

Radio and Television

Complementary Course of BA English

II SEMESTER

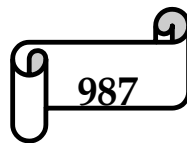
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UNIVERSITY OF CALICUT



SCHOOL OF DISTANCE EDUCATION

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STUDY MATERIAL

Radio and Television

Complementary Course of BA English

II SEMESTER

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Radio and Television

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Books for Reference

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Module I

Organizational structure of a radio station

Radio is one of the important inventions of the 20th Century, which has changed the overall meaning of the term mass communication. The parallel changes in technology have made the radio more powerful in terms of the impact they have upon masses. Radio reaches almost everyone everywhere.

Radio involves the process, by which the messages are sent through electrical waves. In other words, sound would be sent and received through the waves

Functioning of a Radio Station

A radio station comprises of three different wings

1. Programme wing
2. Engineering wing
3. Administration wing

The programme wing and Engineering wing are responsible for running a radio station's broadcast, while the administrative wing provides all the support that is required for the functioning of the station.

The management or administrative Department looks into Human Resources (HR), Public Relations (PR),Accounts and Business areas.

The Programme department is led by a Programme Director who oversees planning, research and production of programmes. There are two types of staff-

- a) On air talent like DJ who may not be a regular staff
- b) Production Directors, Programme Executives who supervise programmes.

Some radio stations have a Sales Department consisting of Account executives, Advertising managers, and sales representatives.

Working of a Radio Station

Radio management is a multifaceted activity. A radio station is where the radio programmes are produced and transmitted to a heterogeneous mass audience, spread over a large geographical area.

The station directs diverse range of programmes at certain hours to specific audience groups. Radio station management involves the coordination of a number of specialized activities; programming, engineering, sales promotion, business administration etc. To control each and every station, there are different departments with heads.

Radio Studio

A radio studio is sound proofed and hemmed with shielding in the walls to prevent any unwanted sound to come in. It is done, so as the listeners can get clear voice of the presenter or the music or any other thing. To meet these standards, the studio is provided with sound lock and heavy doors along with walls shielded with perforated wooden panels.

The studio looks nice with proper air-conditioning. There are two rooms in a radio studio, one is discussed above, where the technicians sit and work. The other is

smaller in size than the previous one, but exactly same in specification. This room is used by the announcer or the presenter with a microphone in front of the table. The microphone has a windscreen to ensure clarity of sound and to keep extraneous noise to the minimum such as the sound of a popping 'P'. There will be a computer, CD players, tape decks and a mixer. This is the actual broadcast studio from where presenters make announcements. The studio also has a VU Meter to measure the level of sound output. Besides the on-air studio, every radio station has a production studio where commercials are assembled, music is recorded.

Control Room

It is the main technical area of the radio station. Every recorded voice either announcements or from a CD player or computer is sent to this room. From here, these things are sent to the transmitter. Further, they are transmitted to the listeners. The control room occupies an important place in the radio broadcast. The console controls audio mix from live or recorded sources. It is the place, connected with all the other segments of broadcast. The technicians control the process of receiving sound waves and transmitting it further. There is no time gap in the whole process.

Studio->Control Room-> (CR) ->Transmitter (XTR) ->Listener

Transmitter

Transmitters are the devices which transmit the sound signals to the listeners. It is generally located outside the city boundaries. The transmitters are of different capacities such as 1 KW to 100 KW, 200 KW or 250 KW or above. Their locations are decided according to their capacity. A 1 KW transmitter is normally installed in the vicinity of the studio, whereas the high power transmitters are installed outside the city. It is the transmitter through, which we receive the radio broadcast on our sets. It is big in size as compared to other equipments installed in the studio or the control room.

There are two types of transmitters

1. Low Power Transmitter (LPT)
2. High Power Transmitter (HPT)

Likewise, there are

1. Medium Wave (MW) radio broadcast transmitters
2. Short Wave (SW) radio broadcast transmitters

Types of radio Stations

National Radio

These types of radio stations have a nationwide reach. It caters to the listeners from almost every corner of the country. In India, the national channel of All India Radio (AIR) transmits centrally originated news bulletins in Hindi and English, plays, sports, music, news, spoken word and other topic based programmes, to a major part of the country's population fully reflecting the broad spectrum of national life.

Regional and Local Radio

These types of radio stations broadcast to the listeners in smaller areas, from within a community, depending upon transmission signal. In India, the AIR has the regional

stations in various states. The AIR also has local stations at various places to cater to listeners from that particular area.

Satellite Radio

In this type of radio stations, the broadcast is done through satellite signals rather than an antenna, allowing it to reach a wider area. The sound quality of programmes relayed by this type of radio stations is also higher. One needs to have a subscription to listen to satellite radio stations. e.g., world space satellite radio

Internet Radio

This is a new concept. It streams audio via internet rather than through a traditional signal. It is also referred to as web casting

Community Radio

It is a type of radio service that caters to the interests of a particular community. It broadcasts programmes in local dialect. The programmes are popular and relevant to the local audience. For running a community radio station licensing is necessary

Radio stations can also be classified as **Commercial** and **Non commercial** stations.

AM and FM

Technically radio operation is divided as Amplitude Modulation (AM) and Frequency Modulation (FM). The intensity and frequency of the carrier wave are constant. It is varied to correspond with the fluctuations of the speech or music received at the microphone. This is called modulation.

Amplitude Modulation (AM)

In a broadcast the radio waves are impressed on the carrier wave in a manner to cause its power to vary with the audio waves. The frequency of the carrier remains constant. This is called Amplitude Modulation (AM). In Contemporary times, AM competes with FM, as well as with various digital broadcasting services distributed from terrestrial and satellite transmitters. In many countries, the higher levels of interference experienced with AM transmission have caused AM broadcasters to specialize in news, sports and talk shows, leaving transmission, of music mainly to FM and digital broadcasters. AM transmission covers large distances, however the sound fidelity is less.

Eg: Akashvani in India

Frequency Modulation (FM)

Frequency Modulation (FM) broadcasting is used to transmit high-fidelity sound programmes. It has a regional and local reach. Many-a-times it is based on a locality or community. Every country has a prescribed FM band, which means frequency band as assigned to a country. FM channels are considered to be more entertaining rather than providing information and educating people.

Eg: Radio Mango in Kerala

Radio Programme Formats

Radio programmes can be broadly classified into News and non news programmes. News programmes consist of news bulletins, documentaries, Magazine programmes. Programmes can also be classified as spoken word and music programmes.

Radio Talk

The radio talk is probably the oldest format on radio. There has been a tradition in India and Britain to invite experts or prominent persons to speak for 10 or 15 minutes on a specific topic. These talks have to go through a process of being changed into radio's spoken word style. It should be interesting and informative and not a boring lecture. Over the years, these long radio talks have become unpopular. Instead, today, shorter duration talks are broadcast. Of course, you can listen to these talks only on public service broadcasting stations.

Eg: 'Vachanamrutham' and 'Vayalum Veedum' in Akashvani

Radio News

Among all the spoken word formats on radio, news is the most popular. News bulletins and news programmes are broadcast every hour by radio stations. In India, only All India Radio is allowed to broadcast news. Duration of news bulletins vary from 5 minutes to 30 minutes. The longer news bulletins have interviews, features, reviews and comments from experts. While preparing radio news care must be taken to use spoken language, short, simple words and short sentences. The news headlines must be selected carefully and brief headlines must be repeated. It is preferable to use the present tense and avoid sentences with sound clashes and ceremonial language.

Newsreaders must read at a comfortable pace with pauses at right points. They must have a pleasant voice with clear pronunciation.

Radio Music

Music is the main stay in radio. There is no radio without music. India has a great heritage of music and radio in India reflects that. Music is used in different ways on radio. All forms of music classical, folk, light, film are broadcast in radio. Radio provides opportunity to play music and reach the homes of the people in their hours of leisure. This medium has given fame and status to musicians in a country. Young musicians also get a platform to express their creativity. The recognition of folk music by All India Radio has given much needed sense of confidence in their cultural values.

Eg: 'Vellarikkappattanam' in Radio Mango, Calicut and 'Paattinte Palazhi' in Akashvani Calicut

There are other genres of radio programmes such as radio commentary, radio feature, interview, documentary, drama, etc.

Module II

Writing for the ear

Radio is accessible everywhere. Social, economic and cultural backgrounds are not a barrier. Its range of audience varies from downtrodden to the elite. For live coverage of breaking story, as for bulletins, the radio is the most reliable medium for listeners. People living in remote areas and the visually impaired usually get news through radio.

The radio language

Language is the basic tool of verbal communication. Simplicity makes a program easily digestible. Brevity makes a program affordable at the first utterance itself. Clarity makes a copy clearer.

Radio scripting is writing for the ear. It involves research, imagination, skills to fill the void of visuals, so that the listeners do not miss them.

Radio writing demands a high degree of skill and conciseness. The writer must be particularly sensitive to the sound of the spoken language. Write only the essential facts. Sentences must be absurdly simple and short. The listener cannot re-read a sentence if he does not understand it. The most important consideration in broadcast news style is clarity. Radio and TV share this need. Unlike the newspaper reader a radio listener has no time to reflect. Clear writing is not a matter of luck.

In deriving formulas for readability researchers have used such yardsticks as lists of difficult words, sentence length, number of prepositional phrases, average letters per word, use of personal words and sentences, complexity of sentences, ratio of clauses, percentage of abstract words, and number of pronouns.

Long words are normally harder to understand than short words. Write what is important and interesting.

Conversational writing

Conversational writing means 'not formal' style. Conversational language adds extra bit of flavor to the report. Write the news stories in informal language. Avoid complicated words.

Everyday language increases the clarity. The need for conversational writing for radio is stressed by the fact that the listener may be only half listening until his attention is seized by something the announcer says. The listener may be eating, drinking, talking or driving a car, or even washing dishes. He listens only subconsciously until what the announcer says make him sit up and want to hear the story.

Radio stories must be written bearing the following conditions in mind

- Avoid the use of abbreviations
- Round off large and detail numbers
- Rephrase direct quotations into indirect quotes
- In writing time, use figures, don't use a.m and p.m
- Overuse of the word today makes newscasts monotonous

- Avoid the use of pronouns like he, she, it, his, him, our, this, these etc.
- Write more informally
- Personal address makes it more emotional
- Avoid listing names at great length
- Use layman's language
- Simplify complex sentences
- Use short sentences
- Keep items brief

Radio News Writing

News stories must be legible and intelligible. They should be designed for effortless reading. News stories must be well structured and organized. Five Ws should be incorporated into each story.

News bulletins are broadcasted by AIR almost every hour of the day in English and the various regional languages. The major bulletins are of 15 minutes duration, while others are of only five minutes duration. News bulletins present summaries of news stories in order of importance and interest-value.

The major ingredients of news bulletins are the following

- National news
- International news
- Regional news
- Local news
- Human interest stories
- Sports news

For a news bulletin, the script writing should be in interesting, brief, clear, accurate and well authenticated. The listener cannot re-read a sentence if he does not understand it. So the sentences for the script must be concise and clear.

It dealt with the news of the day and carried interviews and the voice and sound of important events and personalities round the world. In the west, the personal element began to dominate in its content and presentation and was copied in other countries. Radio news reel was the forerunner of many later developments in radio news broadcasting. It was described as "deliberately designed to suggest immediacy, seeking radiogenic stories and sequences and relying on slick continuity.

News bulletins are usually of 10 minutes duration. About 1,500 words are needed to fill a 10 minute bulletin. Individual stories are considered long if they go much beyond 100 words lasting about 40 seconds. A minute is considered too long for anything but a comparatively big story on radio.

Radio Script Writing

Conversation is the simplest and most popular mode of communication. Conversational attitude and language help the communication process successful. Stories written for radio and Television are written in conversational and informal languages. It is presented clearly and simply.

When writing a radio script, decide how long the entire program should be. A typical radio news bulletin is between two and three minutes long.

Having allocated the total length of the program, decide on the length of each report. Most people speak at three words a second, so the script for a 30-second report contains about 90 words.

-Think about the audience and use appropriate language

-Write as one speaks.

-Avoid formal language as much as possible

-Avoid repeating the same word too often

-Avoid any words which are tricky to pronounce phonetically

Liven up the reports with lots of interviews and sound or video clips. Long sections of script, containing only the presenter's words can become boring

It is necessary to tell the audience who said what. Consider the following in mind when we write a radio script.

-How long was the programme?

-Where are the headlines?

-Did the programme contain music?

-How many stories did the programme contain?

-How long was each of the report?

-What was the language like?

-Which sound and video clips were used?

-Is it interesting?

To sum up follow the script closely with Clarity, Correctness and Conciseness

Radio Drama

Radio drama is referred to as 'Theatre of the mind'. It presents word pictures. Dialogues, instruments and background sound effects keep a harmony to make pictures in hearer's mind. Simple dramatic situations, language and imagery are used in a radio drama. Tonal variations make impacts. Each words and sounds should provide exact pictures. Instead of actions and facial expressions words and sounds dominate in radio dramas.

Radio drama is a story told through sound alone. All the ingredients of the drama like the voices of characters, background or mood effects, musical effects, atmospheric effects is conveying only through sound. So, when writing a script for radio drama, the script writer should be known to write the entire visual picture through sounds i.e. the audio script should draw the visuals. Listeners can visualize everything by hearing the audio. Sound should create facial expressions, body language, gestures, crisis, conflict, fight and the like. . Generally they have not more than 3 or 4 characters whose voices must be sufficiently distinguishable lest the listener gets confused. They must sound natural and speak true to character. Average time duration is 30 to 60 minutes. That is why the script should be suitable

to the time limit. All capital and regional stations of All India Radio broadcast plays in different languages.

Radio drama can be either single, self contained plays or serial dramas consisting of several episodes.

Radio Documentary

Documentary is a film, radio or television program that gives information and facts.

Radio documentary is the voice documentation of an event. Documentaries wholly depend on facts, written documents/records, reliable sources and interviews. Script for documentaries should be factual and informational. Honesty is the face value. To inform is the major objective. It concentrates on contemporary issues. Documentaries deal single event in its details. It is a detailed analysis of an event, activity or person. The subject for documentary can be social, political, economic, cultural or educational problems. The biography of a famous person, or unfamiliar culture, tradition or people can be discussed through documentaries. Much of documentary materials are gathered through location interviews and spot recordings. Sounds proclaim the mood of the real atmosphere.

Role of music in documentary is minimized where real fact life voices get prime importance. Using appropriate background effects and voices of real people can make documentaries, more beautiful. Factual material collection is the paramount feature of documentary production. The use of a narrator interspersed with voices of real people or actors and appropriate background effects and music bring a documentary to life.

Radio Feature

Facts and imaginative exercises are mixed in features. It may include, folk, music, drama and other fictional elements like poetry, music, stories, voices, sounds, etc. to illustrate a theme. It analyses the topic in depth. According to Laurence Gilliam, former head of BBC Feature department, feature programme is "a combination of the authenticity of the talk with the dramatic force of its own sake, the business of the feature is to convince the listener of the truth of what it is saying, given though it is saying it in dramatic form". Radio feature is a creative capsule presentation of a creative theme. Here narration, sound effects and music are crucial elements.

Radio Commentary

The radio commentator sees for the listener. So he needs great verbal fluency. A radio commentator needs an ability to keep up an unbroken stream of detailed visual images to supplement the fragments of sound. A commentator needs tact, quick memory and a vast amount of background preparation. It is this background which gives depth and authority to the spoken word. He may have to visit the place of action the previous day if required. Notes are essential for any commentator, notes on background, dresses, who are present, whom they represent, their functions and other vital particulars of the event taking place. The notes should be as complete as possible. Use plenty of color words. Use simple language and avoid the normal clichés, overworked words and phrases. Vast reading, ability to notice finer details

and express them in simple language is required. The commentator must have the presence of mind to handle unforeseen problems which crop up in the course of the commentary, at times he may have to wind up abruptly or prolong it more than expected. Commentaries are common for sports matches, republic day celebration, special events like the funeral of Mother Theresa and so on.

Radio talk

The radio talk is probably the oldest format on radio. There has been a tradition in India and Britain to invite experts or prominent persons to speak for 10 or 15 minutes on a specific topic. These talks have to go through a process of being changed into radio's spoken word style. It should be interesting and informative and not a boring lecture. Over the years, these long radio talks have become unpopular. Instead, today, shorter duration talks are broadcast. Of course, you can listen to these talks only on public service broadcasting stations.

Eg: 'Vachanamrutham' and 'Vayalum Veedum' in Akashvani

It can also be a chat by the anchor with an unfamiliar person, through the phone. The words of a radio talk need to be kept simple and familiar, yet descriptive, powerful and short sentences without dependent clauses and awkward inversions. When writing and recording the talk it should have rhythm of ordinary speech.

Radio talks have no definite structure. The listeners expect interesting and informative talks.

Radio Magazine Programs

A radio magazine is a variety programme which may consist of talk, interview, music, poetry, short story etc. It is designed for a specific audience. These programmes should be linked together by an anchor with interesting comments, announcements and narration. Emphasis goes on to content. They are tightly structured. Magazine titles reflect the core theme of the program or the taste of the target audience. The title will be very realistic rather than abstract ones. Magazines appear regularly in a regular time. Periodicity of a magazine is important as it is in print magazines. This programme always tries to transmit more than one format or item in a magazine. Usually in a half an hour magazine, more than fifteen minutes will not be spent for a single item including the presenter's explanation. Relevance of the topic, trends, innovation and novelty are factors promoting the value of magazine programs. An example is Yuvavani programme in AIR.

Radio interviewing techniques

We all like to hear others talking. So interviews are always popular programmes in all media. Interviews always strive for gathering information. In radio, interview provides exact words of the interviewee. Actuality is the prime concern. Based upon the reason, way of approach and presentation styles, interview can be in four ways:

Informational: to impart particular information to the listener.

Interpretative: to get comments, explanations etc. the interviewer supplies facts and ask the interviewee to comment, this is the common style.

Emotional: to provide an insight into the environment. Rather than interpretation, emotion is important here. The strength of the feeling and the human interest angle is highlighted.

Documentation: to contribute oral history about an event. It has three phases: First, the facts, background information or sequence of events, Secondly, the interpretation or implication of facts. And finally, their effects.

Interviews can also be classified as Personality interview (Profile), and information interview. The profiles are generally longer and try to create a word picture of the personality.

Radio News Reading

News readers read news in radio. They read on the air. News readers compile newscasts from wire copies. They translate news feed into regional languages. A news reader must possess the ability to effectively read copy aloud. Having naturally resonant and pleasant sounding voice is an advantage. Voice quality is very important in radio. Relaxation is necessary while announcing the news. A good voice, diction, pronunciation, speech rhythm, pace of reading etc will be helpful.

While preparing radio news care must be taken to use spoken language, short, simple words and short sentences. The news headlines must be selected carefully and brief headlines must be repeated. It is preferable to use the present tense and avoid sentences with sound clashes and ceremonial language.

Newsreaders must read at a comfortable pace with pauses at right points. They must have a pleasant voice with clear pronunciation.

Radio Jockeying

Radio Jockeys are presenters of radio programmes. They make a brief introduction to the music and play it. In Indian context, the jockeys express their talent in phone-ins related to film songs. Radio disk jockeys have a place in laymen's mind.

In aural communication, information is transmitted in two distinct ways. They are content and style. What is said, is the content, whereas, how it is said is the style. Both content and style is under the speaker's control. Quality of a radio disk jockey is expressed through judicial handling of these two ways. Based upon the role of radio disk jockey, they are categorized in three groups.

The low profile DJ

The music gets importance. Presenter/DJ has little to say. Classic music programs are example. Listeners are irritated if the presenter takes over the show by her/his chats. Here the radio disk jockey should use minimum words to introduce the musician and the concert.

The specialist DJ

These radio disk jockeys are experts in their area of music. They can narrate various elements of the concert in an intellectual way. Authoritative comments on a particular kind of music is expected from a specialist DJ

The Personality DJ

Personality DJ is one of the most common types of radio disk jockeys. They communicate personally, give a brief narration about the music and create a sense of friendship with the listeners. Most celebrated personality DJs become part of in house family discourses by their personally appealing presentation. Judicious decisions in what to say and when, is a must in DJ's personality. They combine narration, phone calls or quiz questions and comments on the programme in a proper way. Good personality DJ never makes the listeners bored.

Online Radio

Online radio (also internet radio, web radio, net radio, streaming radio, e-radio, and webcasting) is an audio service transmitted via the internet. Broadcasting on the internet is usually referred to as webcasting since it is not transmitted through wireless means.

Online radio involves streaming media(multi media that is constantly received by and presented to an end user while being delivered by a provider) presenting listeners with a continuous stream of audio that typically cannot be paused or replayed, much like traditional broadcast media. Online radio is also distinct from podcasting, which involves downloading rather than streaming.

Online radio was pioneered by Carl Malamud. In 1993, Malamud launched 'Internet talk radio' which was the 'first computer-radio talk show, each week interviewing a computer expert. On November 7, 1994, WXYC (89.3 FM Chapel Hill, NC USA) became the first traditional radio station to announce broadcasting on the internet.

Internet radio services offer news, sports, talk, and various genres of music-every format that is available on traditional broadcast radio stations. Many internet radio services are associated with a corresponding traditional (terrestrial) radio station or radio network, although low start-up and ongoing costs have allowed a substantial proliferation of independent Internet-only radio stations.

Internet radio services are usually accessible from anywhere in the world with a suitable internet connection available; one could, for example, listen to an Australian station from Europe and America. This has made online radio particularly suitable and popular among listeners. Online radio is also suited to listeners with special interests that are often not adequately served by local radio stations.

MyOpusRadio.com (India's first internet radio station for international music launched in October 2008), Radio Maria (USA), 3KND (Australia), CHEV (Canada) are some examples of online radio stations.

New Trends in Radio Broadcasting

Radio has challenged the traditional forms of communication. Today, both people and advertisers prefer radio as a favorite medium. Day-by-day new trends are emerging in the radio industry.

There are two types of radio networks currently in use around the world: the one-to-many broadcast network commonly used for public information and mass media entertainment; and the two-way radio type used more commonly for public safety

and public services such as police, fire etc. Cell phones are able to send and receive simultaneously by using two different frequencies at the same time.

The broadcast type of radio network is a network system which distributes programming to multiple stations simultaneously or slightly delayed, for the purpose of extending total coverage beyond the limits of a single broadcast signal.

Nowadays most of the radio stations are more homogenized and centralized. This has led to democratization of radio. Today, there are a few competitors to challenge the mindshare of traditional radio, such as the Cell Phone, the social phenomenon of i-pod and satellite radio. There is also availability of apps like Pandora and MOG. News and weather updates, as well as Celebrity gossip can be delivered more efficiently. Personalized music experience is the highlight of radio now

Radio shifted to e-commerce too. When every single listener is a potential buyer, when every recommendation is more personalized, it changes the entire phase of music marketing. Once everything is for sale, radio stations may evolve into the largest, most profitable affiliate marketers ever. All songs are ads. Radio content is readily available through smart phones.

Today major radio stations meet audience need through creative, strategically placed content across their social media outlets, and drive conversations across all digital platforms-like in on-air programs.

Digital Audio Broadcasting (DAB)

Digital Audio Broadcasting (DAB) is emerged as the latest trend in radio broadcast. DAB technology arose out of a European Project called Eureka-147 and broadcasting using this technology was launched by the BBC in 1995 in the London region. It transmits sound as computer code rather than as analogous waves; like Compact Disk (CD) technology, it provides interference-free sound. Though primarily an audio medium, it can also carry multimedia services such as text, data files, graphics, pictures and moving video. Thus DAB listeners can listen to music accompanied by information and pictures on their computer screens. There are other uses too for the technology: it can be used for carrying tourist and travel information to computer terminals; to transmit traffic information to cars equipped with a multi-media DAB receiver and to send data to notebook computers and mobile phones.

The radio industry finds itself in a familiar yet precarious position entering 2011 – traditional revenues are sustainable enough to continue with decent returns, but there's not enough money to invest in the digital transition without re-evaluating some fundamentals of the business. The result is that the emerging trends will not be revolutionary as much as evolutionary, and the key will be finding those points where traditional methodologies and digital extensions converge most effectively.

Gathering and organizing listener data, becomes a priority one

While radio has historically been about broadcast, at the center of current digital development, from mobile to social media to streaming to advertising, is the unique user. Gathering, identifying, and communicating with radio listeners at a one-to-one level will be the centerpiece of radio – indeed, all of media's – future.

Local advertisers start to demand digital accountability

More than anything, this will focus radio's attention on digital. Radio's shotgun approach to advertising will look more and more inefficient and not worthy of premium rates. For radio, this will require working with their digital assets. This will entail targeted advertising in audio streams.

Digital agencies finally notice radio

As radio embraces more digital strategies to remain relevant to their existing advertisers, a positive side effect will be that digital agencies will turn their attention to radio. This will be a huge boon for the industry as ad revenue continues to erode from traditional agencies and move to digital. Key drivers will be the continued growth of streaming, local digital initiatives like daily deals, improved user-level targeting, and direct digital marketing via things like email and texting.

Radio starts to significantly embrace location-based mobile services

The ability for radio to go to an advertiser and utilize a digital platform to send their huge reach into stores is a huge opportunity.

Forms of Radio in modern Era

Right from Ham radios (Amateur radios) to Podcasting, Internet radio, webcasting (since not transmitted broadly by wireless means) and satellite radio services with DTH. Satellite radio broadcasters are slowly emerging, but the enormous entry costs are hindering. Of space-based satellite transmitters, and restrictions on available radio spectrum licenses has restricted growth of this market. E.g.: XM Satellite Radio, Sirius Satellite Radio and world space. As technology for sound recording improved, an increasing proportion of broadcast programming used prerecorded material. A current trend is the automation of radio stations. Some stations now operate without direct human intervention by using entirely pre-recorded material sequenced by computer control. The programming schedule is done by what is called a 'fixed point chart'.

Module III

CHARACTERISTICS OF TELEVISION AS A MEDIUM

Television is a popular and powerful medium which plays a central role in the multimedia environment in the present day world.

Audio visual medium

Television content includes both sound and visuals. This audio visual character of television makes it a magic medium which allows us to watch the world from our drawing rooms. This powerful visual nature helps television to create vivid impressions in the minds of the viewers which in turn leads to emotional involvement. The audio visual quality also makes television images more memorable.

Domestic medium

To watch television, the viewers need not leave the drawing room. No need of going to the movie theater or buying tickets. They can watch television in the comfort of home with family. This is why television is generally regarded as a domestic medium. It provides entertainment and information right inside home and has become an integral part of the everyday lives of people. It can actually pattern the daily activities of the viewers. This domestic nature of television influences the content also. A newspaper report has an impersonal tone, whereas the television anchor addresses the audience directly. The domestic nature of television makes it an intimate medium. This makes the viewers experience a sense of closeness to the Television.

Live medium

The important characteristic of television is that it is capable of being a live medium. This is because the live nature of television allows it to transmit visuals and information almost instantly. The visuals of an earthquake in Indonesia can reach our television set in almost no time. This capacity of the medium makes it ideal for transmitting live visuals of news and sports events. Television allows you to witness events which happen thousands of miles away.

Mass medium

Anyone with a television receiver can access the information shown on television. This makes it an ideal medium to transmit messages to a large audience. This characteristic of television makes it an ideal instrument for transmitting social messages. Television also has a very wide output, range and reach. It is truly a mass medium.

A transitory medium

Television programmes are not easy to be recorded by viewers. It may be practically impossible to record every programme which appears on your television. Therefore, television is generally identified as a transitory medium. However of late advancements in technology is making recording easily possible.

Expensive medium

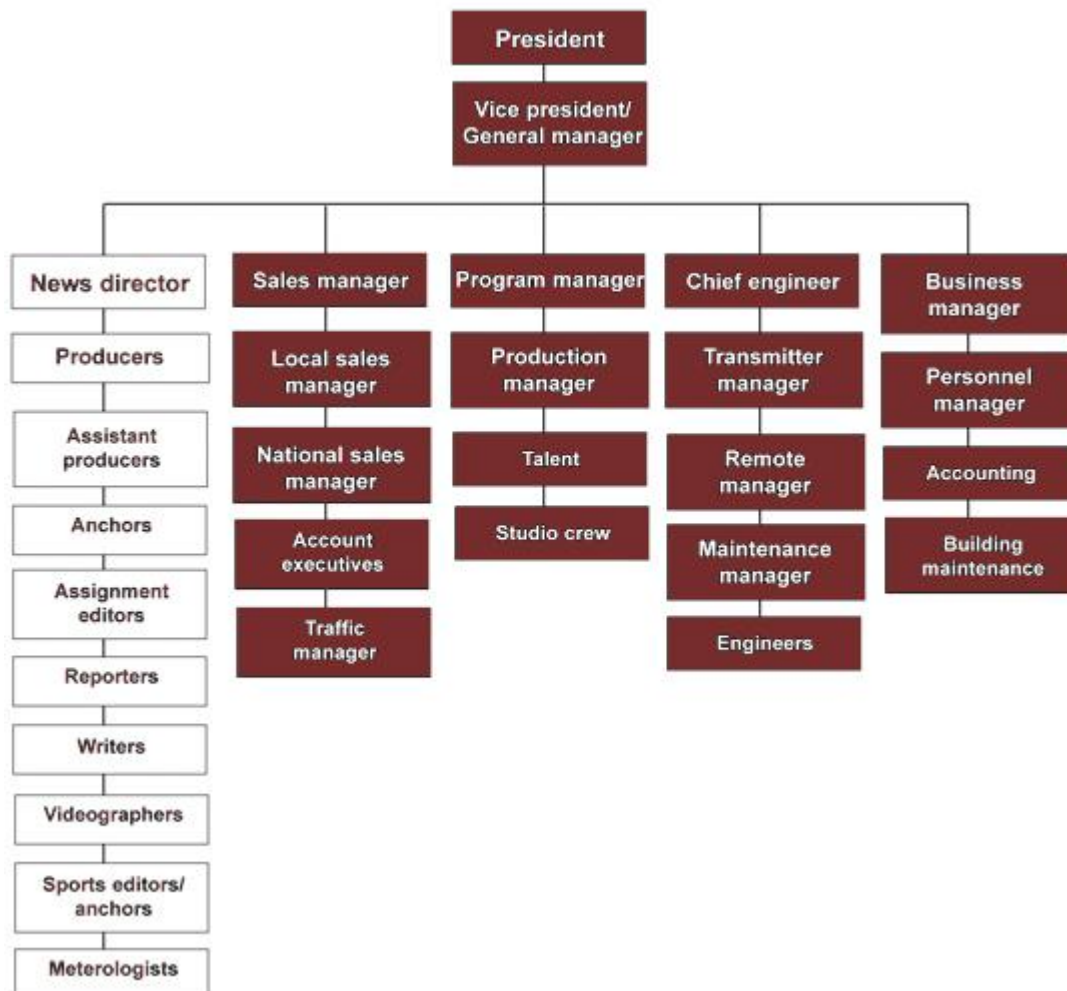
There is need of a large amount of machinery and expertise to run a television station. A television programme can never be made easily. It requires a lot of money,

machinery and experienced people. Broadcast media in general and television in particular involves complex technology and organization.

Television is a powerful medium with high impact. Generally it is the most preferred medium of advertisers.

ORGANIZATIONAL STRUCTURE OF TELEVISION STATIONS

A television station is a business, organization or other enterprise that transmits content over television. A television transmission can occur via analog television signals or through digital television signals. Broadcast television systems standards are set by the government, and these vary around the world. Television stations broadcasting over an analog system were typically limited to one television channel, but digital television enables broadcasting through sub channels as well. Television stations usually require a broadcast license from a government agency which sets the requirements and limitations on the station.



ORGANISATIONAL STRUCTURE OF TELEVISION STATION

The President: This is the highest executive position at a television station. He/she is often the owner or the representative of the owner of a television station. In other television stations this position carries the name of the Managing Director or the

General Manager. This person oversees all activities done in the organization like production, advertising, budget issues, community relations, ensuring achieving goals of mission statement, etc. He/she is the decision maker of short and some long term objectives apart from the television board committee.

The vice president: He/she is in second command to the president. Usually his major work is to ensure active implementation and monitoring of implemented ideas and programs succeed on behalf of the president. A director is a person in charge of working out production details; coordinating the activities of the production staff and non-camera talent; working out positions of camera and talent or actors and presenters on the set; selecting the camera shots during the production; and supervising post production work. The director therefore his main role is to coordinate activities so that his team produces the desired output worthy to broadcast.

Producers: They come up with production concept. In other words the 'they hatch the production concept'. He then budgets for the entire production process, makes major decision which guide the production process. He is the team leader thus works with writers, decides on the key talent, hires the director where there is no in-house director, and guides the general direction of the production. The producer is assisted by the assistant producer throughout the production.

Assistant Producers: They are the sources contributors and stories for the program. They assist the producers.

Anchors: They are those who have professional and personal strength and authority, as though the bearer of that title, through a combination of experience, personality and charisma is holding the program together and somehow grounding it in reality. They are also newsreaders or news casters.

Assignment Editors: They are in charge of assigning duties to reporters. Where reporters to get news, when to bring news items, are some of activities they look into. They also write and come up with headlines on fished stories which they as well edit before broadcast.

Reporters: They fetch news stories and sometimes do write down those news ideas into readable stories. These make the news department live and active.

Writers: Their duty is to write down news stories from news ideas brought by reporters.

Videographers: They are also called cameramen. They do shoot shots assigned by the responsible producers. For example whether it is a shooting script or treatment script videographers are right people to manage the shooting job.

Sports editors: Their duty is to edit sports news. They do assign sports reporters to reporting duties.

Meteorologists: They do prepare news of climate and weather changes. They even report forecast of climate as well as weather.

All discussed positions above fall under the news department which comprise program manager who design new programs, control and monitors them; production manager, who is responsible of making sure that the programs are

produced as intended by the producer as well as directed and ensures programs are made ready for broadcast. He also checks matters of decency and laws to comply with laws of the land and journalistic principles like ethics; talent, includes actors, reporters, hosts, guests, etc; and studio crew which include all studio personnel like lighting, technical, camera operators, costume directors, electronic character generators, audio and visual directors, etc.

Another department is business. This department is composed of business manager, accounting manager, personnel manager, sales manager, local sales manager, national sales manager, account executives, traffic manager, and building maintenance. The business manager is responsible for managing all television business activities across business department including advertising and coverage of public and private functions which is one way of generating finances for the television.

Another important department is the engineering department. This department is headed by chief engineer who subordinates transmitter manager, remote manager, maintenance manager and engineers. The main duty of this department is to ensure that the broadcast transmission is perfect and technical faults like picture blurring, sound jamming are avoided and/or rectified on time with desirably with improvement like that of picture quality. The engineering department also expands the transmission network for a television to have wide viewership.

CABLE TV

Cable television is a system of delivering television programming to paying subscribers via radio frequency (RF) signals transmitted through coaxial cables or light pulses through fiber-optic cables. This contrasts with traditional terrestrial television, in which the television signal is transmitted over the air by radio waves and received by a television antenna attached to the television. FM radio programming, high-speed Internet, telephone service, and similar non-television services may also be provided through these cables. The cable TV had its origin in North America.

Cable TV has the advantage of good reception from local transmitters and offers the possibility of relaying services from distant and foreign transmitters and offers the possibility of relaying services from distant and foreign transmitters beyond the reach of domestic antenna. Further cable TV facilitates access to multiple channels.

Cable TV installations took off in India in mid-eighties. Cable networks across the country have installed satellite dishes to pick up the television channels of STAR_TV Doordarshan and to re-transmit them through cable to around 20 million homes. At the close of the 1990's there were over 200,000 cable networks in the country. In 1991, the Indian government led by P. V. Narasimha Rao started a series of economic reforms including the liberalisation of the broadcasting industry, opening it up to cable television. This led to an explosion in the Indian cable TV industry and saw the entry of many foreign players like Rupert Murdoch's Star TV Network, MTV and others.

HOME VIDEO

Home video is a pre-recorded media that is either sold or rented or streamed for home cinema entertainment. The term originates from the VHS/Betamax era, when the predominant medium was videotape, but has carried over into current optical disc formats like DVD and Blu-ray Disc and, to a lesser extent, into methods of digital distribution such as Netflix. The home video business distributes films, tele-movies and television series in the form of videos in various formats to the public. These are bought or rented, then watched privately from the comfort of home by consumers.

Prior to the arrival of home video as a popular medium in the late 1970s, most feature films were essentially inaccessible to the public after their original theatrical runs were over. Some very popular films were given occasional theatrical re-releases, some could be seen in urban revival houses and the screening rooms of a handful of archives and museums, and beginning in the 1950s most could be expected to turn up on television eventually, but interrupted by commercials and very possibly at an inconvenient or impossible viewing time. During this era, it was also the norm that television programs could only be viewed at the time of broadcast. Viewers were accustomed to the fact that there was no normal way to record TV shows at home and watch them whenever desired. Many observed that such a capability would be desirable.

Those who could afford such luxuries could buy a 16 mm or 8 mm film projector and rent or buy home-use prints of some cartoons, short comedies and brief "highlights" reels edited from feature films. In the case of the 16 mm format, most of these were available with an optical soundtrack, and even some entire feature films in 16 mm could be rented or, at a steep price, bought. 8 mm films almost never ran longer than ten minutes, and only a few were available with a magnetic soundtrack late in the life of the format; the rest were silent. The Super 8 film format, introduced in 1965, was marketed for making home movies but it also boosted the popularity of show-at-home films. Eventually, longer and longer edited-down versions of feature films were issued, increasingly with a magnetic soundtrack and in color, but they were quite expensive and served only a small niche market of very dedicated or affluent film lovers.

The Betamax and VHS home videocassette formats were not introduced until 1975 and 1976 respectively and it took several years, and substantial price drops, before they started to become a widespread household fixture.

The first company to duplicate and distribute home video was Magnetic Video, established as an audio and video duplication service for professional audio and television corporations in Farmington Hills, Michigan, USA, in 1968, although Avco's 1972 Cartrivision system preceded Magnetic Vision's expansion into home video by a few years.

DTH

The term DTH stands for Direct-To-Home television. DTH is defined as the reception of satellite programmes with a personal dish in an individual home. DTH does away with the need for the local cable operator and puts the broadcaster directly in touch with the consumer.

Digital broadcast satellite transmits programming in the Ku frequency range (10 GHz to 14GHz). There are five major components involved in a direct to home (DTH) satellite system: the programming source, the broadcast center, the satellite, the satellite dish and the receiver. Programming sources are simply the channels that provide programming for broadcast. The provider (the DTH platform) doesn't create original programming itself; it pays other companies (HBO, for example, or ESPN or STAR TV or Sahara etc.) for the right to broadcast their content via satellite. In this way, the provider is kind of like a broker between the viewer and the actual programming sources. Cable television networks also work on the same principle. The broadcast center is the central hub of the system. At the broadcast center or the Play out & Uplink location, the television provider receives signals from various programming sources, compresses it using digital compression, if necessary scrambles it and beams a broadcast signal to the satellite being used by it. The satellites receive the signals from the broadcast station and rebroadcast them to the ground. The viewer's dish picks up the signal from the satellite (or multiple satellites in the same part of the sky) and passes it on to the receiver in the viewer's house. The receiver processes the signal and passes it on to a standard television.

The first and the most important advantage of DTH television service is that viewers would not be dependent on the cable operator or anybody else. Viewers can just relax at home and watch any channel they like at any point of time. The picture quality and its resolution are also high compared to cable in DTH television service. The main reason for this is that the signals are directly received by the dish at our home from the satellites and are not distorted by any means. On the other hand, high-class picture quality cannot be expected from regular cable signals as the signals have to travel a long distance from the cable operator's center of operation and by the time it reaches the television, the resolution would have been reduced. In addition, many DTH television service providers offer a variety of other interactive services like cookery shows, news, stock market information and many other services. These are definitely useful features of DTH television service as these features cannot be expected from cable televisions. But cable television provides a wide range of channels which is not provided by the DTH service providers. Another important factor that supports DTH television service is the reduced amount of service breakdowns. With DTH television service, signal reception would be clear and without breakdown.

TELEVISION PROGRAMME FORMATS

A television programme is a segment of content intended to broadcast on television, other than a commercial, trailer, or any other segment of content not serving as attraction for viewership. It may be a single production or a series of related productions. It is also called a television series.

A programme can be either recorded, as on video tape or other various electronic media forms, or considered live television. Television programming may be fictional (as in comedies and dramas), or non-fictional (as in documentary, news, and reality television). It may be topical (as in the case of a local newscast and some made-for-television movies), or historical (as in the case of many documentaries and fictional

series). They could be primarily instructional or educational, or entertaining as is the case in situation comedy and game shows.

- **Television news:** A television program depicting real, up-to-date events. Eg: News at Noon- NDTV,
- **Current Affairs:** Broadcast journalism where the emphasis is on detailed analysis and discussion of a news story. Eg: Panorama-BBC,
- **Television Documentaries:** A documentary is a feature-length or near-feature length film depicting a real-world event or person, told in a journalistic style (if told in a literary narrative style the result is often a docudrama). The aims of documentary are to enlighten, arouse and motivate or simply to entertain. Eg: **The Times of Harvey Milk- BBC, Your Rubbish, Our Hope-BBC**
- **Interview Programmes:** Interview programmes are of various types. Personality interviews are in which the attempt is to probe well known film personalities, literary figures etc. In content interviews message rather than personalities is of prime importance. Eg: Nere Chowe- Manorama News, Phool Khile Hain Gulshan Gulshan- Doordarshan
- **Quiz programmes and game shows:** These shows are popular because of audience participation. Most of the quiz programmes and game shows are studio oriented. Advertisers sponsors and provides prizes for these programmes. Eg: University Challenge- BBC, Deal or No Deal- Surya TV
- **Children's programmes:** They are defined as programmes specially made for and offered to children at certain special times. Cartoons, puppet shows, educational items are some of the items that make up children's show. Eg: Kutty Pattalam- Surya TV, Cartoon Time- Asianet
- **Programmes for farmers and industrial workers:** These cater to the special interests of rural and urban workers, and are largely instructional. Eg: Kissan Krishi Deepam- Asianet, Naattu Pacha- Manorama News
- **Reality shows:** A purportedly unscripted show featuring non-actors interacting with each other or dealing with invented or contrived challenges, such as competing against others for a prize. Eg: Big Boss- Colors, D for Dance- Mazhavil Manorama
- **Television serials:** A television series that is intended to comprise a limited number of episodes may be called a miniseries or serial. Eg: Ye Hai Mohabbatin- Star Plus, Amma- Asianet. Some of the serials extend for years, called mega serials. They are also known as soap operas.
- **Cooking show:** A type of television show that presents food preparation in a kitchen studio set. Typically, the show's host, who is often a celebrity chef, prepares one or more dishes over the course of an episode. The chef takes the viewing audience through the food's inspiration, preparation, and stages of cooking. Eg: Magic Oven- Kairali TV
- **Women's programmes:** They are defined as programmes specially made for and offered to women. Eg: Valkannadi-Asianet
- **Discussions and debates:** It is the contention in argument, dispute, controversy especially the discussion of questions of public interest. Eg: Kerala Summit- Media One.

Module IV

SCRIPTING FOR TELEVISION PROGRAMMES

Broadcast writing means writing for radio and Television. In style and tone, writing for both the media are similar to a great extent. However television news story must complement the visuals displayed.

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 consistent in all teleplays whether drama or sitcom. The goal here is to give an idea.

Every TV script begins with a story idea. The writer comes up with several ideas for what can happen to the characters in the show he or she is writing for. Then the writer will explain the story idea to the other writers on the staff. The other writers will respond to the idea by sharing their thoughts and constructive comments. Then the story idea will be approved by the head writer, who is usually called the Executive Producer or Show Runner. Once the story has been approved, the writer writes the script.

The writer and a few others will then take a day or two to break the story. This means they go through the plot points of the story very carefully to make sure it all makes sense. They want to make the script the best it can be.

The writer now goes off to write an outline. It is fairly short (about 10 pages) and contains all of the scenes and suggestions for what the characters will say in those scenes. This gives the show runner a chance to see if the story is heading in the right direction. The writer then meets with the show runner to get his or her notes on the outline.

The writer does write the script, but it's not yet ready for TV. The writers write what's called the writer's draft of the script. The writer's draft is usually around 40 pages for a 30-minute show. Once the writer turns in the script, it then goes to rewrite. The rest of the staff, guided by the show runner, goes through the script to find out any dialogue or story points need improvement. This process takes another week or two.

Finally, after several passes at the script, including a final polish, the script is read by all the actors at a table read. Based on how well the table read went (did the story make sense, were the lines all funny – or, if it's a drama, sad), the writers go back to the Writers' Room to rewrite some more. They stay at work until the script is finished for the next day's rehearsal!

This goes on for another day or two of rehearsal, until, finally, the script is locked and then it is filmed and put on TV.

TV INTERVIEWING

An interview is a conversation between two or more people where questions are asked by the interviewer to elicit facts or statements from the interviewee. Television interviewing is an art as seen in the programmes like 'Devil's Advocate' by Karan Thapar on CNN- IBN television channel, 'Nere Chowe' by Johny Lucos on Manorama news channel.

Types

The opinion interview: Any interview that concentrates on the beliefs of an individual can be opinion interview. Because many of these interviews are with prominent people usually experts in their fields, such interviews are often information and even personality interviews as well. The interviewer should have an introduction, a question, and follow-up questions developed for possible answers. Prospective interviews can be briefed before the programme is taped or goes on the air live.

The information interview: This type of interview is usually the public service type. The information can be delivered by a relatively unknown figure or by a prominent person in the field. Because the main objective is the information, sometimes a complete script will be prepared. The interviewee can provide direct factual material, deliver information oriented toward a cause or purpose, or combine information with personal belief. If a script is written, the speaker's personality should be considered. If the interviewee is not likely to be performer-good reader-then it is better to prepare a detailed outline and to rehearse the programme as an extemporaneous presentation.

The personality interview: this is human interest feature story interview. The programme format can be oriented toward one purpose-to probe, embarrass or flatter-or it can be flexible, combining and interviewing these various facts. The most successful recent personality interview programmes seems to be oriented toward a combination of probing for personal attitude and revelation of personal beliefs and actions. To prepare pertinent questions for personality interview, obtain full background information on the interviewee. Outline the questions and talk with the interviewee before the programme to prepare the in-depth questions and the logical order of questioning.

Preparation

The television interview may be prepared completely, with a wide script for the interviewer and the interviewee. It may be oriented around an outline, with the general line of questioning and answering is prepared, but the exact words are improvised. Or it may be completely unprepared or ad lib.

Most interview scripts are written in outline form. First the producer, interviewer and the writer prepare a broad outline of the purpose and form of questioning. Following intensive and extensive research they prepare appropriate questions. To be ready to ask meaningful questions in logical order the interviewer must have an idea of the possible answers to the major questions already developed. For this purpose a preliminary conference or pre-interview is held whenever possible.

The key to the successful interview is preparation. The writer/researcher must gig deeply and the interviewer should be equally familiar with the interviewee's background, attitudes and feelings.

Each interview programme has its own organization, and the writer must write for the particular format. Some interview shows open with the introduction of the programme, note the topic or approach, and then introduce the guest. Others, open

cold with the interview already under way, to get and hold the audience attention, and then bring in the standard introductory material.

The beginning of the interview should clearly establish who the interviewee is. If the person has a specific profession, title or accomplishment that warrants the interview, identify what it is immediately to establish interviewee's credibility for the interview.

Do not start the interview with hard, controversial questions. That will only put the interviewee on the defensive and could lead to evasion or stonewalling. Another thing is, avoid questions that don't go anywhere. Seek depth of in the interview. Be careful of boring, distracting, in the questions and in the possible answers. As if with any good show, build to a climax- to the most dramatic or confrontational questions. These are the guidelines for interviews.

Research is required for interviews. Research involves teamwork and also includes collection of visual materials, film, graphics, photos and other illustrations which can be shown on video. It is necessary to warm up for the interview and build a good rapport with interviewee. A television interview should seem like a conversation, not a cross examination, so non verbal gestures, nods, smiles by the interviewer will make it interesting.

STRUCTURE OF TV NEWS

The approach of a TV news story structure is linear. Lead is very short. It is only a scene setter. The follow up sentence must reinforce the lead immediately. In television news story the climax is usually placed at the beginning, the causes or rising action constitute the middle and effects stated at the end.



Lead is written in conversational or narrative style; designed to highlight the most dramatic part of the story. It consists of summaries of key items; appetizers or hooks to engage and retain viewers' interests. Who/ what / when /where in this order is the aim of all news stories but TV news tends to emphasise only a couple of these aspects. The television news gets some basic facts and highlights of an event. It arouses interest of the viewer. The news is very brief as bulletins have limited time at their disposal. The liner approach of news construction helps to understand clearly and quickly which is the paramount objective of news writings.

TV NEWS GATHERING

In television, technologies have come up with new ideas to satisfy the never ending demand for faster news. Electronic News Gathering (ENG) and Portable Single Camera (PSC) is the technocrat's solution for that problem. ENG makes use of smaller, lighter more robust cameras which can be edged right up to the forefront of action to send back live reports. ENG cameras record directly on videotape. The cameraman can run difficult shots back through the viewfinder and retake them if needs. Digital ENG cameras store the images in the form that cannot be corrupted. A

further advantage is that video pictures can be repeated. Good shots from a report from a report can be used as headlines at the start of the programme.

A typical news crew using film or ENG would comprise two or three staff: a camera person, a recordist, and for shooting indoors or in poor light, a lighting technician. The cameraperson's stock in the trade is likely to be an ENG camcorder. What the editor wants from cameraperson is a sensible selection of angles and sequences of long shot and close-up. The cameraperson and reporter will usually work as a team. Both of them will have ideas about what shots should be used in the report.

Current news practice often does away with the recordist, leaving the cameraperson to set up monitor the levels occasionally aided by the reporter. For elaborate events, the recordist is generally regarded as a vital part of the team. As well as adjusting and monitoring levels, he\she is traditionally the team's fixer, who makes the arrangements and gets the right doors opened at the right times. The recordist will usually pack with a wide selection of microphones. Not all news reports require the services of a lighting technician. Modern cameras can cope perfectly well with outdoor shots.

When it comes to televising set-piece events with multiple cameras, particularly in the world of sport, then it is back to full-blown Outside Broadcast (OB) unit. This is a complete mobile TV operation, minus only the studio set. Almost anything that can be done in the studio indoors can be done on location. The OB unit comprise up to thirty people, several vehicles including a generator truck, and between three to five cameras.

At the heart of the unit is a large van called scanner. This is a control room on wheels, with its own director, producer, engineers, vision mixers, bank of monitors for checking the action, and telephones for keeping in touch with the outside world and the base. The director has a talkback intercom providing spoken communication with all camera operators and the reporter. Incoming pictures plus commentary and the graphics, are relayed back to the TV stations master control room along a cable or microwave link.

News gathering is not finished until those pictures are back at base being edited to go out on air. Every newsroom wants pictures as soon as possible, preferably half an hour ago. If the time is very short, recording can be sent back by microwave links.

NEWS WRITING

Writing for TV news needs to be easy and colloquial in style. It should be felt like a real conversational speech. Words must be organized with care and economy but they must sound easy and spontaneous. Apart from 5ws there should be 4Cs in news. They are correctness, clarity conciseness and colour. The listener should feel that the newscaster is talking to him\her. The writer can heighten the sense of drama by telling what exactly happened by keeping an eye out for bits of colour that makes each event peculiar in some way. The writing must have an interesting angle and an attractive lead that leads the viewer to the detail.

Usually a news programme can contain only about 4,000 words. So the TV news writing should be simple, lucid and easy. The news writer must learn to visualize his\her writing.

Dos and Don'ts in news writing

- Keep it light, bright and tight
- Write the spoken words
- Use direct, short and direct language
- Follow an informal but standard style
- Address the audience directly
- 16 line sentences=1 minute air time. Keep this in mind
- Use active voice
- Avoid the use of pronouns
- Avoid repetitions, clichés and unfamiliar words
- Words and pictures should complement each other
- Words and pictures must go together. The commentary must not describe in detail what viewers are able to see or hear themselves and must describe only what viewers are unable to see and or hear themselves
- Rephrase direct quotations into indirect quotes
- Do not pack too much of information in words or pictures
- Never state the obvious
- Avoid slang
- Avoid tongue twisters
- Avoid sensationalism or distortion

NEWS ANCHORING

News analysts are often referred to as news anchors or newscasters, whether broadcasting via television or radio. A news anchor has an insatiable need to learn and educate others to the issues that continuously change and shape the world, whether locally, nationally or internationally. The news anchor may comment or provide professional insight on complicated issues that are reported in the news. Commentary is often provided to help people understand how the news affects their daily lives. Newscasters conduct interviews with people who impact media happenings from around the world. Interviews help to open a discussion or clarify issues that influence the news or media happenings. An interview can help broaden the audience's understanding of a particular issue or begin a discourse on an issue important to the audience. One of the skills necessary in interviewing others is the ability to put people at ease. A reputation as being fair-minded and unbiased is also important in interviewing skills.

With the development of the 24-hour news cycle and dedicated cable news channels, the role of the anchor evolved. Anchors would still present material prepared for a news programme, but they also interview experts about various aspects of breaking news stories, and themselves provide improvised commentary, all under the supervision of the producer, who coordinates the broadcast by communicating with the anchor through an earphone. Many anchors also write or edit news for their

programs. The mix of "straight" news and commentary varies depending on the type of programme and the skills and knowledge of the particular anchor.

Being a news anchor requires a number of skills, the first of which is a comfort in front of the camera. There's an element of show business in the job of a news anchor, not only the anchor needs to be comfortable in front of the camera, but also make other people want to watch. A news anchor also needs to be able to think on his\her feet. While many anchors will read scripts off of a teleprompter or notes on their desk, information can also be transmitted aurally. If news is breaking information, it may be fed to an anchor on the spur of the moment from a producer. The anchor needs to be able to listen to what's happening and then relay the information to the audience in a clear and concise manner.

VIDEO JOCKEYING

A *Video Jockey* (or VJ) is an announcer who introduces and plays videos on music channels. It is a derivative of the term Disc Jockey as used in the radio industry. A VJ's role has stretched beyond making mere announcements. Now VJs anchor reality shows, host comic series along with countdown shows, they also incorporate live television feeds and music.

Video Jockeying is a broad designation for real-time visual performance. Characteristics of *video Jockeying* are the creation or manipulation of imagery in real-time through technological mediation and for an audience, in synchronization to music. *Video Jockeying* often takes place at events such as concerts, nightclubs, music festivals and sometimes in combination with other performing arts. This results in a live multimedia performance that can include music, actors and dancers. The term *video Jockeying* became popular in its association with MTV's Video Jockey but its origins date back to the New York club scene of the 70s.

They are also involved in behind-the-camera work like deciding on the theme of the programme and choosing the songs and video that suit the theme of the show, participating in promotional programmes like road shows, attending theme parties and with experience, even writing scripts for the show they are going to host. In short one can say that a lot of opportunities exist for a professional in this field.

Video jockeying is a profession which requires a lot of hard work and presence of mind as they must constantly keep up-to-date on the latest trends in music, all the latest videos and information about music stars etc. They also should have a considerably good knowledge of all types of music besides being informed of a bit of everything from films to politics to travel, whatever the theme the show demands. They must be able to answer any queries about music and other related arts.

It is the performance of Video Jockeys that makes or kills the credibility and popularity of a channel. Video jockeys are always expected with new ideas, concepts along with a lot of enthusiasm.

Skills Required for a Video Jockey

- Video jockey should be energetic, have a good sense of humour, excellent communication skills, good voice modulation and excellent knowledge of the subject.

- They should be able to undertake a lot of other functions as well such as writing the script for the programme, preparing the a list of the songs to be played during the programme, deciding different themes and interacting with audience.
- They should have a pleasing personality and good command over the language; be able to engage the audience by describing some interesting facts or share some anecdotes about the celebrities.
- Video Jockey should have his own style of communicating and presenting him / her before the viewers; be warm, friendly, spontaneous, and dynamic skills so that he/she could leave an everlasting impression of his personality on his viewer.
- A person who plays, announces, and comments on videocassette recordings, as on a music video broadcast or at a discotheque.

NEW TRENDS

Storytelling: There was a time when television revolved around a single screen. With the evolution of the omni platform environment, television storytelling can be splashed across multiple screens simultaneously. Where today's model focuses attention on a primary screen with other screens such as tablets or mobile playing a supporting role, the model of the future will see these screens working seamlessly together. This omni platform evolution will impact every system in an M&E company's value chain, from content creation and preparation, to sales and marketing, to distribution. The omni platform environment, and viewers' expectations of control, will also impact the story arc through social interaction. Viewers increasingly want to be a part of the experience. Content producers will need to convince the creative community of the merits of choice-based stories, and the IT community of making it technically scalable and cost effective.

Content mobility: As the cost of videos screens falls, the demand for content mobility will rise exponentially. With a smart phone serving as the nerve center for the screen world, content will be able to follow a consumer from device to device, location to location. Although content mobility creates a number of back-end headaches, it also creates new opportunities for ad impressions, provided they are properly targeted and calibrated for a multi-screen lifestyle.

Event-based viewing: The future of content creation will soon hinge on building a social experience around a program that enables viewers to be a part of a broader event experience that reaches well beyond the television and living room. The key will be to create event windows to drive relationships with content franchises that are DVR proof.

Content delivery optimization: The remote and channel guide experience has stayed relatively the same for more than half a century. That's about to change. Just as a learning thermostat learns a user's habits and adjusts a home's temperature accordingly, smart phones may soon be equipped to learn a viewer's habits and deliver customized programming that match the viewer's preferences. And at the

same time, to make this level of customization real, M&E companies will need to cut through the content clutter using some form of content delivery optimization, similar to search engine optimization.

Binge watching: Blu-ray box sets, DVRs, digital media libraries and players and on-demand internet streaming media providers, among others, enable viewers to sit down and watch an entire series in a single day or weekend. This growing form of content consumption may make content delivery optimization more difficult. Yet, with the right content strategy, M&E companies can take advantage of the different behavior patterns to create more customized experiences.

More participants, more creative risks: Original programming experiments by internet streaming video providers offers a taste of the different kinds of relationships that talent will have with distribution partners. New relationship models will allow more industry players to take greater creative risks. On the other hand, it will also place a heavier burden on the systems that track and calculate rights, profits and participations.

TV Embraces the Internet: Viewers do not continue to spend on home entertainment. This has prompted many TV manufacturers to invest in new, Internet-enabled models. So, even while traditional television is being challenged by the rise of Internet video streaming, manufacturers are embracing new consumer behaviors.

For example, Sony's search-centric Google TV set allows user to search for Seinfeld, and call up air times, cast information from IMDB and information on where the content can be viewed on the web. It's a more holistic and streamlined experience.

There are several other ways to stream web content to TV, including the use of connected devices like Boxee Box. The symbiosis between Internet, apps and TV could keep the TV industry going strong.

TV Is Going Social: Social networks are also transforming the TV experience and the monetization potential of multi-screen content. The creators of the incredibly popular ABC Family teen drama "Pretty Little Liars" recently told the Wall Street Journal that viewer response to their show on social media actually influences their creative process. It's almost like a modern incarnation of "choose your own adventure," where the thoughts and wishes of the viewer can be expressed through Twitter can alter the destiny of a specific character or plot line. When a viewer is Tweeting about a specific show, advertisers can target them directly with show-related video content.

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