



TV Journalism & Programme Formats

TV Journalism & Programme Formats

SEMESTER 3

Study Material for Students



TV Journalism & Programme Formats

CAREER OPPORTUNITIES IN MEDIA WORLD

Mass communication and Journalism is institutionalized and source specific. It functions through well-organized professionals and has an ever increasing interlace. Mass media has a global availability and it has converted the whole world in to a global village. A qualified journalism professional can take up a job of educating, entertaining, informing, persuading, interpreting, and guiding. Working in print media offers the opportunities to be a news reporter, news presenter, an editor, a feature writer, a photojournalist, etc. Electronic media offers great opportunities of being a news reporter, news editor, newsreader, programme host, interviewer, cameraman, producer, director, etc.

Other titles of Mass Communication and Journalism professionals are script writer, production assistant, technical director, floor manager, lighting director, scenic director, coordinator, creative director, advertiser, media planner, media consultant, public relation officer, counselor, front office executive, event manager and others.



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INTRODUCTION

The book deals with Television for journalism and Writing for visuals. Student will understand the medium from Piece to Camera. The book will tell students about Presentation, Reporting, Interview, Reportage, Live Shows and Anchoring a Show. Students will also learn details about Programme Production and Packaging for a channel.



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SYLLABUS

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UNIT 1. Television for journalism

UNIT 2. Understanding the medium

UNIT 3. Writing for visuals

UNIT 4. Piece to Camera

UNIT 5. Presentation

UNIT 6. Reporting

UNIT 7. Interview

UNIT 8. Reportage

UNIT 9. Live Shows

UNIT 10. Anchoring a Show

UNIT 11. Programme Production

UNIT 12. Packaging for a channel

UNIT 13. Packaging Stories



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OBJECTIVES

- To understand Television for journalism
- To learn about Writing for visuals
- To learn everything from Piece to Camera
- To know about Presentation, Reporting, Interview, Reportage, Live Shows and Anchoring a Show
- To learn about Packaging stories for a channel

UNIT 1. TELEVISION FOR JOURNALISM

INTRODUCTION

This section deals with the distinction between the two broad streams of journalism, namely **print** and **broadcast** journalism. Apart from these two streams, *web* journalism, also known as **online or Internet** journalism, is a recent addition to the means and methods of journalism. The section also examines the significance of television journalism, which is a specific area within broadcast journalism. We must be clear, at the outset, that all journalists, whether those in print or in the broadcast media, are *journalists* first and print or broadcast journalists afterwards. In other words, all journalists, regardless of which area of journalism they belong to, share a common profession and perform a common social function. Having said that, however, it must also be noted that despite the commonalities shared by print and broadcast journalists, there are important differences in the choice and presentation of the stories they bring to the public. These differences are dictated by the choice of medium – a story told in a newspaper is different in important ways from its broadcast or web equivalent.

Thus, there are three different areas of journalism: print, broadcast and web journalism.



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Print Journalism means journalism practiced for newspapers and magazines. It involves the writing, editing and publication of news reports, features and editorials.

Broadcast Journalism means journalism practiced for the electronic media including television and radio. It involves writing, shooting, editing and packaging of news reports, features, documentaries and programmes.

Broadcast journalism is the field of news and journals which are "broadcast", that is, published by electrical methods, instead of the older methods, such as printed newspapers and posters. Broadcast methods include radio via air, cable, and Internet, television via air, cable, and Internet, and, especially recently, the Internet generally. Such media disperse pictures static and moving, visual text, and/or sounds.

Scripts for speaking to be broadcast tend to be written differently than text to be read by the public. For instance, the former is generally less complex and more conversational. Radio and television are designed to be seen and heard sooner and more often than is a daily or weekly newspaper.

Broadcast "stories" articles can be written in "packages", "readers", "voice overs", and "sound on tape".

A "package" is an edited set of video clips for a news story and is common on television. It is narrated typically by a reporter. It is a story with audio, video, graphics and video effects. The anchor usually reads a "lead in" introduction before the package is aired and may conclude the story with additional information, called a tag.

A "reader" is an article read without accompanying video or sound. Sometimes an "over the shoulder graphic" is added.

A **voice over**, or **VO**, is a video article narrated by the anchor.

Sound on tape, or **SOT**, is sound and/or video, usually recorded in the field. It is usually an interview or "sound bite".

Web Journalism means journalism practiced for specific websites on the internet. It involves writing, editing, shooting, editing and all the practices of both print and



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electronic journalism, since the internet provides scope for multimedia communications.

Since web journalism is a rapidly evolving field, and new practices are constantly emerging, this chapter shall confine itself to examining the differences between print and broadcast and shall study in detail the characteristics of television journalism.

1.1. Similarities between print and broadcast journalism

As has been noted above, the various areas of journalism including print, broadcast and web journalism are simply different means to certain common ends. Even these different means have a lot in common. The main similarities between print and broadcast journalism are as follows.

- Both print and broadcast journalism deal with the impartial, accurate and objective reporting of events. They thus share common journalistic values.
- Both forms of journalism involve the use of a network of reporters who rely on their news sources to uncover stories and report them.
- In both print and electronic journalism, editorial control is exercised over the reporters and the stories uncovered by them are selected, edited and given final shape by the editorial team.
- Both perform the vital social role of keeping the public informed about events in the larger world, and thus create a culture of public consciousness about broader social, political and economic changes and decisions which affect the lives of individuals.
- Both seek to hold power-holders accountable to common people. In democratic societies, especially, journalism is said to be the “watchdog of democracy”.
- Both seek to convey not just news, but also analysis and entertainment.

1.2 differences between print and broadcast journalism

Despite the similarities and common goals of print and broadcast journalism, there nonetheless exist important differences, which arise due to the divergent media used. The differences between print and broadcast journalism are as follows.

- Print journalism reaches out to only those who can read, which is a very small section of the public. It is therefore journalism by the literate for the



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literate. By contrast, broadcast journalism, by means of television or radio, can reach even those who do not know how to read. Thus, it appeals to a wider audience, since the audience of broadcast journalism does not need to be literate.

- As has been often noted, printed words exist in space whereas broadcast words exist in time. What this means is that in print journalism words exist on a page and if the reader does not understand a particular word or passage then he or she can go back to it and read it again. But in broadcast, if something is not understood, it is gone forever and one cannot go back to it. For this reason, the presentation and language of broadcast journalism tends to be far simpler and easier to understand.
- Since broadcast news tends to be simpler, it therefore deals more with *events* than deeply considered *analysis*. Print journalism has the luxury of being able to afford the publication of analysis, since it is meant for a literate, and often significantly educated readership which is interested in delving beneath the surface of the news.
- Broadcast journalism reports news faster, since it is enabled by more advanced and sophisticated technology. Print news tends to lag behind in terms of speed. As a result, broadcast news tends to make speed a priority while print tends to make accuracy a priority. Broadcast news is delivered sooner, and is therefore fresher, while printed news is more reliable. Live news exists only in the broadcast medium, but does not exist in print.
- The printed word appeals more to the intellect, while the use of images, sounds and ambient noise in broadcast journalism tends to appeal, subconsciously, to people's emotions as much as to their minds. Thus, print is a more intellectual medium, while broadcast inevitably has elements of performance built into its method, which carries a certain emotional appeal.

1.3. Differences between television and radio journalism

Television journalism is one specific area within broadcast journalism, the other major area being radio journalism.

While both television and radio share the same differences and similarities from print journalism, as outlined above, there also exist important differences between them. The main differences between television and radio journalism are as follows.

- Television deals with both images and sound, whereas radio makes use only of sound. In other words, television is an audio-visual medium whereas radio is only an audio-specific medium.

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- Radio news reports tend to be crisper and shorter than television news reports, since a radio listener gets bored easily if the report is too long. Television reports are short compared to print news reports, but they have more content than radio news reports.
- Television can show the audience what the news is about, whereas radio can only describe. This is both strength and a limitation for both the mediums. Television can provide visual evidence of the news it conveys, which radio cannot provide. But radio can stimulate the listener's imagination to create mental pictures of an event – something television cannot do.

1.4. TV JOURNALISM

Television journalism involves more than reporting the news on television. It also involves researching and writing stories, collecting facts, following tips, and more.

Television journalism is the reason we have major television news shows – whether those shows are regarding world news, politics, sports or celebrities. The journalists who work to bring those television shows to life may research stories, write, collect facts, follow tips, present the information to the public on television and more. Television journalism is not quite so different from print journalism, although television journalists use a different platform to tell their stories.

Journalism Jobs - Different Kinds of Television Journalism Fields



There are many different kinds of television journalism fields one can enter into. A future journalist with a love for sports may decide to pursue a career reporting news about sports. While many times former sports players are

given these jobs, there are plenty of sports journalists who simply love the sport and have never played it. Similarly, individuals with interest in celebrities and the

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glamorous stigma of Hollywood may pursue a career as a celebrity television journalist.

Ethics of Journalism - Code of Ethics for Television Journalists

Every news organization has only its credibility and reputation to rely on. It's important that these journalists apply impartiality, fairness, a balanced view, and truthfulness to each and every one of the stories they present to the public. These ethics are what inspires trust in the public, and what makes certain television journalists more likeable and trustable in the eyes of the public than others. Television journalism is important in our times, as a huge percentage of the population receives their news and information from the television.

Journalism - Challenges for Television Journalists

Often times, television journalism can be difficult. There is the urge to bring the public the story before anyone else, and to provide as many details as possible. Then there are times when certain information can be more harmful than it would be helpful. For instance, in cases involving minor children, it's up to the journalist to leave the names or personal information out so as not to place the children in jeopardy. In certain cases, television journalists may choose to leave out details so as not to ruin an investigation. Television journalism can be exciting and fun, but it comes with a healthy dose of reality and choices that do bring consequences.



TV Studio

A Television Studio is an installation in which television or video productions take place, either for live television, for recording live to tape, or for the acquisition of raw footage for postproduction. The design of a studio is similar to, and derived from, movie studios, with a few amendments for the special requirements of television production. A professional



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television studio generally has several rooms, which are kept separate for noise and practicality reasons. These rooms are connected via intercom, and personnel will be divided among these workplaces.

Generally, a television studio consists of the following rooms:

The studio floor is the actual stage on which the actions that will be recorded take place. A studio floor has the following characteristics and installations:

- decoration and/or sets
- cameras on pedestals
- microphones
- lighting rigs and the associated controlling equipment.
- several video monitors for visual feedback from the production control room
- a small public address system for communication
- A glass window between PCR and studio floor for direct visual contact is usually desired, but not always possible

While a production is in progress, the following people work in the studio floor

- The on-screen "talent" themselves, and any guests - the subjects of the show.
- A floor director, who has overall charge of the studio area, and who relays timing and other information from the director.
- One or more camera operators who operate the television cameras, though in some instances these can also be operated from PCR using remote heads. Possibly a **teleprompter operator, especially if this is a news broadcast.**

The production control room also known as the 'gallery' is the place in a television studio in which the composition of the outgoing program takes place.

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Facilities in a PCR include:

- a video monitor wall, with monitors for program, preview, videotape machines, cameras, graphics and other video sources
- switcher a device where all video sources are controlled and taken to air. Also known as a special effects generator
- audio mixing console and other audio equipment such as effects devices
- character generator creates the majority of the names and full screen graphics that are inserted into the program
- digital video effects and/or still frame devices if not integrated in the vision mixer)
- technical director's station, with waveform monitors, vector scopes and the camera control units or remote control panels for the camera control units CCUs
- VTRs may also be located in the PCR, but are also often found in the central machine room

The master control room houses equipment that is too noisy or runs too hot for the production control room. It also makes sure that wire lengths and installation requirements keep within manageable lengths, since most high-quality wiring runs only between devices in this room.

This can include:

- The actual circuitry and connection boxes of the vision mixer,
- DVE and character generator devices

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- camera control units
- VTRs
- patch panels for reconfiguration of the wiring between the various pieces of equipment.

In a broadcast station, master control room or "MCR" is the place where the on-air signal is controlled. It may include controls to play back programs and commercials, switch local or network feeds, record satellite feeds and monitor the transmitters. The description of an MCR given above usually refers to an equipment rack room, which is usually separate from the MCR itself. The term "studio" usually refers to a place where a particular local program is originated. If the program is broadcast live, the signal goes from the production control room to MCR and then out to the transmitter.

A television studio usually has other rooms with no technical requirements beyond program and audio monitors. Among them are:

- one or more make-up and changing rooms
- a reception area for crew, talent, and visitors, commonly called the **green room**.

A **green room** is a space in a theater, a studio, or a similar venue, for the accommodation of performers or speakers not yet required on stage. It functions as a waiting room or as a touch-up lounge so that a performer need not return to wardrobe or to the dressing room, while remaining immediately available for a call to the stage. The origin of the term is often attributed to such an area historically being painted green, yet a modern "green room" often has no green.

UNIT 2. UNDERSTANDING THE MEDIUM

INTRODUCTION

In the preceding chapter, we noted the similarities and differences between print and broadcast journalism, and then also examined the differences within broadcast journalism between television and radio. We are now in a position, therefore, to make a detailed examination of the medium of television, having spelt out how it is differentiated from other forms of journalism.

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2.1. ADVANTAGES OF TELEVISION JOURNALISM

The most important way in which television journalism has an identity of its own, as compared to print or radio journalism, is that it is audio-visual journalism. The unique features of television journalism, which are its own characteristics and do not belong to any other journalistic medium, all spring from this fundamental difference. The main advantages of television journalism are as follows.

- Television journalism provides visual evidence of events. Evidence is extremely important in establishing the credibility of a news story, and there can be no stronger proof of an event having occurred than its being recorded and visible.
- Television is like a window to the world. The word ‘television’ etymologically means ‘tele’ + ‘vision’, which means ‘seeing from a distance’. The Hindi word ‘Doordarshan’ is thus a direct translation of this term from English into Hindi. Thus, it provides visual and aural experience of places all over the world to people in their drawing rooms.
- Television journalism reaches out a larger number of people nationwide than either radio or print. For this reason, it has a greater social reach, and can potentially stimulate more widespread public discussion of issues.
- Since television uses moving images and sound, it has a greater subconscious emotional appeal than print, and can therefore not just inform but can potentially also influence people. It is therefore not just an informative medium, but also an influential one.
- Television is an extremely efficient medium in terms of the speed with which events are reported. In ideal conditions, it can even deliver the news to the audience as the event happens.

2.2. DISADVANTAGES OF TELEVISION JOURNALISM

Every medium has its own limitations and television is no exception. The disadvantages of television journalism are as follows.

- Television does not have the intellectual depth of print journalism. Meant to appeal to and be understandable to literate as well as semi-literate and illiterate audiences, it simplifies the news and therefore neglects the subtleties and deeper connections between events. While television news channels make an effort to overcome this limitation by organizing programmes such as studio interviews and panel discussions, they cannot



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match the durability of analysis expressed through words by experts on a printed page.

- Television journalism takes place through twenty-four hour television news channels, which report and update the news regularly. While this is an advantage on days when there is plenty of news, it can be a serious disadvantage if the news channel does not have enough news to fill up twenty-four hours of reporting. On such occasions, news channels tend to exaggerate trivial events, and present non-news as news. This is done to feed the twenty-four hour news cycle.
- Television can provide visual evidence, but it cannot provide enough contexts for the conclusive interpretation of that evidence. An example is the sting operation carried out by *tehelka.com* which was broadcast on a major Indian news channel and provided visual evidence of how a senior politician accepted money as part of a deal. While this was compelling evidence that the politician did indeed accept money, it remains open to interpretation whether the transaction was a valid one or whether it was a case of bribery. Events derive their meaning from their larger background, and television does not provide this effectively enough.

2.3. THE PROCESS OF TELEVISION JOURNALISM

Television journalism consists of the broadcast of either *packaged news* or *live news*. A packaged news story is one, which is explored, shot, edited and most importantly, broadcast *after* the event has happened. A live news story is one which captures and broadcasts the action of an event *as it happens*. Depending on whether a journalist is preparing a packaged or a live news story, there is a certain well-defined process to be followed. The processes of packaged news reporting and live news reporting are described below.

Packaged News Stories

The word 'package' refers to a complete product. In other words, a news package is a story, which has been carefully scripted, shot, edited, and thus given a final shape, which contains all the elements of a finished product. The steps involved in the making of a news package are as follows.

1. The reporter gets information about a potential news story from a source. This source may be an individual or an organization. Experienced reporters build up a network of reliable sources over time, and depend on them for the first vital leads to a story.



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2. The reporter then researches the story. For this, he or she may conduct interviews, consult books, magazines, newspapers, the internet and go through relevant documents and archive material. From this process, the full background to the story emerges.
3. After this, the reporter, along with a cameraperson, travels to the various locations, which are relevant to the story. There, the cameraperson shoots visuals and cutaways related to the story, while the reporter speaks to people on the location and explores the story. The cameraperson then shoots interviews of the relevant people by the reporter and also record their sound bites and cutaways. The reporter must ensure that the coverage of the story is balanced and impartial and that all sides to the story are represented. The cameraperson then records one or more PTCs (PTC = Piece to Camera) given by the reporter on the location. The PTC is any such recorded clip in which the reporter who is present at the location speaks directly to the camera. Many news stories end with a Closing PTC in which the reporter gives a byline to the story.
4. After this, the reporter and cameraperson return to the office of their organization. The reporter previews the recorded tapes, which means that he or she watches them carefully to identify the shots, interviews and sound bites which are usable. The usable clips are called OK takes, while the unusable ones are called NG takes. OK stands for 'All Correct', while NG stands for 'No Good'. The OK shots, interviews and sound-bites are logged, which means that the reporter prepares a list which mentions each of them along with the time-codes of their in and out points. The time code, also called TC, is a numerical code which appears near the bottom of the screen during playback, and which indicates exactly how much of the tape has been played in terms of hours, minutes, seconds and frames. The 'in point' of a clip is the point where it starts, and the 'out point' is where it ends. The 'log sheet' is the list of clips along with the time codes of their in and out points that is prepared through the process of logging.
5. The reporter then submits the tape or tapes along with the log-sheets to a facility in the news organization called 'Ingest'. Ingest is a technical facility with its own staff. It consists of a server to which various computer terminals in the news channel are connected. The staff in the Ingest facility captures the OK takes mentioned in the log sheets. Capturing is the process whereby the OK shots, interviews and sound bites are copied into the memory of the server. Alternatively, the reporter may seek to capture the OK takes in the memory of an individual computer. The first process is the standard one in most news channels, since it is a more time saving process. This is because after the tapes have been captured in the memory of a

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- common server, the reporter can use any computer terminal in the office to access and edit them, depending on whichever terminal is free at that time.
6. While the capturing process takes place the reporter writes a script, which includes voice-overs VO and which states exactly which sound bites and PTCs are to be used. The most common pattern for a news script is VO-Bite-VO-Bite-VO-Bite-VO-PTC. This is not a hard and fast rule however. The average duration of a news story is between two to three minutes, and the script must be written accordingly. Unlike in other forms of broadcast media, such as in documentary filmmaking, news-scriptwriting usually happens after, and not before the shooting. Usually, and especially in hard news stories, the content of the script must be presented according to the formula 5 Ws + 1 H What , Where, When, Who, Why and How.
 7. Next, the reporter records the voice-overs written in the script. Usually, a lip-microphone is connected to each computer terminal and the reporter can record the VOs directly at that terminal. If a lip-mic is not connected to the terminal then the reporter needs to get the VOs recorded according to the prevailing system in the organization.
 8. The reporter then edits the story, with or without the help of a video editor. An experienced reporter is expected to know enough video editing to be able to edit the story himself or herself. Editing involves organizing the shots, interviews sound bites and voice-overs in a coordinated and correctly ordered manner. At this point various graphic elements, such as Astons, bugs and slugs may be added.
 9. The story has now been given the final shape and is now called a news package. A senior member of the editorial team who decides whether or not it should be included in a news bulletin for telecast now screens it. If approved, the package is included in a list called the Rundown. The Rundown is a list, which states exactly what is telecast in each news bulletin in which order.

The above steps describe the process of making a news package.

2.4. Live News Reports

The word 'live' refers to the broadcast of an event which takes place as the event happens. Thus, for example, if a political rally is taking place and a reporter is present at the location of the rally, then he or she can report the event and its developments as they take place. The audience gets to witness images and hear the sounds of the location almost as if they were present there themselves.



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The process of live reporting is not neatly divided into steps but is more of a coordinated process in which several things take place simultaneously. The reporter is present at the location, and is accompanied by a vehicle called an OB Van, which is short for Outdoor Broadcast Van. The OB Van is crucial to linking the reporter to his news organization. It consists of a technically equipped van to which a camera and microphone are connected. The reporter observes and explains the events to the camera as they happen and the OB Van relays these images by means of wireless transmission to a satellite, which then relays them to the news organization. Sometimes, there may be several reporters present at different locations simultaneously, and each of them may be sending back images and sounds of their locations to the news organization at the same time. Thus, there are inputs coming to the news organization from several sources simultaneously. All of these signals reach a technical facility in the news organization called the **PCR**, which means **Production Control Room**.

Also, a camera in the studio is also covering the news anchor, and the signal from that camera also reaches the PCR. The PCR is that central place in the news organization which decides which of these various signals must be put on air at which precise point in time. Within the PCR, there are several monitors television screens present, each of which shows the signal coming from any one camera or OB Van. There is also another monitor which shows exactly which of these signals is being telecast at that moment. The technical staff in the PCR keep switching between various signals, alternatively putting one, then another, and then a third, and so on, on air. This process is called *live editing*, *online editing*, or *switching*.

UNIT 3. WRITING FOR VISUALS

INTRODUCTION

Writing for television is different from writing for print, radio or the internet. This is because television is an audio-visual medium, and television writing must maximize the possibilities and avoid the limitations of the medium. In print, writing is the main element, and is supported by photographs. In television, one writes to be heard, not read, and the language used is only one of the elements of television. Language is used along with visuals and sound, which are the main elements, and must therefore support them rather than the other way round. Thus, there are two main principles to be kept in mind when writing for television:

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firstly, one must write simply and eloquently, so that the language is understood the very first time it is heard; and secondly, one must write in order to complement the visuals, so that one does not adds to rather than repeats what is being shown in the visuals, to supply some further information to them.

3.1. PRINCIPLES OF WRITING FOR VISUALS

The following principles must be kept in mind when writing for visuals.

1. The language must be simple and understandable. But simple does not mean that it must resemble the language of kindergarten-school children. Rather, it means that it must be clear and understandable. The listener should know exactly what you wish to say the first time he hears it. It is also a myth that simple language cannot be beautiful, as some of the best writers, scriptwriters and broadcasters in the world have been admired for the simplicity as well as the beauty of their language. Therefore, one must aim at writing both simply and beautifully. The beauty of language does not derive from difficult words or phrases but in expressing complex thoughts and ideas clearly and with the use of thought provoking comparisons and metaphors.
2. One must write to complement the visuals, also known as writing *off the visuals*. This means that one must write something related to the shots but without describing them. For example, if there are shots of butterflies on the screen, the voice-over could mention how butterflies have traditionally been admired for their beauty.
3. Numbers and quantities must be mentioned, wherever justified, with comparison to something the mind can grasp clearly. For example, rather than say 'three feet high', it is better to say 'waist-high'.
4. Large numbers must be written in a combination of numerals and words. For example, 36,000,000 is better written as 36-million. This makes it easier for the person recording the voice-over.
5. Scripts should ideally be neatly typed out, and if written by hand, they must be carefully written with no mistakes or corrections. This is necessary to make it easier for the person recording the VO.
6. Scripts should be written or typed on only one side of the page, since turning the page during recording can create a rustle which may get recorded.
7. For the same reason, the different pages of a script should not be stapled together. However, they must be correctly numbered.
8. The last line on any page must end on that page and must not run onto the next page, as this will lead to a rustling of paper during the recording.

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9. While the script for a film, programme or television serial consists of the split-page format two columns – one mentions the VO or dialogues, and the other mentions the visuals, a news script does not follow this format, since it is usually written after, and not before the shoot, and is also written under severe time constraints. The format of a news script consists simply of text, and does not usually indicate visuals in a separate column.

3.2 Steps for Producing the Perfect News Story

Find Something to Write About

Journalism isn't fiction writing - you can't create stories from your imagination. You have to find newsworthy topics worth writing about. You can get started by checking out the places where news often happens - your local city hall, police precinct or courthouse. Attend a city council or school board meeting. Want to cover sports? High school football and basketball games can be very exciting and provide great experience for the aspiring sportswriter. Or interview local merchants for their take on the state of the economy.

Do Your Interviews

Now that you've decided what to write about, you need to hit the streets or the phone, or your e-mail and start interviewing sources. Do some researches about those you plan to interview, prepare some questions and make sure you're equipped with a reporter's notepad, pen and pencil. Remember that the best interviews are more like conversations. Put your source at ease, and you'll get more revealing information.

Choose the Best Quotes

You may fill your notebook with quotes from your interviews, but when you write your story you'll only be able to use a fraction of what you've gathered. Not all quotes are created equal - some are compelling, and others just fall flat. Pick the quotes that grab your attention, and chances are they'll grab your reader's attention as well.

3.3. Report, Report, Report

Good clean news writing is fine, but all the writing skills in the world can't replace thorough, solid reporting. Good reporting means answering all the questions a reader might have, and then some. It also means double-checking the information you get to make sure it's accurate. And don't forget to check the spelling of your source's name.



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Be Objective and Fair

Hard-news stories are not the place to for opinion-spewing. Even if you have strong feelings about the issue you're covering, you need to learn to set those feelings aside and become a dispassionate observer. Remember, a news story isn't about what YOU think - it's about what your sources have to say.

Craft a Great Lead

So you've done your reporting and are ready to write. But the most interesting story in the world isn't worth much if no one reads it, and if you don't write a knock-their-socks-off lead, chances are no one will give your story a second glance. To craft a great lead, think about what makes your story unique, and what you find interesting about it. Then find a way to convey that interest to your readers.

After the Lead, Structure the Rest of the Story

Crafting a great lead is important, but you still have to write the rest of the story. News writing is based on the idea of conveying as much information as possible, as quickly and efficiently as possible. The inverted pyramid format means you put the most important information at the top of your story, the least important at the bottom.

Attribute the Information You Get From Sources

It's important in news stories to be absolutely clear about where the information comes from. Attributing the information in your story makes it more credible, and builds trust with your readers. Whenever possible, use on-the-record attribution.

Check Your Style

So you've reported and written a terrific story. But all that hard work will be for nothing if you send your editor a story filled with style errors. Get used to checking your Stylebook whenever you write a story. Pretty soon, you'll start to memorize some of the most common style points.

Get Started on a Follow-up Story

So you've finished your article and sent it to your editor, who praises it profusely. Then she says, "OK, we'll need a follow-up story." Developing follow-up stories can be tricky at first, but there are some simple methods that can help you along. For instance, think about the causes and consequences of the story you're covering. Doing so is bound to produce at least a few good follow-up ideas.

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3.4. VISUAL LANGUAGE

Visual writing is the language of stories. This language translates a vision of some potential reality, including settings, events, motivation, and dialogue, into aesthetics, movement, and dramatic action, that can be presented cinematically. But few writers can write visually, so directors have someone else translate the script into visual language, if it gets done at all.

The word "visual," means "the totality of the visual medium in creating an effect," including all things that accompany a visual image to convey a reflection of life. This applies to books as well because the author's descriptions of settings and drama to create mental images. Many elements are blended in visual writing. They include the basics first:

1. Honesty. Honest characters getting into honest situations, causing honest events, and finding honest solutions. The more honest, the more involved we become.
2. Drama that engages the reader or viewer. If you can't answer the question, "What does it mean to the character - what are the stakes?" then it isn't engaging drama.
3. Dramatic action that reveals the character's emotions, conflicts, and decisions - leaving much less to dialogue and "telling" about inner states.
4. The effective use of symbols for communicating experience.
5. Engaging the reader or viewer's imagination by not showing everything in complete detail.
6. Character physical action involved with the setting.
7. Settings that complement the dramatic action.
8. Motifs music, sound, images, and scenes that help establish mood.

"**Visual communications,**" is the communication of meaning through images, through touching basic needs such as love) and experiential memories knowledge, experience, and emotion. These images may be spatially located, or virtually generated through language and other associations. The images are signs or symbols that are typically spontaneously assigned meaning.

"Signs" point to something else. For example, a personal object that is accidentally left lying on the floor, points to the person that left it, and signifies their prior presence. "Symbols," participate in our experience. Most story images are symbols, pointing to either a basic need, or to an assigned experience to which we can relate.



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"Visual writing virtually generates images. Visual writing focuses the mind, drawing into focus distinct details from the intricately interconnect experiences of the individual.

Visual writing is a good language for storytelling in any medium, and it is the writing form most closely representing the action filmed in a movie. Visual communication engages meaningful experiences and feelings within individuals through richly embedded image symbols which are conveyed either directly through sight, or indirectly through other communications that trigger images as responses that generate or enhance visual communication.

Meaningful experiences typically convey more than facts or information - when sequentially presented they convey drama. Sight conveys characters, emotion, costumes, settings, situations and culture. Non-sight dialogue) also conveys characters, emotion, settings sounds, situations, mood motif, and culture.

Images can be created by using meaning laden words, and also by description. Examples:

- "I stood there surrounded by police officers."
- "I looked up as a giant wave hovered over me, a frothing blue mouth about to swallow me whole."
- "The graph ramped downward on a steep ski slope trek."

In a story the meaning of each image presented to the individual, whether through a film, a picture, or stimulated by language, gains its meaning from the context of preceding images which move the action of the story and continuously change it. No single image, even if the subject, setting, and miscellaneous artifacts are the same, carries the same meaning in all movies. The meaning of story images depends on context.

A story is not a sequence of disparate scenes or images. Each moment of dramatic action, and the accompanying image, has no inherent meaning or absolute meaning. Each is interpreted relative to the context of the story, including previous action and motivation. For example, a picture of a mother crying over a baby may be interpreted as a distressed mother, when preceded by a couple being told that their baby is unable to hear. The same scene might be interpreted as a happy mother when preceded by a couple having their kidnapped baby returned to them. A coherent sequence of images permits movement of the story and dramatic action to be produced.



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Stories touch what we have sensed. Still images and moving images are representations that suggest reality and give us an approximate knowledge of real aspects of life. While a single image can tell a highly condensed story with very few details and very little movement, a story enables much greater understanding, appreciation, and enjoyment. Only real life offers real experience that provides experiential knowledge.

One aspect of visual language is that it is a fluid language, spontaneously assigned meaning by the context of the story. A second aspect of visual language is the composition of images used and scenes to convey meaning. Following are some of the various composition elements:

- **Contrast:** For emphasis, or to cast doubt, differentiate, or expose a lie.
- **Metaphor:** To show or explain through similarity to a dissimilar thing.
- **Enhancements:** Adding elements to complement something.
- **Symbols:** Communicating meaning through things that point to something else. Even an action, such as people kissing, communicates meaning.
- **Camera proximity** subject closeness: Altering emotional distance.
- **Suggested world:** A real world representation of a possible reality, without distracting bumps.
- **Depth of affect:** Emotional effect see the paragraph following this list.

Dynamic compositions typically have the following parts that suggest reality:

- **Setting and Background:** Enhance "place" by creating mood.
- **Motif:** Sets the mood and atmosphere.
- **Symbols:** Objects point to other things, character placement such as threatening, situation context, and actions such as running away, that convey meaning in context and by their presence.
- **Foreground:** Provides focus on the subject of the shot, including important set features and characters.
- **Characters:** Communicate motivation and action.
- **Locus of activity:** Slightly different from the subject of the shot, the locus is the area or collection of things around which the action revolves.
- **Action:** Creates meaning and moves the story forward.

3.5. Script Format for Television Scripts

It's important to remember that there is no hard and fast standardization. Each show has its own idiosyncrasies. There are some things, however, that remain

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consistent in all teleplays whether drama or sitcom. The goal here is give you an idea of what those are.

If you want to write for television, you must do your homework. Learn about the show you wish to write a spec for. Study its style; find out the common script length, and most of all, read as many scripts as you can get your hands on. Dissect them; try to figure out if anything is wrong with them and, if you find something, figure out how to fix it. In other words, know the show inside and out, be enthusiastic about it, believe in it; be a fan.

Format and story structure are precise when it comes to episodic television. A 1/2 hour story runs about 22 minutes; an hour show, about 45 minutes with commercials dispersed for the remaining time. The breaks must be in the right spot for the advertisers to put up their wares. They also need to be compelling enough to bring your viewer back to the program.

Television is like a factory. It survives on an endless stream of product; sometimes so similar in nature that it's hard to tell the shows apart. With the increase of cable, the need has increased an awful lot in the last 15 years.

The most important thing to remember here is that drama is conflict. Without it - no drama. You've got to take your characters to hell before you give them a happy ending or it won't mean anything. Conflict comes from inside the characters and an external influence. There are three types: Man vs. Himself, Man vs. Man, Man vs. Nature.

Often, however, it's not desirable to use a structured, linear presentation. In fact, the latter can get a bit predictable and boring. In dramatic productions, the techniques of using flashbacks momentarily cutting back to earlier events or presenting parallel stories two or more stories running at the same time) can add variety and stimulate interest. Whatever you do, be certain to present the materials in a way that will hold the attention and interest of your audience. You can do this by:

- engaging the audience's emotions
- presenting your ideas in fresh, succinct, clear, and creative ways
- making your viewers care about the subject matter
- using aural and visual variety



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While visualizing your scenes, if you discover spots that don't seem as if they would hold viewer attention, make changes. Remember, if you lose your audience, you've compromised the whole purpose of your effort.

Writing scripts for movies, television, industrial videos, commercials, and web video all share one critical element required for success – **you need to tell a good story**. That means you have to know who your script will appeal to and why, before you write it.

Unless you are planning an unscripted video this format still requires considerable preparation the first step is the script. The script is the ‘what’ – it is the foundation for the entire production process. Regardless of whether you plan to develop your script internally or hire a video production company to assist you, here are six tips to help make the production process a little bit easier:

Video Length You should have a good idea of how long you want the completed videos to be before you start. Are you creating a 2 minute corporate overview, a 4 minute detailed product demo, or 6 minute video case study. Online, shorter is better. Consider 150 words a minute as a general guide. {Try reading out loud for a minute at a comfortable pace and see how many words you get through.} Time guidelines will help you determine how long your script should be. If you are shooting for 3 minutes and your script is 1000 words you need to start cutting.

Approvals Depending on your internal structure and your aversion to risk you may need to get internal approval on your video script. The script stage is the best place to get approvals and make changes. Don't wait until the shoot to make your decisions or worse, after the shoot during the post-production stage. Script changes here are either expensive or impossible. One thing to be aware of during the script approval stage is script bloat. Everyone will have something they want included and the path of least resistance is often to just include everything. That could result in a longer and inferior final product. Having a target length helps limit this problem.

Structure of the script Try to break the script down into smaller pieces. If it is longer than 4 or 5 minutes you may want to break the video up into two or three discreet pieces that the viewer can choose to navigate between. It's better to offer the viewer a choice other than just to leave your video. If the script is short you should still break it down into smaller discreet pieces. This gives you more flexibility at the edit stage and also makes the production filming process much easier.

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Teleprompter If your video includes a script you should consider renting a teleprompter and operator. It will save you hours of production time and might just save the whole shoot.

Onscreen elements Even if you are not going to the effort of creating a proper storyboard for your video you should at least map out the onscreen elements and actions that are planned to accompany the narration. Is there onscreen text to support the script? Are there cut-aways to screen shots, B-roll or other onscreen graphics required? Getting this all down and approved in script format first will save you a lot of time and money.

Script Dry Run Before you bring the film crew in, schedule a dry run. You can't think of everything. Your location, the software you were going to demo, the presenter, the flow or pace of the presentation... something is not going to work the way you thought it would. Better to catch it before the crew arrives.

UNIT 4. PIECE TO CAMERA



A **piece to camera** is the television and film term used for when a presenter or a character speaks directly to the viewing audience through the camera.



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It is most common when a news or television show presenter is reporting or explaining items to the viewing audience. Indeed, news programmes usually take the form of a combination of both interviews and pieces to camera.

The Piece to Camera, also known as PTC, is any part of a news report, whether packaged or live, in which the reporter speaks directly to the camera while on the location of the story. The following points need to be kept in mind for delivering an effective PTC.

- Position camera on the tripod and ensure the lens is level with your eyes.
- Do a white balance
- Zoom out as far as you can go - this is an easy lens angle to find and will work best with non graduated lens. If you have a more professional camera and lens you'll have to experiment with angles. The wide lens will ensure focus isn't so critical and will make sure the viewer can see some of the background.
- Frame the background
- Tilt the camera down slightly from the horizontal - this will stop you having acres of space above your head, which will make you look short.
- Switch to Auto exposure and auto sound levels
- Start recording
- Take 2 steps back from the camera and place a marker by your feet a battery or notebook will do. Stand in the shot for a few seconds.
- Review the tape to make sure your framing is correct.
- Focus on the marker and reframe shot.
- Lock the tripod head so that the camera doesn't tilt up or down while recording.
- Start recording - again
- Do your piece to camera
- Once you've done it - check it.

4.1. PRINCIPLES OF DELIVERING AN EFFECTIVE PTC

1. When a news story starts with a PTC, it is called an Opening PTC. An opening PTC must introduce the story effectively. It is used most often when the reporter is present in a place where the interior shots of the location are not readily available, and the reporter has to fall back upon the option of using a PTC. In such events, the outdoor aspect of a location may be used as the backdrop for the PTC.



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2. When a PTC occurs in the middle of a packaged news story, then it is called a Bridge PTC. This is to be used when the reporter is explaining something for which visuals are not available.
3. When a news report ends with a PTC, it is called the End PTC or Closing PTC. This is meant to be a brief byline to the story. A byline is not merely a summary of the story, it is meant to be an opportunity for the reporter to appear on screen with a brief, balanced observation about the story, much in the same way that a print reporter mentions his name at the beginning of a report. This is also the reason why, the last line of a Closing PTC consists of the Sign-off, which consists of the reporter stating his name and the organization he or she works for.
4. Opening PTCs and Bridge PTCs must be used as little as possible. This is because the strength of television is that it can show visual evidence. Only when shots are not available for some reason should Opening and Bridge PTCs be given.
5. A special variety of the PTC is the Walk-Through. This is a PTC in which the reporter does not stand at one place but walks in any one direction, and the camera follows him. This is usually used when interesting elements of the location are so spread out that they cannot be captured in a static shot.
6. To deliver a good PTC, a reporter must look good and speak well. One must comb one's hair properly before delivering a PTC and speak in well-chosen words with good pronunciation. The overall confidence of a reporter is reflected in the PTC he or she delivers. This confidence comes not from swaggering assertion, but from knowing one's subject matter thoroughly and having a good command over words.

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UNIT 5. PRESENTATION

INTRODUCTION



Presentation is the art of finding and delivering the best possible expression for any given content. It includes diverse factors including use of language, shot composition, choice and selection of relevant details, and an interesting and engaging way of presenting one's subject matter. In other words, it is the skill of capturing and holding the interest of the audience.

5.1. PRINCIPLES OF EFFECTIVE PRESENTATION

1. The very first principle is that presentation is effective only when the content is sound. The purpose of packaging is to enhance and bring out the inherent significance of a story, not to apply cosmetic effects. A strong story stands on its own with minimal packaging, whereas even excellent packaging

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cannot rescue a weak story. In television journalism, unlike in filmmaking, bad shots which tell a good story are preferred to excellent shots which tell an ineffective story. Having said that, it is of course the ideal combination to have a strong story along with excellent shots.

2. Presentation is about deciding what needs to be emphasized, what needs to be underplayed and what needs to be left out. It involves intelligently understanding the story so that one knows which are the best shots to take, which facts come first, and which come later. In this context, a general guide in writing hard news scripts is to follow the 5 Ws + 1 H formula: What, Where, When, Who, Why and How.
3. The mark of good news presentation is that it does not sensationalize but calmly and quietly makes sense of an event or trend. Thus, it should be sober, balanced, objective, and impartial and must not be too noisy. A trend observed in Indian television news is that news anchors as well as reporters shout and create unnecessary excitement about the news, which is an example of very bad presentation.
4. It is important not to use special effects such as flashes, page-turns, etc. when editing a news story. One is supposed to be reporting a story, not adding on aesthetic effects.
5. Equally, one must avoid using dissolves when editing a news story. S far as possible cuts should be used when making shot transitions.
6. One must never add background music to a news report. A report is supposed to be objective and unemotional. The only case where use of music is permitted is when it is part of the ambient sound of a location where the story has been shot.
7. Where use is made of split-screen editing techniques, it must serve a functional purpose, and must not be done merely to make the story superficially attractive.

5.2 Planning a PTC

It is better to plan your Piece to Camera in advance so that it takes lesser time to deliver it without mistakes...both grammatically and factually. The scope of repeating does not exist as the PTC is done on location.

Sometimes such a planning may not be required if you come across a good or interesting background. Let us say behind you some action is on...say a firing, a performance etc. a piece to camera there will work well as it can always be woven into the story. Once again while shooting you suddenly find something interesting and want to explain it to the audience you could do it as a PTC. Take for instance



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the absence of a ramp in an education institution for the handicapped can be explained by actually walking down the stairs.

Television commentary is meant for the ears. Your script needs to be written accordingly. Use spoken language and avoid difficult words. This is especially true for a Piece to Camera – after all you would be addressing the audience then.

Learn by heart the words well so that you need not do repeated takes. If you are one of those who have problems by hearing...remember the different points and try to speak it extempore.

- Make sure that there are no grammatical errors.
- Avoid tongue twisters and difficult words
- Look straight into the camera lens
- Have a relevant background but avoid noisy places
- Give a maximum of 30 seconds for the PTC

Some terms to remember for the news presenter:

Anchor: An anchor is a broadcast journalist who reads the news and introduces the reports of other broadcasters.

Correspondent: A correspondent is a person employed to contribute news regularly from a place in the world.

Director: A director is in charge of organizing and directing the news on the air, gives the anchors their cues and makes sure everything is running at the right time.

Editor: An editor is in charge of preparing the segments, revising them along with the writer and releasing them to the director.

Floor director: The floor director is in charge of keeping the anchors alert and makes sure they look at the right camera at the right time.

IFB: An earpiece used by the newscast anchors for directions from the director in the control room.

Producer: The producer presents the final presentation to the director and both work together to make the production.

Reporter: A person who gathers, writes and sometimes presents the news on the air.

Tele-prompter: A device used to transmit cued lines to the anchors from the control room to the newsroom while on the air.

Writer: The writer is in charge of helping the editor write up the news segments.



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UNIT 6. REPORTING

INTRODUCTION

Reporting and Editorial Judgment are the two pillars of all journalism, including print, broadcast and web journalism. Reporting consists, as its name indicates, of reporters unearthing news stories while Editorial Judgment consists of deciding which of those stories are to be published or telecast, and in which form.

6.1. PROGRAMME FORMAT OF REPORTING

The Reporters Role

- 1 The Story - Teller** provides a beginning, middle and end
 - 2 A Front Person** e.g. Representing company or a group presents the story and 'sells' the point of view.
 - The reporter needs to **be responsible** understanding the power of knowledge and the power of the TV.
 - 4 Be fair.** Provide balance
 - 5 Be accurate.** Know the facts. Research you topic and key people thoroughly
- The Story**

Consider what style you would like to use for your report.

- 1. Issue based** e.g. 'user-pays'
- 2. Event based** e.g. an unemployment protest march
- 3. Confrontational** e.g. Corporation v/s environmentalists
- 4. Human interest** e.g. Teenager with a heart implant
- 5. Observational** e.g. 'A day in the life of a fire fighter'
- 6. Magazine / feature** e.g. A look at hairstyles.
- 7. Profile** e.g. 'Rachel Hunter - Model'
- 8. Adversarial** e.g. Reporter presents a story endorsing 'smoke free sponsorship'
- 9 Reporter lead** e.g. Reporter bungy jumping
- 10 Miscellaneous** e.g. the mind boggles!!!

Additional Options

- 1 No voice over** *Used to create story by letting subject 'tell' entire story
- 2 Music** * Used to complement visuals, often on emotive level
- 3 Cut away interview** * Used to illustrate parts of interview



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- 4 **Statement on Tape SOT)** * Used to confront subjects with earlier statements made
- 5 **Point of View POV** * Used to give a personal angle
- 6 **Vox pops random interviews** * Used to illustrate public opinions
- 7 **Concealed camera** * Used to keep subject acting naturally, or 'catch subject out'
* NB. Don't 'over treat' stories. Keep it simple.

6.2. Suggestions for Style and Treatment

1 Issue Based

- Strong use of interviews and possible cutaways.

2 **Events based** e.g. Unemployment march - find another vehicle for telling the story.

- Don't go for the predictable. Tell the story through the eyes of a policeman who's been on numerous marches.
- What does he feel?
- How is he affected?
- POV Point of View
- Cut aways and walking interview.

3 Confrontational

- Build up the event / meeting to parties
- Set them up at the beginning with a sports preview i.e.: 'on one side blah blah - on the other....'
- If one of the parties isn't prepared to meet the other, be prepared to meet the other, be prepared to 'footstep' or go in 'cameras rolling' depending on circumstances
- But questions must be asked in the interest of balance.
- Strong use of SOT Statements on Tape).

4 Human Interest

- Transplant recipient tells the story himself
- No reporter presence
- No voice over
- Interview overlaid over sequences

5 Observational

- Sparing voice over
- Find 'signposts' i.e.: visual devices to move into another phase of story i.e.: 'the bells' alarm or clock.



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- No other reporter presence

6 Magazine / Feature

- All music / with some vox pops
- Extensive use of editing devices

7 Profile

- Shoot everything with stills camera i.e.: Rachel eating - re diet Rachel exercising

Montage compilation of cover shots

- So it is all Rachel as the 'model'

8 Adversarial

- Reporter lead therefore use PTCs (Piece To Camera)
- 'First person's scripting
- 'Thoughts tracks' - record interview without pix for cutaways
- POV

6.3. The Story - The Process

1 Where to find it

- Current issues and events
- 'Contacts'
- Conversation
- Your mind

Keep well informed, interested, and inquisitive about people, events and life around you.

2 What to do once you've found it

Determine 'angle'

- There are countless angles to every story. Every reporter tells the same story differently. Be confident about your angle.

Research

- Collect information by: Phone, personal meetings - not recorded, newspaper stories, Libraries, Magazines, on the net.
- At this stage spread the research net as wide as possible.
- Talk to all parties involved thoroughly before you shoot anything.
- Make sure of your facts.



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- Be prepared to change your angle once you have collected your facts.

Focus

Now write the sentence summarizing the story

- Provides - Clarity and focus.
- Essential in successful story telling.
- Avoid going 'wide' on a story
- Provides discipline.

3 How to Plan it

Determine

1. Treatment - what audio and visual devices you'll use.
2. Style - type of story see above breakdown
3. Structure - incorporates treatment and style and information = Recipe for telling the story.

Before you shoot anything write the story as you intend it to go to air. Determine as you go, how you will illustrate that information. using visual instructions on left / audio on right. Remember - beginning, middle and end.

Consider:

- i. Shots / sequences / actuality - Use a variety of CU, MCU, MS and WS framed shots.
- ii. Action / pace / brevity - Use Camera movement and movement within frame.
- iii. Music / Visual effects - Use appropriately to enhance the item.
 - Write your story knowing what information you'll be wanting from your 'talent' interviews.
 - Avoid being distracted from the 'focus'.
 - Keep it simple.
 - Provide a strong ending.
 - Keep visual interest.
 - Discuss with your camera team the structure and seek suggestions
 - Audio and visual material must be supportive of each other.
 - Remember no one person is ever responsible for a good story production.

4 How to do it.

- Remain flexible.
- Be prepared to throw your structure away.

Interviews



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- Where possible do your interviews first.
- Know what you want
- Remember interviews are for opinion not fact.
- Don't provide a list of questions but tell you talent 'loosely' what areas you will be covering.
- Don't be afraid to ask the questions you really want to ask.
- Listen and be ready to follow up. Keep it brief.
- Use open ended questions - use 'what, when, where, why, and how.'

Visual Interviews

- Look for action / sequences rather than 'wallpaper'.
- Look for actuality / S.O.T.

Pieces to Camera

- Be natural. Don't talk down to people.
- Keep PTCs short and simple
- Use 'comfortable' language.
- Use PTC -
 1. To highlight information
 2. Present info you can visualize
 3. Provide creditability
 4. Reporter presence.
- Write and rehearse prior to shooting

5 How to get it together

- Rewrite structure and script according to changes

Writing for TV

- Keep it simple
- Write it as you'd say it.....
- Don't clutter with facts, and statistics.
- Don't describe what can be seen.

Logging Tapes

- Determine which clips of interview you will use find 'in' and 'out' points and time them.
- Find out which shots and fill 'ins' and 'outs' on structure) correspond with your script.
- Record voice. Remember:
 1. Pace

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2. Think about what you're saying
 3. Say it - don't read it
- Now to editing and remember TV is a team effort.

6.4. SOURCES

Sources are those individuals or organizations from which a reporter receives initial information about a potential story.

A reporter cannot know the inside story of an event or organization unless someone inside provides him that information. To be able to have access to hidden information, therefore, a reporter must develop his contacts and network of sources over time. A fresh reporter with little experience has fewer contacts than an experienced reporter.

There are primarily two kinds of sources: primary sources and secondary sources. Primary sources are people who are involved in an event or are first-hand witnesses. Secondary sources are those, which provide background information, and need not be individuals or organizations. Books, reference material, newspapers, the Internet etc. are secondary sources. Secondary sources also help in research.

A good reporter never reveals his sources. The reporter must respect the confidentiality of his sources.

When a source discloses something to a reporter 'off the record', it means that the information is not meant to be written about, printed or broadcast or told to anyone else, but is only given to the reporter in confidence to help him or her understand the story better.

A reporter also has a responsibility to crosscheck the information given by a source and not to take it on trust. Ideally, therefore, a reporter must have several different sources that can provide him their viewpoints on the story.

6.5. RESEARCH

Research may be defined as the seeking out of information to fill up a gap in knowledge or understanding of a particular subject. After getting initial information from a source or several sources, the reporter must find out as much as possible about the subject. For this he or she should consult as many secondary



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sources as possible, including books, magazines, newspapers, archives, the Internet, etc. By thoroughly researching the story, the reporter realizes the full significance of the information and the story.

The purpose of research is thus to bring out what is called the *news angle*. The news angle is that one aspect of the story, which brings out its whole significance. By conducting thorough research, the reporter is able to understand the background and the larger situation relating to the subject and can thus determine what the news angle of the story should be.

6.6. NEWS VALUES AND PRINCIPLES

The reporter must have an eye for what is newsworthy. The events reported must be new, important and true. They must also have the six qualities of relevance, timeliness, prominence, proximity, human interest and drama.

Relevance

The event, decision or trend must affect the lives of a large number of people.

Timeliness

The news must be delivered as soon as possible, before its immediate significance is lost.

Prominence

The news must be about large events or important individuals, which are too important to be ignored.

Proximity

The news must give importance to events, which are physically closer to the audiences concerned rather than geographically far away.

Human Interest

Stories which bring out the successes or tragedies of ordinary people in extraordinary situations, such as disaster stories, are called human interest stories. These are stories about ordinary individuals caught up in large events.



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Drama

In the case of a developing situation, the news must dwell on new developments and constantly provide updates.

In addition, the reporter must always be accurate, impartial and objective. These three values are the bedrock of journalistic ethics.

Accuracy

The news must be as completely true and exact as possible.

Impartiality

The news must give equal coverage to various sides and points of view in a situation.

Objectivity

The reporter must always stand apart from the situation he is reporting. He must be only an observer, and must never become part of the situation or try to influence its action.

6.7. JOURNALISTIC BEATS

A beat may be defined as the specific area of news that a reporter is assigned to cover. Beats are generally classified into Hard news beats and Soft news beats.

Hard News

Politics, Foreign Affairs, Economics, Business and Crime make up hard news.

Soft News

Sports, Entertainment, Fashion, Lifestyle, Culture and Human Interest make up soft news.

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The main difference between hard and soft news is that while hard news is about events and decisions that affect society, soft news is about events and trends which reflect prevailing social conditions.

6.8. Three basic things for a good reporter:

The first thing is curiosity about the world. If you don't wonder about how things work, why things are the way they are or want to find the answers to the world's questions big and small, this probably isn't for you.

Second is knowledge and understanding. To start, if you're a student, and you want to be a reporter, don't major in broadcasting or communications. You can learn all the presentation aspects in your internship. Take journalism classes, but have a solid foundation. Major in history, political science, economics... whatever... something that will give you a good start into understanding how your world works.

Third is a commitment to fairness and accuracy. Working as a TV reporter, when done well, means so much more than as Jonathan mentioned the right look and the latest techniques. It is about taking sometimes complex issues, making them easy for viewers to understand and putting the facts of the story into meaningful context.

The people depend on reporters for reliable information and without a solid foundation and deep understanding of the issues the audience, in many cases, is being cheated. There needs to be a good balance between the journalism and the presentation. It is also the truth that a solid journalist who looks uncomfortable and stumbles through stories with a bad voice won't make it in this part of the business.

Professional and Ethical standards for Journalists

- Journalists are expected to follow a stringent code of journalistic conduct that requires them to, among other things:
- Use original sources of information, including interviews with people directly involved in a story, original documents and other direct sources of information, whenever possible, and cite the sources of this information in reports.



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- Fully attribute information gathered from other published sources, should original sources not be available to not do so is considered plagiarism; some newspapers also note when an article uses information from previous reports
- Use multiple original sources of information, especially if the subject of the report is controversial
- Check every fact reported
- Find and report every side of a story possible
- Report without bias, illustrating many aspects of a conflict rather than siding with one
- Approach researching and reporting a story with a balance between objectivity and skepticism.
- Use careful judgment when organizing and reporting information.
- Be careful about granting confidentiality to sources news organizations usually have specific rules that journalists must follow concerning grants of confidentiality
- Decline gifts or favors from any subject of a report, and avoid even the appearance of being influenced

Abstain from reporting or otherwise participating in the research and writing about a subject in which the journalist has a personal stake or bias that cannot be set aside.

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UNIT 7. INTERVIEWS

INTRODUCTION



Shooting a news story involves the recording of three things:

- Visuals and cutaways
- PTCs
- Sound-bites and interviews



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While the recording of visuals is, strictly speaking, the task of the cameraperson after being briefed by the reporter, the recording of PTCs, sound bites and interviews involves cooperation between the reporter and the cameraperson. PTCs have been considered above.

An interview is a focused conversation directed towards the aim of obtaining information, analysis or opinions of the interviewee.

The person conducting the interview is called the interviewer, while the person being interviewed is called the interviewee. The reporter may seek to record an entire conversation consisting of his questions and the interviewee's answers, or he may choose to just record the answers given by the interviewee. A brief, compact answer by the interviewee in response to a specific question by the reporter is known as a sound bite.

7.1. TYPES OF INTERVIEWS

There are broadly two kinds of interviews:

- Personality-based interviews, e.g. *Rendezvous With Simi Garewal*
- Subject-based interviews, e.g. *Seedhi Baat*

Personality-based Interviews

These are interviews of prominent people. They often dwell on their achievements, tragedies, trials and successes. The effort in such interviews is to enter the person's mind and get a glimpse into his or her life. Often, such interviews dwell on the personal lives of public figures.

Subject-based Interviews

These are interviews of experts or policy-makers on a particular topic. Interviews of specialists on subjects such as nuclear technology, rural employment, the Right to Information, tax-reform, the Budget, etc. are examples. A variety of this kind of interview is the 'symposium interview' or 'panel discussion', in which a group of experts share different viewpoints and opinions on an issue, providing rich and varied perspectives.

Interviews are a major source of information for a journalist. Interviews are conducted over the phone, in person, or at the time of press conferences.



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Journalists are not expected to offer their own opinions in news reports; they are expected to give the views and opinions of people in power. Common people are asked their views when the issues concern them. But common people are rarely 'nominated', whereas eminent people always are. The reasoning behind this is that people with power and position make news while common people do not. This is major 'value' among journalists the world over.

Interviewing in its broad sense is thus at the basis of nearly all newspaper reporting, because nearly all stories deal with persons — their doings and opinions. Even in covering the story which the reporter is fortunate enough to observe, a certain amount of interviewing may still be necessary to make the story complete. If it is a fire story, he probably questions the owner about the loss and the insurance and plans for rebuilding; he interviews various persons to find out the cause of the fire; he talks, perhaps, to persons who have been rescued and their rescuers. These and other facts can be obtained only by asking questions.

Except when a story is dependent on what a person has said, in a speech or a formal interview, it is nearly always desirable that the reporter, as far as possible, should make the story his own. It is poor policy in news writing, as a rule, to put trivial bits of information in the form of direct quotation. The reporter will find that owing to the common failure to observe accurately the accounts given by witnesses of a given occurrence will vary widely. It is the reporter's business to learn all that he can of the story ; to see, in the limited time at his command, as many as possible of the persons concerned in it, and then to present to the reader an intelligible, lucid account in the third person — the kernel of the story without the husks of inconsistency.

The interview may be in itself either a plain news story or a feature story. It may take the form of a considered statement or it may be in-formal in character. Some men give out type- written statements of their views when asked for an interview, while others talk freely, putting the reporter on his honor to be fair and accurate in his quotation. The question of presenting the speaker's remarks most effectively from the news stand-point is then left entirely to the writer's discretion.

An interview rightly written, telling the speaker's meaning in simple, clear English seasoned with phrases that give a hint of his personality is more accurate in this sense than a phonographic record of the conversation. It follows that the speaker's remarks need not be set down in the order in which they were made. Possibly the last thing he said may be put in the lead. Part of the interview may be in indirect quotation, summarizing statements of minor importance. The reporter may

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introduce explanatory sentences, especially if the interview is long and deals with more than one subject. He may break into the discourse to tell of the speaker's gesture at a certain point or to describe a facial expression — anything that will give the reader a vivid and true picture of the man interviewed.

7.2. PRINCIPLES FOR CONDUCTING AN EFFECTIVE INTERVIEW

Interviews are one of the most important techniques used by reporters to get the information they want. The principles, which must be kept in mind for recording effective interviews or sound bites, are as follows.

1. The reporter must do his research thoroughly before the interview. This research must be about the topic on which the questions are meant to be asked. If the interviewee is a prominent person, then the reporter must find out as much as possible about him or her. The reporter may consult various secondary sources such as books, magazines, newspapers, and websites and speak to people who can provide relevant information. If time constraints do not permit extensive research, then the reporter must at least make sure that he or she is aware of the basics of the topic and knows a reasonable amount about the person to be interviewed. The quality of an interview depends on how well the reporter understands the subject and the interviewee.
2. Ideally, the reporter should prepare a list of questions. This list is known as a questionnaire. The quality of the interview depends on the quality of the questions asked, and therefore it is wise to spend some time planning intelligent questions that go to the heart of the matter. The questions must be so designed that the reporter does not ask leading questions – which means that the reporter should not try to influence the interviewee to give a specific answer. Also, the questions should be such that they require complete answers, not just ‘yes’ or ‘no’ answers. The questions should be adjusted to the nature of the interview. For example, when interviewing a politician about public policy, the interview must be firm and interrogative. On the other hand, when interviewing the victim of a tragedy, the questions must be sensitive and must not probe too deeply into the interviewee’s personal feelings. Remember that the questions are being asked on the behalf of the audience, so ask what is relevant to people.
3. It goes without saying that basic manners such as dressing neatly, arriving on time, and being courteous and confident are necessary. Be professional at all times. Being professional does not mean being distant or formal, as some people believe, it simply means that the work at hand should be the focus and that it should get done efficiently.

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4. Before the interview, establish a rapport with the interviewee through what is called *pre-chat*. This is conversation before recording starts in order to make the other person feel comfortable. If necessary, tell the interviewee about the questions you wish to ask, but don't discuss them in detail at this point.
5. During the interview, remember that the interview is meant to be a focused conversation. Try to make the interviewee so comfortable that he or she speaks freely. In the case of a public figure that must be held accountable, cross-question him or her whenever required politely but firmly.
6. During the recording of sound bites, request your interviewee to answer in complete sentences. Incomplete answers cannot be used as sound bites.
7. Keep a strict watch on time constraints.
8. If an answer leads on to another question, and if time permits, do ask it.
9. After the interview is formally over, continue the conversation for a few minutes and try to make the atmosphere more relaxed. The interviewee must go away feeling he or she has engaged in a meaningful conversation.

The winning grace of Interviewing

The precise nature of the questions you ask will be determined initially by the purpose and the research you have done, but it is important that you listen to people's answers and adjust your line of questioning. Though, there is plenty of often quite prescriptive advice available on interviewing techniques, but trial and error is the way most trainee journalists feel their way through their first interviews. Experiment with different approaches and see what works for you in different circumstances. Journalists have to be comfortable speaking to all sorts of people from millionaires to the homeless. So the main asset of a journalist during interviews are being curious about people and allowing enough time.

Conversation is the key to good interviewing. Even the briefest interview should involve the techniques of conversation: listening as well as talking, engaging with what is being said rather than just waiting for a gap to fill with your next question, making eye contact in face to face interviews, and encouraging the interviewee through sounds and gestures.

Interviewing celebrities and famous personalities require much tactics and careful preparations. Unless you are accusing the interviewee of wrongdoing, you need to establish a rapport between him and yourself. First impressions are important so don't be late and dress appropriately. Nonverbal communication is important, so show interest by making eye contact without staring or nodding. Give verbal

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reassurance that the interviewee is not speaking into a vacuum-laugh at their jokes, sympathies with their troubles and use phrases like ‘really’? But don’t overdo it. Learn to listen; interrupting their flow only if they are digressing too much and you are on deadline. Keep your eyes as well as your ears open because you might discover a visual clue to the interviewee’s character or a visual prompt for an unusual question. Clothes, hair, tattoos, pictures on the wall, books on the shelves, an unusual plant, and the view from the window-all might spark off a question and lead to the discovery of a different angle.

UNIT 8 LIVE SHOWS

INTRODUCTION

Live shows are also known as live studio-based shows. They are television shows in which the telecast of the action or discussion takes place as it happens in the studio. They include a broad variety of programmes, including panel discussions, audience-based discussion programmes, debating shows, and non-news programmes like game shows, music competitions, and even fiction. Programmes like *The Big Fight*, *We The People*, *Hardtalk* and *The Doha Debates* are instances of news-based live shows, while *The Great Indian Comedy Show*, *Indian Idol*, *Nach Baliye* and *TVS Sa Re Ga Ma* are examples of non-news live shows.



THE MAKING OF A LIVE TELEVISION SHOW

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The role of the PCR remains the same as described earlier. However, the differences lie in the creative aspects of producing the show. These differences are as follows.

- As in all television production work, there is a creative team, comprising of the Producer, Associate Producers, Assistant Producers and technical crew including camerapersons and the staff in the PCR. The Producer in television performs the same role as a Director in filmmaking. In other words, he or she creatively conceptualizes and designs the show, and organizes and coordinates how the entire creative team works. In practice, a Producer may be working on several shows at the same time, and may thus include a number of Associate Producers in the team for help. The role of the Associate Producer is to direct the making of individual shows. The Assistant Producer, who is a junior member of the team, helps the Associate Producer in the groundwork and actual execution.
- The making of a programme starts in the mind of the Producer, who conceptualizes and designs the show and then writes a Proposal. The Proposal includes details like the Concept, Structure, Treatment, Set Design, Lighting Plan, Floor Plan, Research and Budget. The proposal is then formally presented to the management of the news channel, which approves it or suggests modifications. After the due modifications are made and the proposal is approved, the programme is ready to be made.
- The Producer then gets together a production team, whose members have been described above. Orders are placed for the making of the set, a studio is booked, and the team gets to work. The making of such a show often requires common sense and efficient coordination.
- If the show is an anchor-based show, then an anchor needs to be hired. The requirements pertaining to the choice of the anchor will be dealt with in the next section.
- During recording, the anchor maintains the link between the different participants in the show and the PCR. Such shows are generally multi-cam shows, which mean that they involve simultaneous shooting by several cameras in the studio. The signals from each of these cameras go to the PCR.
- In the PCR, the same technical functions take place.

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UNIT 9. ANCHORING A SHOW

INTRODUCTION



Anchoring is an extremely challenging aspect of journalism. This is because it involves doing several different things simultaneously – guiding the flow of a discussion, keeping track of time-limits, maintaining the link between the studio and the PCR, and above all, appearing confident and in control. It is therefore a combination of coordination and presentation.

There are mainly two kinds of anchoring, namely news anchoring and programme anchoring. Of these, programme anchoring is more challenging as it is more creative and the anchor cannot always fall back upon a script.

9.1. PRINCIPLES FOR EFFECTIVE ANCHORING OF SHOWS

The following principles need to be kept in mind for effective anchoring of programmes.

1. The choice of anchor must be dictated by the nature of the programme. If the programme is a serious discussion-based show, then the anchor must preferably be someone senior and experienced and someone who can handle a discussion with experts. For example, in a political discussion-based



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programme, an anchor like Vikram Chandra of NDTV or Rajdeep Sardesai of CNN-IBN is among the best choices. On the other hand, if it is a light, entertainment-oriented show, then someone younger with a pleasing, attractive personality is preferable.

2. The anchor must not just be someone who is good-looking but must be knowledgeable about the subject of the show. This applies even to light, entertainment-based shows.
3. The anchor must do his or her research on the subject of the show beforehand. This is important, because the anchor is supposed to lead the discussion.
4. A thorough command over language, vocabulary, and word-usage is absolutely essential for an anchor, since anchoring is a profession, which involves extensive speaking.
5. Similarly, clear enunciation and good pronunciation is indispensable for an anchor.
6. A good anchor therefore regularly practices voice and pronunciation exercises, to develop his or her ability to speak clearly, with the right emphasis and to project one's voice if needed.
7. A good voice and a pleasing personality are valuable assets for an anchor.
8. An anchor must be confident and have great presence of mind. He or she must not suffer from stage fright and must be able to pay attention to several things at the same time. These include the remarks made by the audience, the instructions sent from the PCR which the anchor can hear through an ear-piece) and the content and flow of the discussion.
9. The anchor must recognize that for all practical purposes, he or she is a public figure and the face of the organization he/she works for. The anchor must therefore refrain from any activity, public or private, which can bring the organization into disrepute.

9.2. QUALITIES OF A NEWS ANCHOR

The role of the main anchor needs to be divided equally between the community and the newsroom. Main anchors should be mentors and they should have done just about every job in the newsroom, but more than that, they should be willing to share their experience with anyone willing to learn.

A main anchor should be a repository of historical perspective. He/she should know the problems each town in the market faces, the history and prognosis of those towns and be able to put things into context. This assumes that the path to main anchor in a newsroom begins somewhere other than the top. When the goal

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of management is to attract viewers with a pretty or flamboyant anchor... one that lacks a solid foundation, you're setting up for a disconnect within the newsroom and with the audience. The reality is many stations don't care.

The main anchor needs to be the most respected, most widely read, most knowledgeable and most experienced person in the newsroom. Still, building and maintaining relationships with the community will at times need to be as much of or more of a priority than reporting. It means becoming a part time journalist and part time Rotarian.

The main anchor should be on a first name basis with every mayor, every police chief, every business leader, every top level educator, every legislator and other significant "official" in the market. They should ride in every parade, kiss every baby, and shake every hand, much like a successful politician. My father-in-law used to be mayor of our town and could be reached by journalists any time, day or night, even going so far as to give local reporters his cell number. The main anchor should be that accessible to people. For those "big J" people reading, this is far from journalism in its truest sense, but I don't think TV news is that anyway this is another debate for a future post. In the end what you have is someone who is an important part of the community... someone who truly has the public's trust and whose work connects all kinds of people.

UNIT 10. PROGRAMME PRODUCTION

INTRODUCTION

There are a large number of television news channels in the Indian media today. Some of these channels tend to be 'news-centric', which means that they believe in traditional journalistic content and prefer to have more news-content in their broadcasts. On the other hand, there are also 'news-plus' channels, which try to beat the competition offered from other channels by offering their audiences not just news, but something extra. As a result, many news channels do not just show news; they also show lifestyle programmes and other entertainment-based shows.

Programmes on television can be either live or packaged. Just as there is live and packaged news, likewise, there are live programmes, which are telecast as the action happens, and there are packaged programmes, which are produced first and telecast later.

THE MAKING OF A TELEVISION PROGRAMME



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The making of a television programme takes place according to the following steps. The first two steps are the same as those in the making of live shows.

1. As in all television production work, there is a creative team, comprising of the Producer, Associate Producers, Assistant Producers and technical crew including camerapersons and the staff in the PCR. The Producer in television performs the same role as a Director in filmmaking. In other words, he or she creatively conceptualizes and designs the show, and organizes and coordinates how the entire creative team works. In practice, a Producer may be working on several shows at the same time, and may thus include a number of Associate Producers in the team for help. The role of the Associate Producer is to direct the making of individual shows. The Assistant Producer, who is a junior member of the team, helps the Associate Producer in the groundwork and actual execution.
2. The making of a programme starts in the mind of the Producer, who conceptualizes and designs the show and then writes a Proposal. The Proposal includes details like the Concept, Structure, Treatment, Research and Budget. The proposal is then formally presented to the management of the news channel, which approves it or suggests modifications. After the due modifications are made and the proposal is approved, the programme is ready to be made.
3. The Producer then prepares a document called a Rundown. The Rundown is a list of what appears on screen at what point in time during the playback or telecast of the programme. It is thus a plan for the programme, and the final programme will be made according to it.
4. Sufficient research is carried out for the making of the initial episode of the programme, known as the pilot episode. Locations are visited, the script is written, appointments and permissions are taken, and the amount of money required for the making of the show is secured from the management. This is called pre-production.
5. The actual shooting takes place, on as many locations as necessary.
6. After the shoot, tapes are logged, and OK takes are captured in the hard disk of the editing terminal where editing has to take place.
7. Voice-overs are recorded and captured, and all the elements of the programme are put together in the correct sequence according to the Rundown. This is called making the Rough Cut.
8. The Rough Cut version of the programme is then fine-tuned. Audio-levels are adjusted, clips are trimmed and the programme is given its final shape. This is called making the Fine Cut.



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9. After the pilot episode is ready, it is shown to the management, who may approve it or suggest further changes. After due changes, when the pilot episode is approved, the programme is ready for regular production as a series. The pilot episode is not meant to be broadcast. The actual first episode of the programme, which goes on air, is the one, which is prepared next, according to the design and model of the pilot episode.

UNIT 11. PACKAGING FOR A CHANNEL

INTRODUCTION

Packaging may be defined as the attractive presentation of a product. It is therefore the final form in which a product is delivered to a consumer. For example, if a confectioner wishes to market his biscuits, he has the choice of selling them loose by weight or nicely packaged in an attractive-looking packet. Packaging is necessary for businesses to survive, since it is the way in which they present their products to their customers.

The packaging of a television channel refers to the overall look of the channel. Since we are here concerned primarily with news channels, we shall confine our discussion to them.

11.1. SIGNIFICANCE OF PACKAGING FOR NEWS CHANNELS

The term 'packaging' comes from the discipline of Marketing Management. It is part of the business strategy used in strengthening the place of a firm in the marketplace.

The look of a channel, among other things, defines and reflects its brand image. The brand image of a channel is the psychological image that people carry of it. For example, NDTV 24*7 has the brand image of being accurate and reliable, while CNN-IBN has the brand image of being reliable and aggressive. Likewise Aajtak has the brand image of being aggressive as well as the fastest channel to deliver news.

It may be observed that each of the major television news channels in India has its own individual look. Aajtak uses plenty of red to highlight its aggressive image, while Star News uses plenty of blue to emphasize its sophistication.



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The packaging of a news channel is thus part of its business strategy to create and manage the psychological image which audiences carry of it.

11.2. ELEMENTS OF PACKAGING IN NEWS CHANNELS

The packaging of news channels involves consideration of the following factors.

1. The predominant colour or colour-combinations used by the channel. As pointed out, Aajtak uses plenty of red to highlight its aggressiveness, while Star News uses plenty of blue to emphasize its sophistication.
2. The design of the channel logo and its position on the screen.
3. The hair-styles and dress-codes defined for the male and female anchors of the channel
4. The designs used in the making of various graphic elements. These elements include:
 - **Astons:** The band which appears on screen during a person's sound-bite, stating his or her name and designation
 - **Fonts:** The particular form of alphabets used for text, and its size
 - **Bugs:** A little band which appears on any given side of a screen, stating the location or time of a story
 - **Slugs:** A band, which appears on screen during a news story stating the headline of the story.
 - **Ticker:** A static or scrolling band at the bottom of the screen which flashes important news, text messages by viewers or share prices
 - **Windows:** The screen is split into two or more windows showing two different locations simultaneously

SUMMARY

Print Journalism means journalism practiced for newspapers and magazines. It involves the writing, editing and publication of news reports, features and editorials.

Broadcast Journalism means journalism practiced for the electronic media including television and radio. It involves writing, shooting, editing and packaging of news reports, features, documentaries and programmes.

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Broadcast journalism is the field of news and journals which are "broadcast", that is, published by electrical methods, instead of the older methods, such as printed newspapers and posters. Broadcast methods include radio via air, cable, and Internet, television via air, cable, and Internet, and, especially recently, the Internet generally. Such media disperse pictures static and moving, visual text, and/or sounds.

Television journalism involves more than reporting the news on television. It also involves researching and writing stories, collecting facts, following tips, and more. Television journalism is the reason we have major television news shows – whether those shows are regarding world news, politics, sports or celebrities. The journalists who work to bring those television shows to life may research stories, write, collect facts, follow tips, and present the information to the public on television and more. Television journalism is not quite so different from print journalism, although television journalists use a different platform to tell their stories.

Television does not have the intellectual depth of print journalism. Meant to appeal to and be understandable to literate as well as semi-literate and illiterate audiences, it simplifies the news and therefore neglects the subtleties and deeper connections between events. While television news channels make an effort to overcome this limitation by organizing programmes such as studio interviews and panel discussions, they cannot match the durability of analysis expressed through words by experts on a printed page.

The word '**package**' refers to a complete product. In other words, a news package is a story, which has been carefully scripted, shot, edited, and thus given a final shape, which contains all the elements of a finished product.

The word '**live**' refers to the broadcast of an event which takes place as the event happens. Thus, for example, if a political rally is taking place and a reporter is present at the location of the rally, then he or she can report the event and its developments as they take place. The audience gets to witness images and hear the sounds of the location almost as if they were present there themselves.

Writing for television is different from writing for print, radio or the internet. This is because television is an audio-visual medium, and television writing must maximize the possibilities and avoid the limitations of the medium. In print, writing is the main element, and is supported by photographs. In television, one writes to be heard, not read, and the language used is only one of the elements of



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television. Language is used along with visuals and sound, which are the main elements, and must therefore support them rather than the other way round. Thus, there are two main principles to be kept in mind when writing for television: firstly, one must write simply and eloquently, so that the language is understood the very first time it is heard; and secondly, one must write in order to complement the visuals, so that one does not add to rather than repeats what is being shown in the visuals, to supply some further information to them.

A **piece to camera** is the television and film term used for when a presenter or a character speaks directly to the viewing audience through the camera. It is most common when a news or television show presenter is reporting or explaining items to the viewing audience. Indeed, news programmes usually take the form of a combination of both interviews and pieces to camera. The Piece to Camera, also known as PTC, is any part of a news report, whether packaged or live, in which the reporter speaks directly to the camera while on the location of the story.

Presentation is the art of finding and delivering the best possible expression for any given content. It includes diverse factors including use of language, shot composition, choice and selection of relevant details, and an interesting and engaging way of presenting one's subject matter. In other words, it is the skill of capturing and holding the interest of the audience.

Reporting and Editorial Judgment are the two pillars of all journalism, including print, broadcast and web journalism. Reporting consists, as its name indicates, of reporters unearthing news stories while Editorial Judgment consists of deciding which of those stories are to be published or telecast, and in which form.

The reporter must do his research thoroughly before the **interview**. This research must be about the topic on which the questions are meant to be asked. If the interviewee is a prominent person, then the reporter must find out as much as possible about him or her. The reporter may consult various secondary sources such as books, magazines, newspapers, and websites and speak to people who can provide relevant information. If time constraints do not permit extensive research, then the reporter must at least make sure that he or she is aware of the basics of the topic and knows a reasonable amount about the person to be interviewed. The quality of an interview depends on how well the reporter understands the subject and the interviewee.

Anchoring is an extremely challenging aspect of journalism. This is because it involves doing several different things simultaneously – guiding the flow of a discussion, keeping track of time-limits, maintaining the link between the studio



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and the PCR, and above all, appearing confident and in control. It is therefore a combination of coordination and presentation. There are mainly two kinds of anchoring, namely news anchoring and programme anchoring. Of these, programme anchoring is more challenging as it is more creative and the anchor cannot always fall back upon a script.

The making of a programme starts in the mind of the Producer, who conceptualizes and designs the show and then writes a Proposal. The Proposal includes details like the Concept, Structure, Treatment, Research and Budget. The proposal is then formally presented to the management of the news channel, which approves it or suggests modifications. After the due modifications are made and the proposal is approved, the programme is ready to be made.

QUESTIONS FOR PRACTICE

1. What is the role of TV in journalism?
2. What points do you keep in mind while formulating question for a TV interview?
3. What is meant by packaging for a TV channel?
4. State the characteristics of TV reporting.
5. Cite the steps involved in production of a programmed for a TV channel.
6. What are the essentials of writing for visuals?
7. Enumerate the attributes of a good anchor.
8. Write a note on the news function of TV.
9. Name the basic camera short for TV programme.
10. What are the attributes of TV journalist?
11. States are the steps involved in packaging a story for TV channels.
12. What are the difference between TV reporting and TV interview?
13. What is the role of a TV producer in marking a TV programme?
14. Which skills should a TV producer have to control and guide his production staff?
15. Who are the members of a TV production term? How important it's to script questions for a live show?
16. Write a script for shot television news visual.
17. Discuss the techniques of news presentation on TV.
18. How would you package a programme for a channel to ensure greater view ship?
19. What points are to be kept in mind while planning an interview on TV?
20. How is anchoring of news different from anchoring a show on TV?



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SUGGESTED READING

1. Broadcasting in India by G.C. Awasthy Allied Publishers, N.D.
2. Broadcasting by K.R. Mullick Sterling Publications