing more.

The TV performer's job is to seize the information and make it personal. So when the time comes to go on camera, there is something of value, a gift to give to the viewer. But the information has to be owned before it can be given.

So the performer first processes and absorbs the information, takes ownership, makes it personal. Then gives it away.

When that happens:

- The performer builds an open, honest, human relationship with the viewer.

- The performer *shares* accessible, absorbable information with the viewer.

- The performer triggers empathy in the viewer.

- The performer brings knowledge and even survival information to the viewer.

Knowledge is memory. It is based on recognizing and retaining facts, putting them in context and making connections among them. (Knowledge is not the same as wisdom.)

Memory is the mind's strongest element. Everything we are and most of what we do depends on memory. Facts, information, data have no meaning, no relevance, unless they touch, find connections, in our memories.

When the viewer is told something on TV the only way he or she can understand it is by putting it into context, connecting it to something already known. Something sitting there in memory. The viewer's memory has to click in, recognize the information, categorize it, find its relevance.

The viewer can only do all this if the performer has done it first.

Here now, a definition of the ideal professional relationship between the performer and the viewer. As best I can work it out, this answers the questions "Who is the performer... and who is the performer talking to?"

YOU, at your very best, most prepared and persuasive, know some stuff and care about it.

You're talking to ONE other person — someone you know, like and respect who knows likes and respects you.

Your task is to help that one other person know the stuff and care about it too.

If the performer can do all this, she or he will serve Storytelling and the people very well indeed.