
UNIT 7 CONTENT PRODUCTION FOR RADIO & TV

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7.0 INTRODUCTION

Content production can easily be described as the most important aspect of the radio and television industry. Unless the quality of the produced content is good, you cannot expect your listeners or viewers to be glued to your radio or TV channel. In order to leave an impact on the audience, the content must be interesting, informative, attractive and unique, and these qualities can be ensured at the production level. Therefore, it is quite essential to have a qualified and creative production team. We all know that radio and television channels carry a variety of content from entertainment to education, but since this block is focused on radio and TV journalism, in this Unit we shall limit our discussion only to the content related to news and current affairs.

7.1 LEARNING OUTCOMES

After going through the unit, you should be able to:

- describe the various radio news and current affairs formats;
- discuss the process of radio news production;
- describe the basic principles and stages of television content production;
- explain the production process of different news programmes; and
- describe the role of different people involved in the content production in a TV news channel.

7.2 CONTENT PRODUCTION FOR RADIO

Radio content is a broader term and it covers various areas from education to entertainment. In this unit we shall limit our discussion only to news and current affairs. News gathering, news production and news dissemination are the three

major functions of a radio news room. All three are interdependent and one cannot be performed without the support of the other. Of these, news production calls for special skills in deciding what the news is, writing a story and presenting it using the radio medium.

7.2.1 News Formats

The radio news can be presented in different formats of varied duration having their own special characteristics. Some of them are as follows:

News Bulletin: In the realm of news, radio's strength emanates from its capacity to inform current affairs instantly. There are many formats to cover current affairs. A radio news bulletin is one such very prominent format with different presentation styles depending on the length and requirements of the bulletin. A two minute or five minute bulletin will not have headlines because these bulletins are already brief. These will present the news crisply in the order of priority. A ten minute bulletin will, however, start with about 4-5 headlines followed by detailed news and end also with a repetition of the headlines. It may have one break in the middle of the bulletin restating the identity of the originating organization. This will help those who may join later to identify the station/organization broadcasting the news. It can include sound bites or voice dispatches of correspondents. A 15 minute bulletin can however carry several sound bites, voice dispatches and even short news capsules made using both sound bites and dispatches or vox pops. Live dispatches by correspondents from news location also find a place in such bulletins. These can have two breaks after every five minutes with a crisp short sentence announcing what more is to come in the bulletin.

Talk: As news bulletins give a very brief account of a news event, there is a need to go for other formats to give the details that listeners would like to know. This news analysis is done employing different radio programme formats namely talks (as commentaries), reviews, panel discussions, interviews etc. AIR has two daily programmes 'Samayiki' and 'Spotlight', which provide in depth news analysis using mostly the formats of talks and interviews. Then, there are two weekly programmes 'Çharcha Ka Vishay Hai' and 'Çurrent Affairs' in the discussion format.

Radio Newsreel: Radio Newsreel is a format embellished with many sound bites and actuality inserts. The linking script is kept very short. Appropriate sound inputs are interwoven into this brief script. This renders the news presentation more lively and interesting compared to simple reading of a text. Voice dispatches of correspondents are also used in Radio Newsreel. However, Radio Newsreel is always pre-recorded and edited for broadcast unlike the news bulletins, which are presented live.

Phone in Programme: It is an interactive programme in which an anchor and one or more experts discuss a subject and the listeners can have live participation in the programme by calling some designated numbers. This provides two-way communication and therefore is very interesting and effective format. Market Mantra is one such popular programme of AIR giving information about stock market behaviour and tips from experts for better investment options.

Radio Bridge: Radio Bridge programmes are produced with elaborate networking in place. This format is very effective in informing and analyzing major events

such as counting of elections or budget presentation, when inputs and reactions from many parts of the country need to be woven into the programme. In this format also, an anchor with or without a panel of experts sits in the main studio connected to anchor persons with their respective panels of experts at radio stations at various locations along with correspondents deployed at various places where action is happening like, in the case of elections, counting centres, headquarters of political parties, etc. On election counting days, this kind of programme can continue for several hours capturing the election verdict scenario by reporting minute to minute position and incorporating analysis and reactions from experts, leaders of political parties, common people, etc. This interactive programme brings in people from various locations on one platform.

Features and Documentaries: Radio features and documentaries are employed for detailed reporting and analysis of news based stories. These give elaborate treatment to the subject with music, vox pops, experts' inputs, interviews, actuality sounds etc. in one programme. Traditionally, features and documentaries were of half an hour duration. But now, shorter and crisper versions are preferred.

7.2.2 News Production (News Bulletins)

The production of radio news bulletins involves many activities. In this section, we shall discuss the production process of a radio news bulletin.

How to Compile a Radio News Bulletin

Compilation is a very important aspect of creating a news bulletin. The editor should know about the listeners and what are their areas of interest, because, s/he has to select the news items keeping this in mind. The editor's first task is to rewrite the stories in a radiogenic language, keeping in mind the length of the bulletin and relevance to the listeners. Once this job is over, the stories are arranged in the descending order of interest and importance. This process is called bunching of the items. The most important and interesting item should come at the top of the bulletin and the least important at the bottom. The idea is to retain the attention of the listener for as long as possible. Normally sports and weather items are covered at the end of the bulletin if these items do not make big news on that day. The situation will change in circumstances such as cyclone hitting some areas or a grand victory for Indian sportsmen or some other major sports news. After the bulletin is finalized, the headlines are drafted usually of one crisp sentence each. National bulletins cover national, international and regional news. Regional bulletins focus on regional stories.

Length and structure of News Bulletin

- Structure – headlines followed by body of the bulletin
- Length of the bulletins is normally 10 minutes with one break.
- But there are also 5 minutes bulletins without headlines.
- There is another category of two-minutes of headlines only.
- Longest bulletins could go for 15 minutes with two breaks.
- Normally about 600 words are covered in 5 minutes bulletin.
- Bulletins are typed in 14 font and triple space so that, if needed, last minute corrections and insertions can be easily made.

Selection of News

Select the news items of importance as well as interest to your listeners. On an average about 80 thousand words are received by the New Room on a usual day. You need at the most about 1500 words even for your lengthiest 15 minute bulletin. Therefore, selecting the important items of interest to your listeners and rejecting unwanted items, passages and words are one of the main jobs of an editor.

Basic Principles of Writing a News Story for Radio

It is also prudent to remember that during one bulletin the listeners can hear a news item only once. Unlike newspaper readers, they cannot go back and listen to a part again. Further, a newspaper reader's eyes can grasp a lot of details while reading. Therefore, print journalists can write long sentences and cram a lot of information and statistics in it. Newspaper pieces are written for the eyes. But radio scripts are written for the ears. You get only one chance to reach the listeners and they hear only one word at a time. So the writing style for radio has to differ substantially from the style used for print reporting. Now, with the progression of technology, more actuality sound based bulletins and programmes are produced to make it sound more real. Thus, new formats of news have emerged.

Accuracy, Balance, Brevity and Clarity are the basic principles of news writing for both radio and television.

Accuracy: You have to find out whether the news is credible (true) and accurate. If accuracy is absent, you lose your credibility, which then is very hard to regain. There have been many instances where incorrect information, sometimes of a momentous nature, has been mistakenly disseminated by the media. The added problem with the broadcast media is the fact that here dissemination is instantaneous and thus it becomes very difficult to retract and mitigate the adverse fall out of the error. In addition to carelessness, these mistakes happen when each channel or agency wants to beat all others in 'breaking' the news first. In this terrible rush, sometimes not enough cross checking of the facts is done with other sources before putting the story on air. The best way to ensure accuracy is by cross checking with different sources.

Balance: Another principle in writing is maintaining balance. If a story carries only a one-sided version, it will be lopsided. The truth will not come out in its entirety.

Brevity: There is a famous saying that brevity is the soul of wit. This holds true for the news items also. All unnecessary and irrelevant details have to be cut out retaining only what is essential. Chiseling and honing are essential but some pertinent and interesting details have to be provided to maintain the attention of the listeners.

Clarity: One may have the best news story. But, it may not be understood if clarity of expression is lost. There are several aspects to be kept in mind to achieve clarity of thought and expression while producing news based programmes or let us say any programme for radio.

While writing for radio news, some of the principles to be followed are:

- i) **Spoken language:** Radio news script should be in spoken language. It should be as if you are telling the story to someone. The best way to do this is to read aloud the story as you write or type the script. This will avoid

tongue twisting words. We use simple words in spoken language. For instance, you won't say - "I am contemplating to go to market". You are more likely to say that "I am planning to go to the market".

- ii) **Avoid complicated sentences:** Use simple sentences and present tense. Relative pronouns like who, whom, whose, which, that etc. will complicate your sentence. Avoid complex and compound sentences and complicated clauses. Avoid superfluous adjectives and superlatives.
- iii) **Writing for ear and not for eye:** Radio script requires writing for the ear and not for the eye. A newspaper reader can catch a lot of details and many words in one glance while reading. S/he can also go back in case of any doubt. A radio listener cannot do this. Therefore loading too many words into a sentence will make it difficult to follow and understand.
- iv) **Rounding off large numbers:** Large numbers should be rounded off to the nearest round figure. It will make these easy to grasp. Besides, the rupee or any other currency name should come at the end of the number **and** not before. Because that is how we speak. We don't say - give me Rs.5. We say- give me five rupees. Rs.105343.53 can be said as over one lakh rupees. See, how easier it now to understand!
- v) **Short span of attention:** Avoid information overload. Listeners have short span of attention. They cannot absorb a great deal at one time. Avoid cramming too many details into one item.
- vi) **Others:** Few other principles are - Don't overload with information; write in present tense or present perfect tense to convey immediacy; and use active verbs.

Process of Editing News and Preparing News Cast

Rewriting the story for radio news, writing in inverted pyramid format, writing the lead, writing the rest of the story, writing the headlines, attribution including the dateline are important principles of editing the news. How do we go about it?

- Select the lead news story.
- Also select other stories to be included in the rest of the bulletin.
- Redraft the stories to suit the need of the bulletin without altering any fact.
- Use sound inputs – voice casts, sound bites, capsules or wraparounds, expert comments and live inputs.

Inverted Pyramid Format: Write the story in inverted pyramid format. The most important information should be on top and the rest of the information should follow in the descending order of importance. It is just opposite to the composition in a literary form. In literary writing, the story is slowly built up and usually the climax comes at the end. Not so with news writing. It is actually in the reverse order. The climax will be at the top and the other details are given in the decreasing order of priority. This style makes it easier to edit the story even at the last minute. If the item seems too long, the last one or two sentences can be removed without materially affecting the story if it is written in the inverted form. Even if all the other sentences are edited out except the first sentence, it will still indicate what the news is about. That is the advantage of writing in the inverted pyramid form.

Lead/Intro

The opening lines of the story, called **Lead** by the Americans and **Intro** by the British, must catch the attention of listeners. Leads have to be short and brief to catch listener's ears. Lead sets the tone and tenor for the subsequent narrative of the story. It must entice the listeners to listen further. A great story with a poor lead can drive away listeners from hearing the news. In the earlier days, journalists used to sincerely follow the five Ws - who, what, when, where & why - to write a lead. If even two or three of these are properly followed, the lead or intro would be good.

Cut out non-news leads: Lead should contain important and substantial news. 'Today is Independence Day', 'A workshop will be held this afternoon to discuss climate change' - these kind of leads will not be very effective without any substantial news.

Hard or soft lead: A hard lead comes out with the crux of the story immediately. Example: *Opposition candidate Ibrahim Mohamed Solih defeats Abdulla Yameen in the Maldives presidential poll.* A soft lead does not straightaway give news. It prepares the listener to wait for the news to follow. Example: *Yameen concedes defeat in the Maldives presidential poll; Mohammed Ibrahim triumphs.*

Suspense and delayed lead: Here the key information is not revealed at the beginning of the story. The real news may come in the second sentence or even later. Example:

"It was water, water everywhere. But the global search for Commander Abhilash Tomy did not go in vain. French Shipping vessel OSIRIS located him at last in the vastness of South Indian Ocean today."

The lead of the story should present something new. It cannot start saying "As reported earlier....."

Normally avoid negative lead. If the listeners miss the first word '**no or not**', they will get it all wrong. Example: *No increase in the Income Tax rates, says the Finance Minister.*

Refresh the lead: Refresh the lead every two or three hours. If a train accident is reported, subsequent stories should give different leads like information on rescue and relief operations. If the arrival of a foreign dignitary is reported, subsequent stories should lead with details of his/her activities since then.

Techniques for writing Headlines

Headlines are very important in a radio news bulletin. Following facts explain more about headline writing for radio news:

- Headlines come at the top of the bulletin.
- Generally comprise a single sentence for each of the story mentioned in the headlines.
- They work as teaser making listeners continue listening.
- Headlines should not reveal too much or too little.
- If these reveals too much, the listener need not listen to the details in the bulletin.

- If these reveal too little, interest of the listeners to listen to the bulletin may not be aroused.
- Chiseling and honing are must for writing a good headline.
- Headlines are repeated at the end of the bulletin to enable those joining late to be apprised of the salient details of that bulletin.

An example:

News item: *“India has accelerated to buy drones from Israel that can be armed, Defence sources said, allowing military to carry out strikes with less risk to personnel”*

The headline could be: **India’s plan to buy Israeli drones is put on fast track.**

Check Your Progress: 1

Note: 1) Use the space below for writing your answers.

2) Compare your answers with those given at the end of this unit.

1) Which programme formats help analyse news?

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2) What are the advantages of Radio Newsreel?

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7.3 CONTENT PRODUCTION FOR TELEVISION

In this section, we shall discuss the content production for television in detail. Television news channels broadcast news and current affairs content in various formats such as news bulletins, debate-discussions, interviews, news documentaries, etc. but here we shall focus more on news bulletins.

7.3.1 Production for Television

Television is an audio-visual medium that incorporates visual and audio elements. A number of activities are required for production of television content like recording or creation of visual elements (videos, photographs and graphics), recording of the audio elements, script writing, audio-visual editing, etc. In this section, we shall discuss these activities in detail.

Basic Principles

It is always said that content is king, whether it is about news or other genres. Unless you produce quality television content for your viewers, you cannot expect to succeed in the long run. So far as news content for television is concerned, they may be of various types and that again depends upon the nature of the news programmes. For example, a typical TV news channel produces news bulletins, debate-discussion shows, documentaries on current affairs, feature shows, interviews, etc. While the basic principles of television content creation always remain the same, you need to work with a different approach for different formats.

Every TV and radio production, whether it is a news bulletin, debate-discussion or a documentary, must go through the three fundamental stages before its completion. These stages are:

- 1) Pre-production
- 2) Production
- 3) Post-production

Many a times, these stages may take very long (sometimes even weeks or months) to reach the desired level of completion. It also depends on the type, duration, complication and intricacy of the content that needs to be created. But, a daily news bulletin or talk show will have to be completed in a few hours or a single day by following these stages. However, a good and efficient production team will usually execute each of these three phases at least to some degree before finalising the product. For example, if you have to produce a live show, you require a lot of planning for the initial two phases but you do not have the liberty to go through the third phase. Though, the 'live' editing with the help of switchers may be considered as post-production stage but it goes on simultaneously along with production.

Three Stages of Television Production

The whole process of television production may be categorized mainly in three stages. These stages are the following:

i) Pre-production

Pre-production covers all the activities conducted before the actual production. From conceptualisation to all other preparations for actual production fall in this stage only. Even though some people consider Conceptualisation or Formulation as a separate stage, it is generally considered to be a part of pre-production only. The process of pre-production actually starts with Conceptualisation.

Conceptualisation: As the name suggests, conceptualisation involves most of the thinking work and is done on paper. In this stage, you start with generating ideas for your desired content. When you have certain ideas ready, you and your teammates discuss about the feasibility, effectiveness and workability of those ideas. The length of this process will depend on the format as well as nature of the show. If you are working on a daily news bulletin, you just think about the selection of the news pieces according to their importance and their treatment in your bulletin. But if you are working on a talk show, you may require thinking about the relevant issues to be discussed, availability of the experts on the issue, the audience to be

present in the studio, etc. If needed, you need to seek some additional information through internet research, old interviews or talking to some domain experts. Once your idea is finalized, you start working on it. During this phase only, you can also decide whether your content will be telecast 'live' or recorded. You can then proceed to the next step of content creation.

Pre-production also includes arrangement of the desired support staff who will be required during the content creation. These staff may include script writers, editors, studio directors, production assistants, camerapersons, audio operators, lighting directors, graphics designers, etc. It is clear from the above description that the number of persons involved in pre-production stage of a programme will vary according to the nature of the content.

If you have decided to telecast your programme 'live', you need to check the technical aspects well in advance. If you are going to create content which can be recorded and broadcast later, things will be in better control as you can make changes if things do not go as expected.

ii) **Production**

The production stage can be called the real tangible work on the ground. It involves most of the crew members and can be exciting as well as exhausting. This stage sees your idea or concept converting into a product. Many creative activities i.e. video recording, audio recording, performance etc. are done in this phase only. As far as writing is concerned, in some cases, it is part of pre-production and in some cases it may be a part of production stage. Just take few examples, if we talk about fiction (film production, serials, etc.), script writing is part of pre-production. In production we execute the script, but in the case of documentary films, pre-shoot scripts are written again after shooting because documentary is recording of reality. During shoot (production) we may get many new ideas, facts and angles which need to be incorporated in the script. So here, final script writing becomes part of the production stage. The same thing is applicable to the news stories also. Scripts of news stories are written after recording of the footages and bytes, so here also writing may be considered as a part of production stage.

If the show is not going 'live', production stage of news programmes may be little relaxed. Various shots are recorded, reviewed and re-recorded according to the requirements of the programme. But in a 'live' show, there is no time for reviewing and re-recording. Your attempt should be to create the content as flawless as it can be. In the case of non-live shows, it is necessary to maintain a log of must have shots and sequences, and any other necessary information that will enable the video editors to locate and identify during post-production. Without this log, your precious hours will be wasted trying to find certain key information or the best shots of the show.

iii) **Post-production Stage**

It is only in the post-production stage that the desired content takes the final shape. As this is the final stage, here the producer gets the opportunity to give the finishing touches to the content. It is also only here that you can expect to get the fruits of all the hard work and long hours put in by the crew. Usually, the non-live programmes take many hours of post-production, but news stories cannot take longer post-production due to the immediacy factor.

The main component of post-production is the editing which is done by video editors. Video editors have to follow the script of the show, but they have liberty to enhance the impact of the show. Therefore, many a times the decisions to select the best shots, to add filler sequences or change the sequence of certain shots are left to them. Sometimes, they need to insert some graphic elements which are created by graphic artists of the channel. These graphic elements may include animations, credits, or other computer-generated contents. Once all the requirements are completed and the editing is done, the programme becomes ready for telecast.

7.3.2 Producing News Programmes

You must remember that production of news programmes is quite different from the other television genres. For TV news programmes, usually the team is fixed and that team remains available to gather and compile the required content. In most of the cases, the production schedule of a news programmes is not more than a single day. Therefore, the environment of TV news production is quite hurried and intense. 'Live' programmes need more care and quick action. Without careful planning and execution, it can go horribly wrong. Now we are going to understand the exact nature and ways of work in a TV news organisation for production of the content.

Producing a News Package

A news package is a special way to present news to the audience. Normally a news package has a story, some real characters and some facts. News reporters spend considerable time in researching stories, collecting visuals, interviewing characters, and then writing the scripts according to the gathered information. All news packages follow a basic structure which makes them easy to understand. These packages may be of various durations but usually packages run from 90 seconds to two minutes in length. In special cases, the duration may be longer as well.

In fact, news packages are considered to be the backbone of any news show. That is why making news package is one of the most important tasks of the reporters and other employees. When the assignment desk of the news channel assigns a particular news story to the reporter, the process of making a news package begins. The reporter needs to follow the news, collect the latest information, visuals (video or stills) and bytes (or interviews) of the concerned parties and then write a script describing the event or issue.

No doubt, TV reporting needs much more than its print counterpart. In order to file a story or report, a TV reporter has to go through a long process. While going for reporting, s/he accompanies a cameraperson. The cameraperson shoots the visuals and reactions of the concerned persons. The responsibility of the reporter is to help him/her in capturing the best visuals and ask the relevant questions to the concerned persons for the news story.

But the responsibility of the TV reporter does not end here. After going back to the office, s/he has to file the report according to the visuals and bytes collected by him/her. Many a times, the reporter may take the help of graphics department, if any information is required to be shown in the form of graphics. When the news report is completed, the producer checks the script filed by the reporter.

When it is cleared by the producer, the reporter has to sit with video editors to edit the final story. Here the script has to be voiceovered by the reporter or voice-over artist. And then visuals, graphics and bytes are laid over the VO (voice-over) to give it a shape of edited package. The edited news stories or packages are then used by the producer for his or her bulletin or show.

The most important thing to note here is that a television reporter has to follow the visuals of the event. This is not required for a print reporter. Moreover, a TV reporter has to be quick as s/he has to deliver the news as soon as possible. The print reporters, however, enjoy the greater time and flexibility. As the newspaper will be printed at night and delivered to the doorstep of the consumer only the next morning, newspaper reporter can file his/her story with comparative ease. But the TV reporter has to be quick and on the run as his/her organization needs to play that news story the same day itself. So, for being a successful TV reporter, pace and accuracy both are the prerequisites.

Producing a News Bulletin

In a typical TV news channel, the person who owns the responsibility of producing a programme is called the producer. The producer of a news bulletin has to produce his/her bulletin before its deadline. If the bulletin has to go 'live', s/he will have to prepare all the contents required for the news bulletin beforehand.

First of all, the producer decides the news stories which are to be included in the bulletin. After that, s/he decides the order of the news stories in the bulletin and prepares a run-order or rundown. In the rundown, it is mentioned before every news story that what will be its treatment and how much time is to be given. In fact, mere seeing a well-prepared run-order, you can visualise the look of the bulletin to be aired. That is why rundown is also called bulletin on paper.

Once the producer makes the rundown of a bulletin, s/he distributes the responsibility of producing the content among his/her associates and other teammates. S/he has to see whether any script is to be written, which news stories are already made in the system and which are to arrive later, what graphics elements are required, etc. In a 'live' news bulletin, the producer has to make provisions for 'breaking news' scenario also, therefore, s/he needs to make rundown in such a way that the important and must have elements get enough time to be aired. This decision needs dynamism and quick thinking. A good producer always remains alert about the flow of news.

Once elements of the rundown are completed, the producer is ready to go live with the show. As the timing of any news bulletin is fixed, the producer needs to ensure that enough news materials are ready with him/her so that the duration of the bulletin does not fall short. When the bulletin is being rolled, the producer needs to prompt the anchor of the show regularly about the elements being added or dropped from the news show. Usually, the news anchor reads an introduction (or anchor link) 'live', then the pre-recorded story is shown. As the show is 'live', there is no scope for post-production, unless there is repeat telecast of the bulletin. If there are some errors which need to be fixed, it should be done before the repeat telecast of the same show.

Structure of a news bulletin: Generally news bulletins start with headlines. Most important story of the day is given priority and is given more time than the other news items. It depends on the discretion of the producer that how much

time s/ he wants to give to a particular news story. If s/he wants to present a news item in big way, s/he demands from the assignment team to arrange for some domain experts who can elaborate the importance and various aspects of the news. For example, an item of national or international interest is considered most important. Normally soft stories find place at the end of the bulletin.

7.3.3 Production Team

Many people contribute to the production of news content in a television news channel. These include persons involved in the assignment team who are responsible for finding potential news stories. In a news channel, the assignment editors assign specific stories to reporters to pursue. But as far as production is concerned, the role of the television producer is greater. S/he is a person who oversees all aspects of the television programme. Some producers take more of an executive role, in that they conceive new programmes and after approval from the superior authority, they hand it over to the show or bulletin producers. These show or bulletin producers are more involved with the day-to-day workings, participating in activities such as script writing, making rundown and producing bulletin and other news shows.

Apart from the producers, the role of various technical crew members cannot be ignored in a news channel set up. These persons work diligently and contribute to the smooth running of the news bulletin and other shows. Without their help, you cannot expect your work to be completed. They include the studio director, set designer, graphics artist, cameraperson, vision mixer, audio engineer, video editor and others.

Check Your Progress: 2

Note: 1) Use the space below for writing your answers.

2) Compare your answers with those given at the end of this unit.

1) What is the role of producer in a TV news channel?

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2) What are visuals in the context of television news channels?

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7.4 LET US SUM UP

Content (news) production for a radio or television channel is an exhausting task and it demands efforts of many people. Whatever is the format and structure of the news programme, there is a need to plan in advance and prepare accordingly. From conceptualisation to the execution, there are many stages of production which involve a lot of people from editorial and technical side to complete the job. So, basically a news bulletin or any other news programme format is product of a team work. Usually, in a television news channel, the role of producer becomes very important as s/he is the person who handles all major aspects of the content production.

7.5 REFERENCES AND FURTHER READINGS

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7.6 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

- 1) Commentaries, reviews, panel discussions, interviews etc.
- 2) It is predominantly a sound based programme that provides sound bites of people and reports from correspondents. Radio Newsreel is always pre-recorded and edited for broadcast unlike the news bulletins, which are presented live.

Check Your Progress 2

- 1) The role of television producer is of larger importance. S/he is a person who oversees all aspects of a television programme. Some producers take more of an executive role, in that they conceive new programmes and after approval from the superior authority, they hand it over to the show or bulletin producers. These show or bulletin producers are more involved with the day-to-day workings, participating in activities such as script writing, making rundown and producing bulletin and other news shows.
- 2) The term visuals should not be mistaken by only videographed content. Graphics (maps, charts, diagrams, and illustrations), animations and still photographs can also be used as visuals.