# UNIT – 6 : ORGANIZATIONAL STRUCTURE OF AN ELECTRONIC MEDIA ORGANIZATION

## UNIT STRUCTURE


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## 6.1 LEARNING OBJECTIVES

In the last unit we have learned about the organizational structure of print media establishment and the functions of the different departments. After going through this unit you will be able to:

- define electronic media organization
- understand the concept of Electronic News Gathering and Electronic Field Production
- identify the personnel that are involved in Radio and Television production
- get an overview of the viewership /listenership of Radio and Television
- explain the role of advertising in content creation.
- describe the genre or types of programmes

## 6.2 INTRODUCTION

This is the fourth unit of the course on Media Management. In this unit we shall learn about the electronic media organization, Electronic News Gathering, Electronic Field Production, Personnel involved in production and news, viewership/ listenership patterns, content creation, role of advertising and different genre of programmes. After going through this unit you will get a grasp on how the electronic media organizations carry on their activities.

## 6.3 ELECTRONIC MEDIA ORGANIZATION

Electronic media organizations are those organizations that operate through the use of electronic gadgets. The important electronic media organizations are radio and television. Electronic media organizations have made communication easier, cheaper and timely. It

is because of electronic media that the world has become today a global village. Managers in an electronic media organization deal with a diverse workforce

## 6.4 NEWS AND PROGRAMME SECTIONS

### 6.4.1 News section in a radio station

The newsroom comprises the most important section in a radio station. The individuals working in a radio newsroom varies depending on the size of the station, whether it is part of a cluster operation or a single outlet, and its format. In a small market a radio station on an average employs one or two full time news people. This does not apply to those outlets which are financially not sound to hire news people. However, these stations do not necessarily ignore the news story. Instead, they delegate the responsibilities to their DJs to deliver brief newscasts at specified times. During such times, the on-air person collects the news from the wire service during record cuts and broadcasts it nearly verbatim – a practice known as “rip ‘n’ read”. However, one has to be extremely careful in broadcasting such news stories as there is a likelihood of making mistakes. Generally, there is a newsperson on duty round the clock. A top rated station in a medium market typically employs four full-time news people.

The newsroom is a hub of activity as news people prepare for newscasts scheduled every 20-30 minutes. A number of people might be involved in assembling news and broadcasting it for the audiences. A typical newsroom in a radio station consists of audio equipment, office furniture such as desks, computers, typewriters, file cabinets and so on. Reel-to-reel recorders, cassette and cartridge machines are important tools for the newsperson. The newsroom is also equipped with various monitors to keep a tab on day to day news. The wire service machines provide the latest news on current affairs as well as a host of other data. When newsrooms have been combined and consolidated, more personnel, space and equipment are required. Cluster operation newsrooms accommodate reporters and news readers assigned to the various stations under one single roof. These days, computers and online resources are widely used in newsroom. Video display terminals (VDTs) have been installed in on-air studios in most of the stations. Instead of handheld copy, newscasters simply broadcast off the screens. Desktop

computers are used in place of typewriters in the newsrooms at larger as well as the smaller stations. The speed and agility with which copy can be produced and edited makes a computer the perfect tool for broadcast journalists.

### 6.4.2 News section in television station

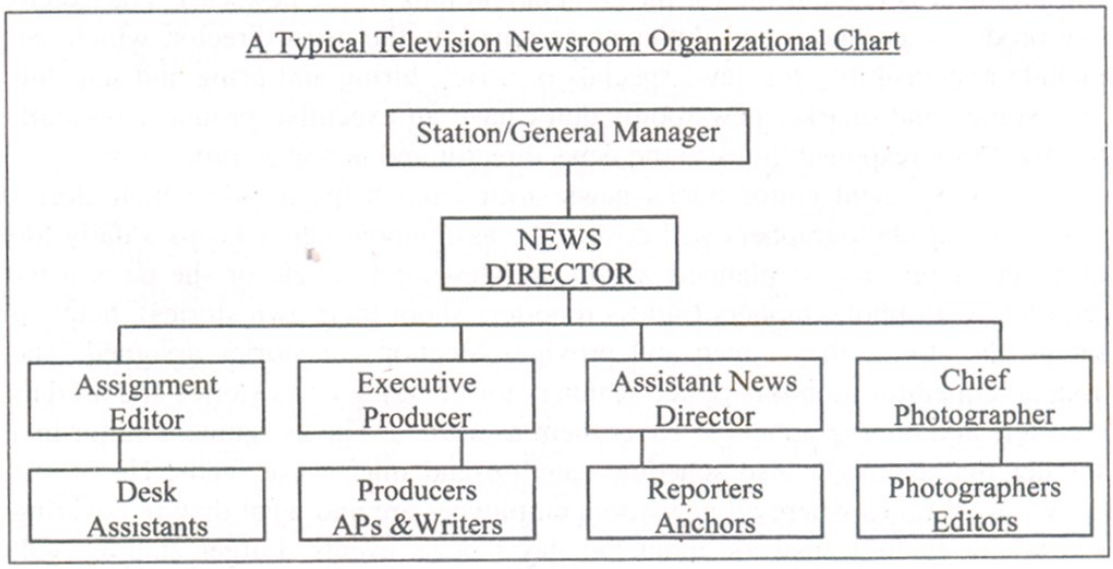



**Fig : A typical newsroom organizational chart**

In the television sector, newsroom occupies a very important place. News is broadcast from the newsroom. The station manager oversees all operations of the television station: news production, sales, promotions, engineering, traffic (organizing the programming and commercials), accounting, programming, engineering and any other departments operating within the station. The news director is responsible for the operation of the news department. The assistant news director assumes duties as assigned by the news director. Some of the important responsibilities of the assistant news director are scheduling, setting budgets and overseeing special news projects or series. The executive producer is responsible for nearly every aspect of newscasts during his or her shift. The assignment editor tracks news stories and helps decide which stories reporters and photographers will cover. The chief photographer oversees the photography equipment

and often the news vehicles. The producer is responsible for a newscast's content, flow, video, graphics, camera shots, timing and many more such activities. The news anchor is the person who appears on TV screens to narrate the day's events to the viewers. The news anchor's job responsibilities include being friendly, professional, knowledgeable and credible. The general assignment reporter is responsible for generating and covering news stories. Some larger stations employ field producers who set up the logistics of the stories reporters will cover, conduct the research and accompany reporters in the field.

**Programme section in television and radio**

In the programme section of television and radio, programmes are sometimes recorded or beamed live to the listeners/viewers. In case of television, the debate and discussions are done live on news channels inside the studio. Times Now , NDTV 24x7, CNN-IBN often broadcast live debate programmes where general public also take part. Some of the popular porgrammes are We The People hosted by Barkha Dutt (NDTV 24x7) and News at 9 hosted by Arnab Goswami (Times Now). People from different walk of life are invited to the studio and asked to debate on any issue of national importance. Live programmes have much more appeal as it is devoid of any publicity gimmicks act in front of camera. Interviews are often recorded and then shown on television. Two prime examples are the Walk The Talk programme on NDTV 24x7 and Frankly Speaking on Times Now where renowned personalities are grilled by the interviewers and on some occasions answer queries posted by the common masses. Such interviews are recorded if the concerned person/authority is unable to accommodate his/her time on the appointed date. Recorded interviews also reduce the minor glitches and hassles that might occur during the course of the interview. Generally, the person who interviews the respected interviewee prepares a set of well defined questions but care must be taken to avoid those questions that might make the interviewee uncomfortable.

Similar is the case with the programme section in radio. Both recorded and live programmes are broadcast to the listeners. Apart from those programmes that are available on commercial records and CDs , All India Rdaio (AIR) also offers a variety of programmes to the listeners. The major sources of AIR's programmes are in-house productions, outside productions, sponsored programmes and programmes obtained under the Cultural Exchange and Programme Exchange Service. A small number of

programmes are also obtained from SAVE (the SAARC Audiovisual Exchange). Vividh Bharati service which was started on 2nd October, 1957 offers light entertainment programmes which mainly consist of film music. With the popularity of FM radio stations, music programmes are mostly preferred by the general public as compared to talk shows. However, there should be variety in the music programme as the different items should be linked together with interesting comments, announcements and narration. In FM stations, apart from the music programmes, interviews are also taken of those people belonging to the music and entertainment industry inside the studio of the radio station.

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## 6.5 ELECTRONIC NEWS GATHERING (ENG) PRODUCTION

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Electronic News Gathering (ENG) is a broadcasting (usually television) industry acronym which stands for electronic news gathering. It can mean anything from a lone reporter taking a single camcorder out to get a story to an entire television crew taking a satellite truck on location to do a live report for a newscast. In its early days, the term ENG was used by newsroom staff to differentiate between the NG (newsgathering) crews that collected TV news with traditional film cameras and the new ENG crews who collected TV news with new electronic analogue tape formats like low band U-Matic. The requirement for the differentiation stems from the radically different methods of post-production involved in video versus film. Film needed to be processed before editing, unlike tape where footage could be edited fairly quickly, thus dramatically reducing the turn-around time for a story. The use of film in newsgathering virtually disappeared by the mid 1980s.

The essence of electronic news gathering is “getting the story” and presenting the information to the viewer. The reporter and the videographer must work together to capture the drama, actions, emotions and information and these are then conveyed to the viewer in an interesting and informative manner. It requires expertise and training for an ENG reporting to be successful. A successful ENG team produces a video segment that enables viewers to experience the event as though they were present at the particular place.

ENG originally referred to the use of point-to-point terrestrial microwave signals to backhaul the remote signal to the studio. In modern news operations, however, it also includes SNG ( satellite news gathering) and DSNG (digital satellite news gathering). ENG is always done using a specially modified truck or van such as those made by Frontline or Wolfcoach. Terrestrial microwave vehicles can usually be identified by their masts which can be extended up to 50 feet (15 m ) in the air (to allow line-of-sight with the station's receiver's antennas), while satellite trucks always use a larger dish that unfolds and points skywards towards one of the geostationary communications satellites operated by companies such as PanAmSat, SES Americom or IntelSat.

**ENG Production Features**

ENG is the most flexible remote operation. The major productions of ENG are the readiness with which one can respond to an event, the mobility possible in the coverage of an event, and the flexibility of ENG equipment and people. Since ENG equipment is compact and self-contained, we can get to an event and videotape or broadcast it faster than with any other type of television equipment. An important operational difference between ENG and EFP (Electronic Field Production) or big remotes is that ENG requires no preproduction. ENG systems are specifically designed for immediate response to a breaking story. In ENG we exercise no control over the event but merely observe it with our camcorder and microphone as best as we can.

Even when working under extreme conditions and time restrictions, experienced shooters can quickly analyze an event, pick the most important parts of it and videotape pictures that edit together well. For important events, the ENG team normally consists of two people - videographer and the field reporter. Many ENG stories are covered by a single shooter and narrated later by an anchor during the newscast. ENG equipment can be operated in a car, an elevator, a helicopter or a small kitchen. It can also be used to videotape an event or even transmit it live. Most ENG vehicles are (usually vans) are equipped with a microwave transmitter which, when extended, can establish a transmission link from the remote location to the station. When doing a live transmission, the camera cable is connected to the microwave transmitter.

If one cannot establish a signal connection between the ENG location and the station, one need to use a satellite uplink van as shown in the diagram given below.

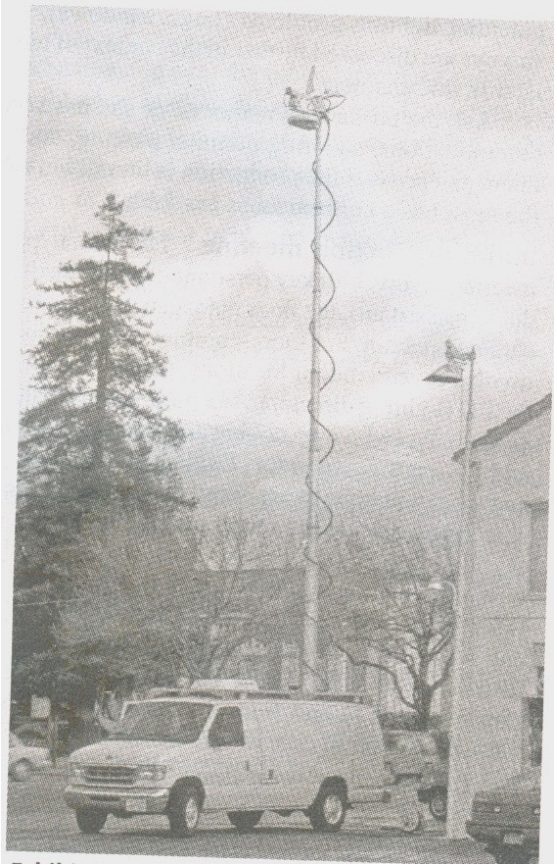


**Fig : ENG van**

**This regular-sized van houses the extendible microwave transmission device and a variety of intercommunications equipment**

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This van looks like a small remote truck and contains computer-assisted uplink equipment and, when used for news, one or two VTRs (videotape recorders) as well as cuts-only

editing equipment. The VTRs can record the camera output and play back a rough-cut or even unedited news videotapes for immediate uplinking. In order to safeguard against signal loss, two VTRs or disk recorders are sometimes used for the recording and playback of the same news story.

Such uplinks are pressed into service whenever big and especially newsworthy events are scheduled, such as a presidential election, a summit meeting of heads of state, a high profile criminal trial or the world soccer finals. The uplink truck is also used locally for the distribution of news stories, national and international teleconferencing, or whenever a signal cannot be sent readily by microwave or cable.

**The basic ENG system consists of a camcorder and a microphone as given below :**

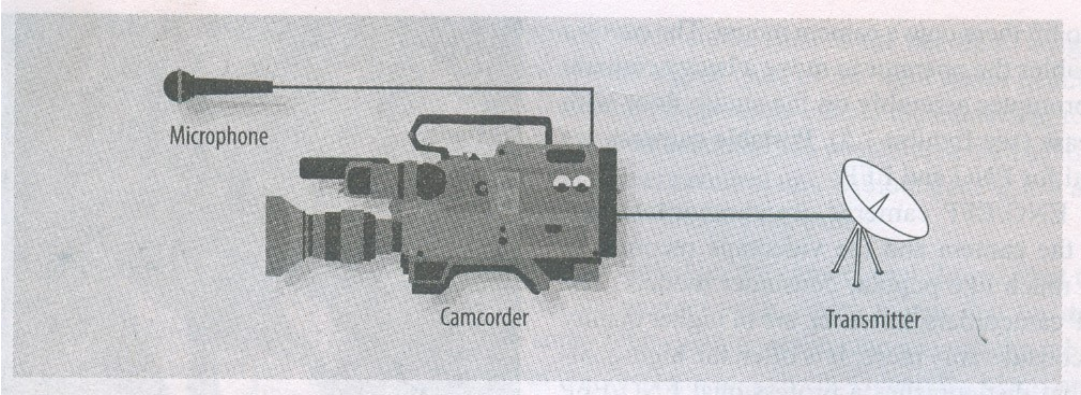



**Fig : ENG System**

The camcorder includes all video and audio quality controls as well as video and audio-recording facilities. A portable transmitter is necessary to send a live field pickup to the studio.

**The ENG camera**




**Fig : A self-contained, potable colour camera configured for ENG**

In the 1970s, advances in transistor technology and smaller video image-sensing tubes made possible the much smaller, portable video cameras. Use of film camera for day-in, day-out television production ended once U-Matic videocassettes containing ¾ inch tape became available for portable video recording. Originally, ENG cameras and their companion video recorders came in two separate units. The videographer typically rested the camera on the right shoulder and carried the relatively heavy recorder by a strap slung over the left shoulder.

**CHECK YOUR PROGRESS**

Q.1 : Define Electronic News Gathering.

_____
_____
_____

Q.2 : What is the purpose of ENG van?

_____
_____
_____

## 6.6 ELECTRONIC FIELD PRODUCTION (EFP)

Electronic Field Production is the production of a television programme or programme segment by recording material on location with a single camera and editing this material to make the finished product. EFP mainly deals with smaller scheduled events. EFP uses both ENG and studio techniques. EFP is a television production term referring to television production which takes place outside of a formal studio, in a practical location or special venue. Typical applications of electronic field production include awards shows, concerts, major newsmaker interview, political conventions and sporting events. EFP is an advance on ENG, making location programmes of all kinds possible without having the cameras tied to an outside broadcasting (OB) vehicle. EFP places the emphasis on high-quality, multi-camera photography, advanced graphics and sound.

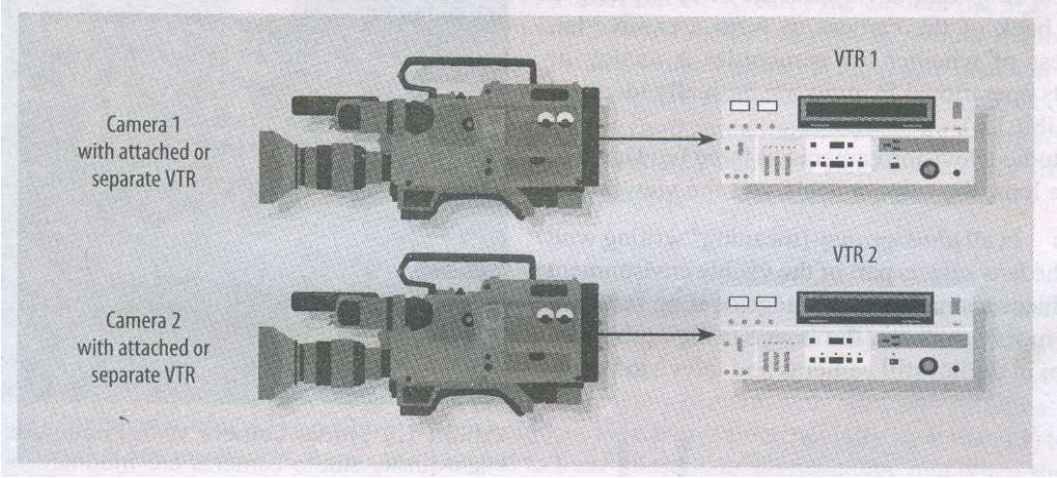



**Fig : Electronic Field Production System**

The EFP system is similar to that for ENG, but it may use more than one camera to feed the output to separate VTRs.

We can explain EFP in the following three stages – preproduction, production and postproduction stage.

### (a) Preproduction

In the preproduction stage, EFP requires careful planning. The most important step in any preproduction activity is to translate the process message into the most effective and efficient production method- whether to shoot it indoors, single or multicamera, in the normal sequence of events or shot-by-shot. Secondly, the chosen production method must be translated into specific medium requirements. The important activities in the preproduction stage are (a) location survey, (b) initial production meeting and (c) filed production time line

In ***location survey***, an accurate location sketch or a map of the locale of a remote telecast is made. In case of an indoor remote, the sketch will show the dimensions of the room, the furniture and the window locations. In case of an outdoor remote, the sketch will indicate the location of buildings, the EFP vehicle, power sources and the sun during the time of telecast. An example of a sketch is given below :

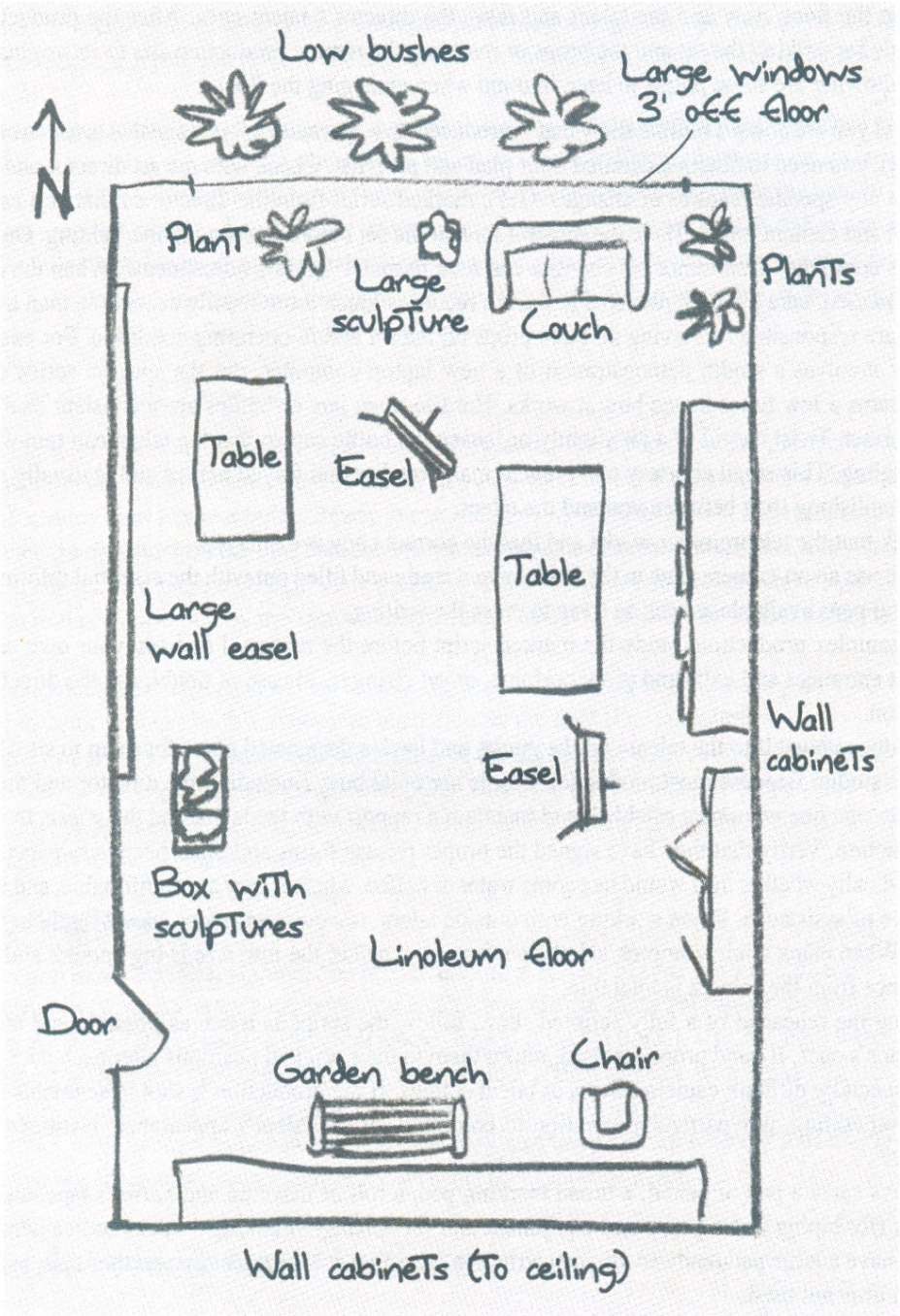



**Fig : The location sketch of an artist's studio shows the major dimensions, doors, windows and furnishings. This sketch gives important information about lighting and audio requirements, camera positions, and shooting sequences.**

In ***Initial production meeting***, the key personnel are involved including the production assistant (PA), the floor manager, and the crew chief or camera operator. In case of field productions that are complex in character, the LD (lighting director) might be involved. The location sketch is distributed and the major production steps are discussed. The crewmembers must be well aware of the exact location of the production and other relevant details of the production process.

In ***Field production time line***, a shooting schedule for a fairly elaborate field production is made as illustrated in the following diagram :

**TIME LINE: FIELD PRODUCTION**

| | |
|---|---|
| 7:30–8:15 a.m. | Equipment check-out |
| 8:15 a.m. | Departure |
| 9:15 a.m. | Estimated arrival time |
| 9:30–10:00 a.m. | Production meeting with talent and crew |
| 10:00–11:00 a.m. | Technical setup |
| 11:00–11:30 a.m. | Lunch |
| 11:30 a.m.–12:00 p.m. | Technical and talent walk-through |
| 12:00–12:20 p.m. | Notes and reset |
| 12:20–12:30 p.m. | Break |
| 12:30–1:00 p.m. | Segment 1 tape |
| 1:00–1:15 p.m. | Notes and reset for segment 2 |
| 1:15–1:45 p.m. | Segment 2 tape |
| 1:45–1:55 p.m. | Break |
| 1:55–2:10 p.m. | Notes and reset for segment 3 |
| 2:10–2:40 p.m. | Segment 3 tape |
| 2:40–3:00 p.m. | Spill |
| 3:00–3:30 p.m. | Strike |
| 3:30 p.m. | Departure |
| 4:30 p.m. | Estimated arrival time at station |
| 4:30–4:45 p.m. | Equipment check-in |

**Fig : An example of a Filed production time line is shown**

**Source : Handbook of Television Production (2006), Indian Edition, Herbert Zettl, Cengage Learning, New Delhi**

**Talent:** They are the actors and performers who appear on

### (b) Production

In this stage, the necessary equipment is checked, the setup is arranged, rehearsals and videotaping is done. An equipment checklist is prepared where equipment like cameras, video recorders, monitor, RCU (remote control unit), adapters, batteries, cables and connectors and lighting instruments. The director must look into the minute details of the setup. Before we start with the actual rehearsal, one should have a brief walk-through first with the crew and then with the **talent** to explain the major production points, such as camera positions, specific shots and principal actions. After the walk-through is done, rehearsals should take place at the right earnest. When the scene is finally ready to be shot, videotaping is done. Just before the actual taping, the director of photography (DP) and /or the camera operator should see whether the camera is properly white-balanced for the scene location. After the final videotaping is done, the location has to be cleaned and the equipment packed up.

### (c) Postproduction

The postproduction EFP activities are, for all practical purposes, identical to those of single-camera studio productions. Some of these activities include making protection copies and window dubs, logging all takes on the source tapes, capturing the various takes on the hard drive of the editing computer, doing a rough-cut and then doing an on-line edit that is transferred to the edit master tape.

**CHECK YOUR PORGRESS**

Q.3 : Define Electronic Field Production.

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_____
_____

Q.4 : What are the three stages of Electronic Field Production?

_____
_____
_____

Q.5 : What do you mean by Field Production Time Line?

## 6.7 PERSONNEL INVOLVED IN PRODUCTION AND NEWS

Here, we shall confine our discussion to the personnel involved in production and news of radio and television as these are the two important electronic mediums.

### a. personnel involved in radio production

The size of the radio station and / or the budget often dictates the number of people involved and their job functions. There are essentially four people involved in radio production as given below :

- **The scriptwriter :** the scriptwriter helps to clear up any misunderstanding with the written word.
- **The sound Engineer :** a sound engineer is necessary to make everything work quickly and smoothly..
- **The producer :** He /she is the overall incharge of achieving the end result.

- **The Voice Over (s) :** Voice over must be done by those persons who have expertise in this field.

However, with larger campaigns having larger budgets, the following personnel are also involved :

- **The Client(s) :** The client (s) pay the money for the session
- **The Media Sales Representative(s) :** The media sales Representative is responsible for booking the commercial airtime
- **The Advertising Agency :** The advertising agency acts as the writer and producer in a creative capacity or as an advisor to the client.

**b. News Production Personnel in television:**

Most of the television broadcast stations have their own news production personnel in their respective news departments. This is because news departments have a variety of production tasks at their disposal which must be completed at the shortest possible time. These people are dedicated exclusively to the production of news, documentaries, and special events and perform these highly special events.
As far as the television industry is concerned, the following people are involved in news production**:**

- **The producers:** Producers are the creative force that makes the difference between a good newscast and a poor one. They are responsible for laying out the newscast, and determining the flow of the rest of the stories so that they best hold the attention of the viewers. They also play an important role in deciding how to use the video and sound bites that are available to them and their reporters and how best to work them into the newscast to maintain a maximum of interest. Each producer brings his or her own particular skills and abilities to the process and at the end of the day each newscast has a different look
- **The Executive Producer:** The executive producer is in charge of show producers and is responsible for the long-term look of the newscasts. He/she determines the set, the style of the opening and close, the choice of anchors, the philosophy, and other details in consultation with the news director and the station’s general

manager. The executive producer reports directly to the news director. In case of any problems with the newscast, the executive producer will have to do some explaining after the show gets over.

- **The Line Producer :** On a daily basis, the line (or show) producer is mostly responsible for deciding what goes into the news broadcast and makes sure it is ready to go on the air. Though the executive producer and the news director looks after most of the issues , yet most of the responsibility for preparing the newscasts is given to the line producer. He or she prepares the rundown (lineup), which outlines which packages, voiceovers and readers will appear in the show, and in what order, and how much time will be devoted to each story. In case of any doubt as to which story should lead the newscast, the line producer consults with the executive producer and often includes the news director in that conversation. The line producer works in close connection with the assignment editor and reporters. They talk about the rundown, reporter assignments; the angle the producer wishes the stories to take, story times, and whether the story is used as a package or a voiceover. As the day progresses, the line producer usually updates the rundown to reflect any breaking stories.
- **Associate Producers :** The line producer is sometimes assisted by assistants known as associate producers in large cities and network newsrooms. These assistant or associate producers help reporters put together packages when they are in a rush or have been assigned to a second story. They cut sound bites and pick video for the packages. After a package is reduced to a voiceover, the associate producer usually handles all the details which also include writing the script. The associate producer also takes in the microwave or satellite feed from reporters in the field. While working with the line producer, the associate producer informs him or her if the feed has any problem. The associate producer often selects and edits parts of the feed to be used as voiceovers. Depending on the size of the news operation, there may not be any associate producers - writers are assigned the same duties. In many similar markets reporters are always responsible for cutting their own tape and putting the package together – with little or no help. However, in most of the stations in large markets, associate producers are not hired. Instead they hire show producers since they are more experienced and offer a lot of flexibility.

- **Field Producers :** Field producers are usually found in large markets and at the networks. They help reporters with research, plus the detail work, setting up interviews, locating people at the scene of the story (often in advance), directing the cameraperson, and making travel arrangements. The field producer is often described as the “advance” person – the “facilitator”. He or she speaks with the newsmakers in advance of the reporter’s arrival, briefs the reporter on what the interviewees know about the story and suggests questions to be asked in interviews.
- **News director :** The news director is in charge of all news operations and bears the ultimate responsibility for all newscasts.
- **Assignment editor :** The assignment editor assigns reporters and videographers to specific events to be covered.
- **Reporter :** The reporter gathers the stories and often reports on-camera from the field.
- **Videographer :** The videographer is the camcorder operator. Also known as news photographer or shooter, the videographer decides on what part of the event to cover.
- **Writer:** The writer writes on-the-air copy for the anchors. The copy is based on the reporter’s notes and the available videotape.
- **Videotape editor:** The videotape editor edits videotape according to reporter’s notes, writer’s script, or producer’s instructions.
- **Anchor:** The anchor is the main presenter of newscast who is normally from a studio set.
- **Weathercaster:** The weathercaster is on-camera talent, reporting the weather.
- **Traffic reporter :** He/she is the on-camera talent, reporting local traffic conditions
- **Sportscaster :** The sports caster is a on-camera talent which gives news and commentary on sports.

**c. Nontechnical Production Personnel**

In production of television programmes, there are nontechnical production personnel, also known as above-the-line personnel. These personnel are generally involved in translating a script or an event into effective television images. They are also called above-the-line personnel because they fall under a different budget category from the technical crew,

who are called below-the-line personnel. The nontechnical production team includes the executive producer, the producer, the director, the art director and assistants as well as the writers and the talent.

A brief description of the nontechnical staff is given below :

i. **Executive producer :** The executive producer is in charge of one or several large productions or program series. He or she also manages budget and coordinates with client, station management, advertising agencies, financial supporters, the talent and writers' agents

ii. **Producer :** The producer of an individual production is responsible for all personnel working on the production and for coordinating technical and nontechnical production elements. He often serves as writer and occasionally as director.

iii. **Associate producer (AP) :** The associate producer assists the producer in all production matters. He/she often does the actual coordinating jobs, such as telephoning talent and confirming schedules.

iv. **Line producer :** A line producer supervises daily production activities on the set

v. **Field producer:** Field producer assists the producer by taking charge of remote operations (away from the studio). At small stations they may be part of producer's responsibilities

vi. **Production manager:** The production manager schedules equipment and personnel for all studio and field productions.

vii. **Production Assistant (PA):** Assists the producer and the director during actual production. During rehearsal, the PA takes note of producer's and/or director's suggestions for show improvement.

viii. **Director:** The director is in charge of directing talent and technical operations and is responsible for transforming script into effective video and audio messages. The director may also juggle as the producer in small stations.

ix. **Associate director (PA) :** The associate director assists the director during the actual production in studio production, does timing for the director, in complicated productions helps "ready" various operations (such as presetting

specific camera shots or calling for a VTR to start). He is also known as the assistant director.

x. **Talent:** Talent refers to all performers and actors who regularly appear on television.

xi. **Actor :** Someone who portrays someone else on-camera

xii. **Performer:** A performer is someone who appears on-camera in non-dramatic activities. Performers portray themselves.

xiii. **Announcer:** The announcer reads narration but does not appear on-camera. If on-camera, the announcer moves up into the talent category.

xiv. **Floor manager:** The floor manager is in charge of all activities on the studio floor. He/she coordinates talent, relays director's cues to talent, and supervises floor personnel except for large operations, responsible for setting up scenery and dressing the set. Floor manager is also known as the floor director or stage manager.

xv. **Floor persons:** The floor persons are mainly responsible for the set up and looking after the dress sets. They also operate cue cards or other prompting devices, easel cards, and on-camera graphics. They also help in arranging the set up and work portable field lighting instruments or microphone booms. Along with that they assist camera operators in moving camera dollies and pulling camera cables. Also known as grips, stagehands or utilities personnel, they act as wardrobe and makeup people at small stations.

Apart from the above mentioned important non-technical staff, there are also other additional production personnel as given below. In small operations these production people are not always part of the permanent staff, or their functions are fulfilled by other personnel.

i. **Writer:** The writer is usually hired on a freelance basis. In small stations or in corporate television, the scripts are often written by the director or producer.

ii. **Art director :** The art director is in charge of creative design aspects of show (set design, location, and/or graphics)

iii. **Graphic artist:** The graphic artist prepares computer graphics, titles, charts and electronic backgrounds.

**Talent:** They are the actors and performers who appear on television.

iv. **Makeup artist :** The makeup artist does the makeup for all talent and is hired on a freelance basis.

v. **Costume designer:** The costume designer designs and sometimes even constructs various costumes for dramas, dance numbers and children's shows. He/she is usually hired on a freelance basis.

vi. **Wardrobe person:** The wardrobe personnel handle all wardrobe matters during production.

vii. **Property manager:** The property manager is mainly found in large operations who maintains and manages use of various set and hand properties. In case he is not available, props are managed by the floor manager.

viii. **Sound designer:** The sound designer constructs the complete sound track (dialogue and sound effects) in post production. In large corporation he/she is hired on a freelance basis.

**Technical personnel and Crew**

The technical production personnel, also known as below-the-line personnel, consist of people who are primarily concerned with operating equipment. They are usually part of the crew. The technical personnel include camera operators, audio and lighting people, videotape operators, video editors, C.G operators. The term technical does not necessarily refer to electronic expertise. Rather it refers to operating the equipment with skill and confidence. The engineers usually do not operate the equipment but they supervise its installation and ensure that the whole system operates smoothly.

Thus, above-the-line personnel include Executive producer, Producer, Associate producer (AP), Production assistant (PA), Production manager, Director, Associate director (AD), Art Director, Sound designer, Talent and Writer. On the other hand the below-the-line personnel includes Studio supervisor, Technical director, Camera operators, Lighting director (LD), Floor manager, Floor persons, Video operator (VO), Audio technician, C.G operator, Videotape operator, Videotape editor, Makeup editor, Makeup artist, Wardrobe people, Scenery and property personnel and maintenance engineer. The technical personnel and crew have been enumerated below under engineering and non-engineering divisions. The technical personnel under engineering background include:

i. **Chief engineer**: The chief engineer is in charge of all technical personnel, budgets and equipment and designs system, including transmission facilities, oversees installations and day-to-day operations.
ii. **Assistant chief engineer:** Also known as the engineering supervisor, the assistant chief engineer assists the chief engineer in all technical matters and operations.
iii. **Studio or remote engineer-in-charge:** Commonly known as EIC, he/she oversees all technical operations.
iv. **Maintenance engineer:** The maintenance engineer maintains all technical equipment and troubleshoots during productions.

The technical personnel under non-engineering background include:

i. **Technical director (TD) :** The technical director does the switching and usually acts as technical crew chief.
ii. **Camera operator:** A Camera operator basically operates the cameras and often does the lighting for simple shows. They are also sometimes known as videographers or shooters while they are on filed productions (ENG/EFP).
iii. **Director of photography (DP):** The director of photography is in charge of lighting and film productions. In case of EFP, they operate EFP camera.
iv. **Lighting director :** The lighting director is in charge of lighting and is normally seen in large productions
v. **Video operator (VO):** The video operator adjusts camera controls for optimal camera pictures (shading). They are also known as shader and often work during field productions and remotes.
vi. **Audio technician :** The audio technician is in charge of all operations and works audio console during the show. He is also known as audio engineer.
vii. **Videotape operator :** Videotape operator runs the videotape machine and/or disk based recording devices.
viii. **Character generator (C.G) operator :** The operator types and/or recalls from the computer the names and other graphic material to be integrated with the video image.
ix. **Videotape editor :** The videotape operator operates postproduction editing equipment and also assists in creative editing decisions.

x. **Digital graphic artist :** The digital graphic artist renders digital graphics for on-air use. He /she can also be a non-technical personnel.

We should keep in mind that many of the functions of technical and non-technical production people overlap and even change, depending on the size, location, and relative complexity of the production.

**ANSWERS TO CHECK YOUR PROGRESS**

Q.6 : What is the role of the Line Producer in case of television production?

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Q.7 : Who is a digital graphic artist?

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Q.8 : Which personnel are known as below-the-line personnel?

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## 6.8 VIEWERSHIP / LISTENERSHIP

Viewership and listenership surveys are carried out in order to find out the popularity of a particular channel. Television rating point is one such criterion which shows the popularity of a channel or programme.

**Television Rating Point (TRP) :**

Television rating point is the criterion that indicates the popularity of a channel or programme and this data is very useful for the advertisers. In India, INTAM (Indian Television Audience Measurement) is the only electronic rating agency for calculating TRP. INTAM uses two methodologies for calculating TRP. First is frequency monitoring, in which 'people meters' are installed in sample homes. These electronic gadgets continuously record data about the channel watched by the family members. Another technique which is employed by INTAM is more reliable and relatively new to India. This method is known as picture method technique where people meter continuously records a small portion of the picture that is being watched on that particular television set. The data that is collected from the sample homes is later matched with the main data bank to interpret the channel name. In this way rating on a national scale is produced. Television ratings are calculated in terms of "Television Rating Points" (or TRPs) where one TRP is equivalent to 1,064 lakh (106.4 million ) adults (above age 15). Indian Market Research Bureau (IMRB) provides TRPs on a weekly basis while ORG-MARG provides Cable and Satellite TAMS (TV Audience Measurement). TRPs are of prime importance to all the stakeholders in the television entertainment industry namely the advertisers, broadcasters and content producers.

TRPs enable the advertisers to know the viewership of their advertisement. They provide information on whether their desired target audience is viewing their ads or not. The ratings aid the advertisers in determining the correctness of the rates quoted by the broadcasters of the ad spots of various television shows. In this way, the efficacy of advertisement

spends can be determined. TRPs are also important for the broadcasters. The advertisement revenues of the broadcasters are determined by the overall economic environment and the viewership enjoyed by the progammes of the broadcasters. Channels enjoying high TRPs are able to garner higher subscription revenues whereas channels having lower TRPs are often offered as FTA (Free to air) channels. Higher TRPs also enable content providers to enjoy higher realizations. For example, Balaji's programmes enjoy high viewership ratings, thus enabling the company to garner higher realizations per hour.

**Audience measurement :**

Audience measurement measures how many people are in an audience , usually in relation to radio listenership and television viewership. It is also used in relation to newspaper and magazine readership and increasingly web traffic on websites. Sometimes the term is used as pertaining to practices which help broadcasters and advertisers determine as to who is listening rather than just how many people are listening. The broader meaning of the term is known as audience research. In India, both All India Radio (AIR) and Doordarshan have established Audience Research Units (ARUs) in the major production centres. Each production centre has a research cell which is headed by an audience research officer and assisted by a staff of six to seven research personnel. The research methods that are widely used by AIR and Doordarshan are listenership and viewership surveys (largely quantitative), summative and evaluation studies, feed forward studies and market surveys.

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## 6.9 CONTENT CREATION AND ROLE OF ADVERTISING

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Content creation is an important aspect of any radio or television programme. The popularity of any channel is determined by the quality of the porgramme that is beamed or broadcast to the audience. Advertising plays an important role in broadcasting to the listeners/ viewers the respective programmes. If the audience is unaware of the

programmes, then the viewership / listnership will plummate leading to huge losses of the electronic media organizations. Television and radio commercials are important as they can influence people in buying products or popularize various programmes on different channels. The advertising power has built brands that were unheard of before the advent of TV into the national horizon.

Radio spots (advertisements) are made up of short catchy messages of anything from 15 to 30 seconds duration designed to deliver information, inspiration or instruction to the listeners. They are effective conveyors of quick messages. The themes of such advertisements can range from civic to social, political , religious, agricultural, health, environmental, livelihood to moral.

## 6.10 GENRE OR TYPES OF PROGRAMMES

### 6.10.1 Types of progammes in Radio

Radio progarmmes can be classified into two broad categories:

i. **Spoken word programmes :** It includes news bulletins, talks , discussions, interviews, educational programmes for schools and colleges, specific audience programmes directed at women, children, rural and urban listeners, drama, radio features and documentaries.
ii. **Music programmes :** It includes disc jockey programmes, musical performances of all types and variety programmes ( known as magazine programmes)

**News bulletins :**

News bulletins are the most important programme in any radio station. News bulletins are put out by AIR almost every hour of the day in English and other regional languages. The main bulletins are of 15 minutes duration while the others are only of 5 minutes duration. Summaries of news stories in order of importance and interest- value are presented. National and International news get pride of place while those pertaining to regional and

local news is read out only if time permits. Human interest stories and sports news usually round off the major bulletins.

**Newsreels :**

Newsreels generally are of 15 minutes duration. It presents 'spot' reports, comments, interviews and extracts from speeches. Compared to news bulletin, newsreel is a more complex and expensive format which calls for skilled tape editing and well-written link narrations.

**Documentaries/ Radio Features :**

Documentaries or radio features are usually factual, informational in character and sometimes educational in intent. The techniques of talks and drama are bought together to tell the story of events, past or present or those that are likely to happen in future. They may talk about the biography of a great leader or provide us with an interpretation of the different cultures and traditions of the world. In a documentary or radio feature, a narrator narrates the events which are interspersed with voices of real people/ actors and appropriate background effects and music.

**Radio plays :**

In a radio drama, the story unfolds through sound alone. Here, sound refers to dialogue/voices of people, background or mood effects and the like. Just like stage drama, radio drama is based on conflict, it uses characters and has a beginning, middle and an end. The voices of the characters must be clear and audible to the listeners. The average duration of a drama is 30-60 minutes. In the early years of Indian Broadcasting, radio plays were on the lines of theatre as it existed on the stage in a particular region. During those days, radio plays were broadcast for three hours at a time.

**Talks :**

Radio talks are chats/ conversation with a friend who is not visible to you, but is close enough to be attentive to you. Radio talks should be such that the listener should feel that the speaker is addressing him/her in an informal manner. In a radio talk, the sentences must be kept short and simple yet descriptive and powerful. Radio talks have no definite structure but they must be interesting and informative to the listener.

**Music programmes :**

Music programmes are widely preferred by most of the people especially by the youth belonging to the age group of 18-25 years. The introduction of FM (Frequency Modulation) broadcasting in 1977 bought about a radical change in the way people perceive radio programmes. FM programmes include chat shows, news bulletins, contests, quizzes and plays.

**Movie trailers :**

Movie trailers are another form of programme where the narrator links the elements with dramatic appeals and announcements. The names of stars, the producer, director, playback singers and musicians figure prominently in the trailers. In Vividh Bharati, movie trailers are sponsored progammes which are usually of 15-30 minutes duration. They are packed with dialogues and songs from the film being advertised.

**Quizzes:**

Quiz shows are a wholesome entertainment programme for the family. It is largely studio-based and inexpensive to produce.

### 6.10.2 Types of programmes in television

Television programmes can be studied under **(a) scripted entertainment (b) unscripted entertainment and (c) informational**

**(a) Scripted entertainment : scripted entertainment is further subdivided into the following –**

- **Legal drama :** A legal drama is a work of fiction about crime and civil litigation. Subtypes of legal dramas include courtroom dramas and legal thrillers which come in all forms including novels, television shows and films. Some of the examples of legal drama are The Practice and Law and Order.
- **Comedy-drama :** comedy-drama is also known as dramedy or seriocomedy. It is a genre of television, theatre and film in which there is an equal or nearly equal balance of humour and serious content. Comedy-drama can be either half hour or hour long episodes with events taking place earlier, episodes being referred back to or having an effect in later episodes.

- **Medical drama :** a medical drama is a television genre in which events revolve round a hospital, an ambulance staff or any medical environment. Sanjeevani and Dil Mill Gaya are popular forms of Indian medical drama.
- **Police procedural :** This is a piece of detective fiction which attempts to convincingly depict the activities of a police force as they investigate crimes. It frequently depicts investigations into several unrelated crimes in a single story. Police procedurals depict a number of police-related topics such as forensics, autopsies, the gathering of evidence, the use of search warrants and interrogation.
- **Serial drama :** Serials in television are series that rely on a continuing plot that unfolds in a sequential episode by episode fashion. Serials typically follow main story arcs that span entire seasons or even the full run of the series. Domestically produced Indian-language television serials hit the TV screens during mid eighties. During that time, the soap operas that were telecast were from British, United States or German television. Examples of some British sitcoms were To The Manor Born, Some Mothers Do Love'Em and Sorry.
- **Science fiction or fantasy :** This genre of fiction deals with the impact of imagined innovations in science or technology. It differs from fantasy in that, within the context of the story, its imaginary elements are largely possible within scientifically established or scientifically postulated laws of nature. Science fiction is largely based on writing rationally about alternative possibilities. Majority of science fiction relies on a considerable degree of suspension of disbelief provided by potential scientific explanations to various fictional elements.
- **Soap opera :** Soap opera is an ongoing, episodic work of dramatic fiction presented in serial format on television or radio. A crucial element that defines soap opera is the open-ended nature of the narrative, with series spanning several episodes. They run concurrently, intersect and lead into further developments.
- **Television comedy :** Television comedy had a presence from the earliest days of broadcasting. The range of television comedy is extremely broad to the extent that anything under the heading comedy can be put before an audience through the medium of television. The situation comedy or sitcom has been the most common, successful and culturally significant type of television comedy. These programmes feature recurring characters placed in humorous situations. Sketch comedy programmes differ from sitcoms in that they do not basically feature recurring

characters and often draw upon current events and emphasize satire over character development.

- **Miniseries and TV movies :** A miniseries in a serial storytelling medium, is a production which tells a story in a planned, limited number of episodes. The term miniseries is generally a North American term. It refers to a single story told in separately broadcast episodes.
- **Animated television series :** Animated television series (or cartoon series) is a set of regularly presented animated episodes with a common series title, usually related to one another. These episodes share the same characters and a basic theme. The duration of each episode varies depending on the individual series. Series are produced as complete half-hour programmes or as animated shorts of 15 minutes or even less. Cartoon series are sometimes grouped together according to network programming demands. Thus, a particular cartoon series may appear in a number of formats like The Batman/Superman Hour. Some of the most popular cartoon series are The Tom and Jerry show, Mickey Mouse and Donald Duck, Duck Back tales, The Jungle Book etc.

**(b) Unscripted entertainment : Under this genre, the following programmes fall:**

- **Talk shows :** A talk show or a chat show ( British) is a television or radio programme where one person (or group of people ) discusses various topics put forth by a talk show host. Sometimes talk shows feature a panel of guests, usually consisting of a group of people who are learned or who have great experience in relation to whatever issue is discussed on the show for that episode. The Oprah Winfrey show, The Ellen Degeneres, News Hour (Times Now) show are some of the most famous talk shows.
- **Reality television :** It is a genre of television programming that presents purportedly unscripted dramatic or humorous situations, documents and events, and usually features ordinary people instead of professional actors. Programmes that are aired in this genre are known as ‘reality shows’ and are often produced in series. Reality television frequently portrays a modified and highly influenced form of reality, utilizing sensationalism to attract viewers and so to generate profits.
- **Game shows :** A game show is a type of radio or television programme in which members of the public or celebrities, sometimes as part of team, play a game which involves answering questions or solving problems usually for money and /or

prizes. Kaun Banega Crorepati, Dus ka Dum, and Sach ka Samna are some examples of popular game shows.

**(c) Informational : The following categories fall under this genre:**

- **News programmes :** A news program, news programme, news show or newscast is a regularly scheduled television programme that reports current events. A TV newscast is the ideal medium for presenting ceremonial events like coronations, swearing-in-ceremonies, arrivals and departures of VIPs, signing of treaties, parades , inaugurations and sports. In India, the standard newscast is read in a formal manner from a script (on cards or on an teleprompter), interrupted with an occasional still, a map, or a moving picture. The news is tailored frequently to the visuals available. ENG and other computerized graphics equipment are widely used which has led to an increase in the number of visuals. A news programme can include live or recorded interviews by field reporters, expert opinions, opinion poll results and occasional editorial content.
- **News bulletins and current affairs:** News bulletins, general news magazines and panel discussions of public affairs are some of the important news programmes on Doordarshan. Like most other programmes on National Network, these are broadcast either in Hindi or English. Visuals include slides, film clips, maps, diagrams, charts and other visual devices PTI-TV and UNI are two major sources for national and local news and reports. Doordarshan largely depends on Reuters and Asiavision for film clips of foreign news.
- **TV documentaries or Features :** Television documentaries are made on a variety of themes such as the state of pollution, poverty, famine, culture or the flight of construction workers. Documentaries are intended to enlighten, arouse, motivate or simply entertain. The format of a TV documentary takes the form of a ‘direct presentation’ of the substance of a problem or an experience or a situation. Documentary has been described as a ‘filmmaking practice, a cinematic tradition, and mode of audience reception’ that is continually evolving and is without clear boundaries. Some of the famous documentaries are Fahrenheit 9/11, March of the Penguins and An Inconvenient Truth.
- **Infomercials :** Infomercials are long-format television commercials which are generally of five minutes duration or even longer. The word ‘infomercial ‘ is a combination of the words “information” and “commercial”. It consists of a

commercial message designed to represent the viewpoints and to serve the interest of the sponsor. Infomercials are also known as paid programming (or teleshopping in Europe). Infomercials were first started in US where it was shown outside of peak hours ( usually 2:00 a.m to 6:00 a.m). Though infomercials were originally applied to television advertising, it is now sometimes used to refer to any presentation (often on video) which presents a significant amount of information in an actual, or perceived, attempt to persuade to a point of view. The infomercials give the viewers the opportunity to call at a toll free number and order the product at a discounted price. The products that are generally marketed through infomercials are cleaning products (vacuum cleaner, car wash products), appliances(cooker and other home appliances) , food, beauty supplies ( Herbal Hair Oil, Full Body Massage Chair, Spa treatment, Beauty creams, Sauna belt) etc.

**ANSWERS TO CHECK YOUR PROGRESS**

Q.9 : What are newsreels?

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Q.10 : What do you mean by infomercials?

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## 6.11 LET US SUM UP

- Electronic media organizations are those organizations that operate through the use of electronic gadgets. The most important electronic media organizations are Radio and Television.

- News and Programme sections are two most important sections in Radio and Television. The newsroom comprises the most important section in a radio station. The individuals working in a radio newsroom varies depending on the size of the station, whether it is part of a cluster operation or a single outlet, and its format. In a small market a radio station on an average employs one or two full time news people. This does not apply to those outlets which are financially not sound to hire news people. However, these stations do not necessarily ignore the news story. Instead they delegate the responsibilities to their deejays to deliver brief newscasts at specified times.

- In the television sector, newsroom occupies a very important place. News is broadcast from the newsroom. The station manager oversees all operations of the television station: news production, sales, promotions, engineering, traffic (organizing the programming and commercials ), accounting, programming, engineering and any other departments operating within the station. The news director is responsible for the operation of the news department. The assistant news director assumes duties as assigned by the news director. The executive producer is responsible for nearly every aspect of newscasts during his or her shift. The assignment editor tracks news stories and helps decide which stories the reporters and photographers will cover. The chief photographer oversees the photography equipment and often the news vehicles. The producer is responsible for a newscast's content, flow, video, graphics, camera shots, timing and many more such activities. In the programme section of television and radio, programmes are sometimes recorded or beamed live to the listeners/viewers.

**Acronym:** A word formed from the first letters of the words that make up the name of something. For eg, NG (Electronic News Gathering)

- Electronic News Gathering (ENG) is a broadcasting (usually television) industry **acronym** which stands for electronic news gathering. It can mean anything from a lone reporter taking a single camcorder out to get a story to an entire television crew taking a satellite truck on location to do a live report for a newscast. Electronic

Filed Production is the production of a television programme or program segment by recording material on location with a single camera and editing this material to make the finished product.

- In radio production, four important people are involved – Script Writer, Sound Engineer, Producer, Voice Over. In case of television, both technical and non-technical personnel are involved in news production the prominent among them being Producer, Line Producer, News director, Anchor, videographer, reporter, writer, weathercaster, sportscaster and Sound Engineer.

- Viewership and listenership surveys are carried out in order to find the popularity of a particular channel. Television rating point is one such criterion which shows the popularity of a channel or programme. Television rating point is the criterion that indicates the popularity of a channel or programme and this data is very useful for the advertisers. TRPs enable the advertisers to know the viewership of their advertisement. They provide information on whether their desired target audience is viewing their ads or not. Audience measurement measures how many people are in an audience , usually in relation to radio listenership and television viewership. It is also used in relation to newspaper and magazine readership and increasingly web traffic on websites.

- Radio programmes can be classified into two categories – spoken word programmes and music programmes. News bulletins, talks, discussions, interviews fall under spoken word programmes while music programmes consist of variety of music shows that appeal to the general public. Television programmes are divided under Scripted entertainment, Unscripted entertainment and Informational categories. Medical drama, Comedy drama, Legal drama, Police procedural, Serial drama, Science fiction, Soap opera, Television comedy, Animated series, Miniseries and Award shows fall under scripted entertainment programmes. Talk shows, Reality Television and Game shows fall under unscripted entertainment programme. News Programme, Documentary, News Bulletin and Infomercials fall under Informational category.

## 6.12 FURTHER READING


1. **Mass Communication In India,** *Third Edition, Keval J. Kumar, Jaico Publishing House, Mumbai*
2. **Writing and Producing Television News**, *Second Edition, Eric K. Gormly, Surjeet Publications, New Delhi*
3. **The Radio Station,** *Eight Edition, Michael C. Keith, Focal Press, United States of America*
4. **Fundamentals of Television Production**, *Ralph Donald and Thomas Spann, Surjeet Publications, New Delhi*
5. **Introduction to Media Production,** *Fourth Edition, Robert B. Musburger and Gorham Kindem, Focal Press, United States of America*


## 6.13 ANSWERS TO CHECK YOUR PROGRESS

**Ans to Q No 1 :** Electronic News Gathering (ENG) is a broadcasting (usually television) industry acronym which stands for Electronic News Gathering. It can mean anything from a lone reporter taking a single camcorder out to get a story to an entire television crew taking a satellite truck on location to do a live report for a newscast. In its early days, the term ENG was used by newsroom staff to differentiate between the NG (newsgathering) crews that collected TV news with traditional film cameras and the new ENG crews who collected TV news with new electronic analogue tape formats like low band U-Matic. The essence of electronic news gathering is “getting the story” and presenting the information to the viewer. A successful ENG team produces a video segment that enables viewers to experience the event as though they were present at the particular place.

**Ans to Q No 2 :** ENG van is widely used in Electronic News Gathering. The main purpose of this van is to uplink news and events and transmits it to the different stations. This van

looks like a small remote truck and contains computer-assisted uplink equipment. When it is used for news purposes, one or two VTRs (videotape recorders) record the camera output and play back a rough-cut or even unedited news videotapes for immediate uplinking.

**Ans to Q No 3 :** Electronic Filed Production is the production of a television programme or programme segment by recording material on location with a single camera and editing this material to make the finished product. When a television production happens outside the studio, it is known as electronic field production. EFP mainly deals with smaller scheduled events.

**Ans to Q No 4 :** The three stages of Electronic Field Production are Preproduction, Production and Postproduction stages.

**Ans to Q No 5 :** Field production time line is a shooting schedule for a fairly elaborate field production

**Ans to Q No 6 :** On a daily basis, the line (or show) producer is mostly responsible for deciding what goes into the news broadcast and makes sure it is ready to go on the air. Though the executive producer and the news director look after most of the issues , yet most of the responsibility for preparing the newscasts is given to the line producer. He or she prepares the rundown (lineup), which outlines which packages, voiceovers and readers will appear in the show, and in what order , and how much time will be devoted to each story. In case of any doubt as to which story should lead the newscast, the line producer consults with the executive producer and often includes the news director in that conversation. The line producer works in close connection with the assignment editor and reporters. They talk about the rundown, reporter assignments, the angle the producer wishes the stories to take, story times, and whether the story is used as a package or a voiceover. As the day progresses, the line producer usually updates the rundown to reflect any breaking stories. Sometimes, the producer in consultation with the assignment editor, decide which reporter covers a particular story. But a good producer doesn’t micromanage and allows the assignment editor to determine most staffing decisions.

**Ans to Q No 7 :** The digital graphic artist is a person who renders digital graphics for on-air use. He /she can also be a nontechnical personnel.

**Ans to Q No 8 :** The technical production personnel are known as below-the-line personnel. They consist of people who are primarily concerned with operating equipment. They are usually part of the crew. The technical personnel include camera operators, audio and lighting people, videotape operators, video editors and C.G operators

**Ans to Q No 9 :** Newsreels which are generally of 15 minutes duration are forms of news snippets. It presents 'spot' reports, comments, interviews and extracts from speeches. Compared to news bulletin, newsreel is a more complex and expensive format which calls for skilled tape editing and well-written link narrations.

**Ans to Q No 10 :** Infomercials are long-format television commercials which are generally of five minutes duration or even longer. The word 'infomercial 'is a combination of the words "information" and "commercial". It consists of a commercial message designed to represent the viewpoints and to serve the interest of the sponsor. Infomercials are also known as paid programming (or teleshopping in Europe). The products that are generally marketed through infomercials are cleaning products (vacuum cleaner, car wash products), appliances(cooker and other home appliances) , food, beauty supplies ( Herbal Hair Oil, Full Body Massage Chair, Spa treatment, Beauty creams, Sauna belt) etc.

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## 6.14 POSSIBLE QUESTIONS

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### A. Short Questions (Answer each question in about 150 words)

Q.1 : How does the news section in a radio station function?

Q.2 : Differentiate between Electronic News Gathering and Electronic Field Production

### B. Long Questions (Answer each question in about 300-500 words)

Q.3 : Describe the different genre of radio and television programme

Q.4 : Write short notes on

i. Television Rating Points
ii. Audience Measurement
iii. Content Creation
iv. Documentary

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