**STRUCTURE OF NEWS DEPARTMENT**

One of the traditional mass communications is the presence of a large number of gatekeepers. This fact

is seen in gathering and reporting of news for conventional print and broadcast media.

Reporting is a team effort and quite a few members of the team serve as gatekeepers. Online reporting

in contrast may have only one or a few gatekeepers.

There are two main sources of news; **staff reports** and the **wire services**. Other less important sources

include **feature syndicates** as well as **handouts** and **releases** from various public and private sources.

The **City Editor** is the captain of the news reporting team. He or she assigns stories to the reporters and

supervises their work.

**There are two types of reporters:**

• **Beat Reporters**

Cover some topics on regular basis, such as crime beat or health beat.

• **General assignment reporters**

Cover what ever assignment is given to them or come up.

A typical day for the general assignment reporter might consist of covering an auto accident, a speech,

by a visiting politician and a rock concert. Stories from the reporters are passed along to the city editor,

where they are approved and sent to the copy desk for further editing.

The **Managing Editor** and the **Assistant Managing Editor** are also part of the news team. They are

responsible for the overall daily preparation of news bulletins.

The city editor can decide not to cover a story in the first place or not to run a story even if the event is

covered.

The reporter has wide latitude of judgment over what he or she chooses to include in the story.

The **Copy Editor** can change the story as needed and the **Managing Editor** has the power to emphasize

or de-emphasize the story to fit the needs of the day.

**Organization of a newspaper news room**

Managing editor

City editor

Wire editor

City editor

Photographers

Reporters

Beat reporters

General assignment reporters

The sources of news for the broadcast media are similar to those for the news paper. Special **Wire**

**Services** cater to television and radio stations and local reporters are assigned to cover nearby events. In

addition many broadcast and telecast news rooms subscribe to **Syndicated News Services** or if

affiliated with a network have access to the net’s news feed.

**The telecast newsroom is organized along different lines from its print counterpart.**

• At the **Local Stations**, **News Director** is in-charge of over all news operation.

• In **Large Stations**, most **News Directors** spend their time on administrative work, personnel,

budgets, equipment and so on.

• In **Smaller Stations** most news directors perform other functions such as being anchorperson as

well.

Next in command is **Executive Producer** who supervises all the producers in the news room. Typically

producers are assigned to the **early morning**, **morning**, **noon**, **evening, night,** and **late-night** newscast.

In addition to looking after the producer, executive producer might also produce the evening news,

typically the stations most important programme.

**Organization of a TV news room**

News director

Executive producer

Assignment editor

Producers

Reporters

Editors

**Online media**

The structure of an online news organization may take several shapes. In some operations, the online

division may be separated and independent entity, in others, the online segment may be integrated with

the parent print or broadcast news organizations.

The news flow in an online news department is similar to that in the traditional media. Top executives

decide how the site will be structured and how many specialty area e.g. **sports, financial, weather,**

**entertainment**

it will contain.

Editors decide what content will be used on the website, which stories will have additional audio and

video files, where the stories will be places and how often they will be updated. Staff members skilled in

website design take care of the technical side.

Online news department that are affiliated with the broadcast or cable networks, use the audio and video

appeared on the parent network, but may edit it differently.

Other stories may be rewritten from wire copy or from copy that has appeared in print or on the air. Not

all but some online news however is recycled. Most online news staffs also employ reporters who do

original reporting for the website.

**Organization of an online newsroom**

Executive editor

Producer

Design managers

Producer

Editors

Reporters

Design managers

Multimedia designers

Web technicians

**Electronic field production (EFP)**

Electronic field production (EFP) is a television industry term referring to television production which

takes place outside of a formal studio, in a practical location or special venue.

Some typical applications of Electronic Field Production include **awards shows**, **concerts, major**

**newsmaker interviews, political conventions and sporting** events.

Electronic field production (EFP) places the emphasis on high-quality, multi-camera photography,

advanced graphics and sound.

**Sports**

Sports broadcasts make up the majority of EFPs. Major broadcast networks once owned their own

production trailers for covering major events, but since then, with the explosion in networks on cable

and over-the-air, they and broadcast rental companies rent production trucks by the day or week for

more routine or remote productions.

**A typical sports production truck includes:**

A **large video switcher**, with an **external digital video effects unit** and several **mix/effect equipment**

allows the director, flexibility in calling for certain visual effects in the broadcast.

Several tripod-mounted and hand-held cameras.

A variety of **zoom lenses** for the tripod-mounted "hard" cameras, typically at least 50x to 100x

magnification, and a maximum focal length of at least 600 mm. The extreme amount of magnification is

necessary because the cameras can be located quite a distance from the action.

Several **video recording** and **playback** devices such as **VCRs** or **hard disk recorders**. Certain cameras

or video feeds can be "isolated" to specific decks, and when something happens that the producer or

director wants to see again, the deck can be rewound and shown on the air as an instant replay. Hard

disk recorders typically allow some limited editing capabilities, allowing highlight reels to be edited

together in the middle of a game.

Several character generators allowing scores and statistics to be shown on screen. The scoreboards used

in most sports facilities can be linked to the truck to drive the television production's graphics as well as

the arena scoreboards.

An **audio mixing booth** and a variety of **microphones** to capture audio from the sportscasters and from

the field of play.

Several miles of **various types of cable**.

**Electronic news gathering**

Microwave trucks seen transmitting. Modern news employs these trucks extensively.

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 or camera 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 early 1980s.

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 almost always done using a specially modified truck or van such as those made by Sat-Comm,

Broadcast Vehicles, E-N-G, Frontline, and Wolf coach. 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 antennas), while satellite trucks always use a larger dish that unfolds and

points skywards towards one of the geostationary communications satellites operated by companies.

The acronym ENG was also used as title for a Canadian television drama about the news department of

a TV station. The series ran for 96 episodes, from 1989-1994.

**LIVE TRANSMISSIONS**

With the growth of electronic media the importance of live transmission and telecast has increased a lot.

Be it a entertainment programme, a sports event, a news bulletin, a current affairs program or a coverage

of an significant occurrence, the live transmission keeps the viewers glued to their television screens and

the audience is remains aware of, what all is happening around them locally and globally.

Live transmission can be either outdoor or indoor productions but the techniques followed, the

equipment required, the staff needed are more or less same, except that in the out door productions an

Electronic Field Production (EFP) is created and it takes place outside of a formal studio in a practical

location, where as indoor productions are studio based and are aired through Master Control Room

(MCR).

**Television studio**

A television studio is an installation in which television or video productions take place, either for live

television, for recording live to tape, or for the acquisition of raw footage for postproduction. The design

of a studio is similar to, and derived from, movie studios, with a few amendments for the special

requirements of television production. A professional television studio generally has several rooms,

which are kept separate for noise and practicality reasons. These rooms are connected via intercom, and

personnel will be divided among these workplaces. Generally, a television studio consists of the

following rooms:

**Studio floor**

The studio floor is the actual stage on which the actions that will be recorded take place. A studio floor

has the following characteristics and installations:

• Decoration and/or sets

• Cameras on pedestals

• Microphones

• Lighting rigs and the associated controlling equipment.

• Several video monitors for visual feedback from the production control room

• A small public address system for communication

• A glass window between PCR and studio floor for direct visual contact is usually desired, but

not always possible

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

• The on-screen "talent" themselves, and any guests - the subjects of the show.

• A floor director, who has overall charge of the studio area, and who relays timing and

other information from the director.

• One or more camera operators who operate the television cameras, though in some

instances these can also be operated from PCR using remote heads.

• Possibly a teleprompter operator, especially if this is a news broadcast.

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**Production control room**

**The production control room (also known as the 'gallery') is the place in a television studio in**

**which the composition of the outgoing program takes place. Facilities in a PCR include:**

**Video monitor wall**

A video monitor wall, with monitors for program, preview, videotape machines, cameras, graphics and

other video sources

**Switcher**

Switcher is a device where all video sources are controlled and taken to air. Also known as a special

effects generator

Audio mixing console and other audio equipment such as effects devices

Character generator creates the majority of the names and full screen graphics that are inserted into the

program

Digital video effects and/or still frame devices (if not integrated in the vision mixer)

Technical director's station, with waveform monitors, vector-scopes and the camera control units or

remote control panels for the camera control units (CCUs)

VTRs may also be located in the PCR, but are also often found in the central machine room.

**Master control room**

The master control room houses equipment that is too noisy or runs too hot for the production control

room. It also makes sure that wire lengths and installation requirements keep within manageable

lengths, since most high-quality wiring runs only between devices in this room. This can include:

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

**Master Control Room** or "MCR" is the place where the on-air signal is controlled. It may include

controls to playback programs and commercials, switch local or network feeds; record satellite feeds

and monitor the transmitter(s). The description of an MCR given above usually refers to an equipment

rack room, which is usually separate from the MCR itself. The term "studio" usually refers to a place

where a particular local program is originated. If the program is broadcast live, the signal goes from the

production control room to MCR and then out to the transmitter.

**Camera control units**

VTRs

Patch panels for reconfiguration of the wiring between the various pieces of equipment.

**Other facilities**

A television studio usually has other rooms with no technical requirements beyond program and audio

monitors. Among them are:

One or more make-up and changing rooms

A reception area for crew, talent, and visitors, commonly called the green room.

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**Technical facilities**

**Telephone for live calls**

• Toll free numbers

• SMS

• Intercom

**Computer for emails**

• Feed back

• Opinion poll

**Microphones**

• Talk back

• Studio mic.

• Headphones

**Emergency kit** The tapes having pre-recorded programmes in case of emergency.

**Generator facility** The alternate supply in case of electric power failure.

**Elements of a television system**

**An image source,** This is the electrical signal representing the visual image, and may be from a camera

in the case of live images, a video tape recorder for playback of recorded images, or a film chaintelecine-

flying spot scanner for transmission of motion pictures (films).

**A sound source,** This is an electrical signal from a microphone or from the audio output of a video tape

recorder or motion picture film scanner.

**A transmitter**, which generates radio signals (radio waves) and encodes them with picture and sound

information.

**An antenna** coupled to the output of the transmitter for broadcasting the encoded signals.

**An antenna** to receive the broadcast signals.

**A receiver** (also called a tuner), which decodes the picture and sound information from the broadcast

signals, and whose input is coupled to the antenna.

**A display device**, which turns the electrical signals into visual images.

**An audio amplifier and loudspeaker**, which turns electric signals into sound waves (speech, music,

and other sounds) to accompany the images.

**TV Production Overview**

Of course, it’s desirable to have audio and video equipment to work with – either personal equipment or

equipment provided by the TV station...

**S**ome equipment may not be available to you. That’s okay; it’s important to understand the equipment

and techniques that are part of larger production facilities.

For one thing, you may suddenly be confronted with an internship or job opportunity where this

knowledge is essential.

**Camerapersons, writers, directors, producers,** and even **on-camera talent** find that having a solid

understanding of the tools and techniques of the entire process makes a major difference in the success

of productions – not to mention their careers.

In television production, as in most of today's high-tech areas, knowledge is power.

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Enough of the sales pitch. Let's get down to business.

**A Bird's Eye View of the Production Process**

**L**et's take a whirlwind tour of the production process; we'll come back to these people and places later.

For now, let's take a quick look at the production process from the standpoint of the key people.

We'll start by thinking big -- big productions, that is -- because many of these things can be scaled

down, combined, or eliminated in smaller productions.

**Who Does What and Why**

**T**his list is long, but have you noticed the lengthy credit lists for major films and TV programs?

The person generally in charge of launching entire production is the **producer.**

He or she comes up with the program concept, lays out the budget for the production, and makes the

major decisions. This person is the team leader, the one who works with the writers, hires the director,

decides on the key talent, and guides the general direction of the production.

**I**n smaller productions, the producer may also take charge of the more mundane activities. And in small

productions, the director may handle the producer's responsibilities. In this case, the combined job title

becomes producer-director.

Some productions may also have an associate producer who sets up schedules for the talent and crew

and who generally assists the producer.

On a major production, one of the producer's first jobs is to hire a writer to write the Script (the

document that tells everyone what to do and say). The script is like a written plan or blueprint for the

production.

The producer will next consider the key talent for the production. In general, the talent includes actors,

reporters, hosts, guests, and off-camera narrators -- anyone whose voice is heard or who appears on

camera.

Sometimes talent is broken down into three sub-categories: actors (who portray other people in dramatic

productions), performers (who appear on camera in non-dramatic roles), and announcers (who generally

don't appear on camera).

In a large production, the producer will hire a director.

The director is in charge of working out *preproduction* (before the production) details, coordinating the

activities of the production staff and on-camera talent, working out camera and talent positions on the

set, selecting the camera shots during production, and supervising *postproduction* work.

In other words, once the producer sets things in motion, the director is in charge of taking the script

from the beginning to the very end of the production process.

Assisting a director in the control room is typically a technical director who operates the video switcher.

(A rather elaborate version is shown on the right.)

The technical director, or TD, is also responsible for coordinating the technical aspects of the

production.

**O**ne or more production assistants (PAs) may be hired to help the producer and director. Among other

things, PAs keep notes on ongoing production needs and changes.

The **lighting director (LD)** designs the lighting plan, arranges for the lighting equipment, and sets up

and checks the lighting.

As we'll see, lighting is a key element in the overall look of a production.

**S**ome productions have a set designer who, along with the producer and director, designs the set and

supervises its construction, painting, and installation.

The makeup person, with the help of, for example, cosmetics and hair spray, sees that the talent look

their best -- or worst, if that's what the script calls for.

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Major dramatic productions have a wardrobe person who sees that the actors have clothes appropriate to

the story and script.

The audio director or audio technician arranges for the audio recording equipment, sets up and checks

mics (microphones), monitors audio quality during the production, and then strikes (another production

term meaning disassembles and, if necessary, removes) the audio recording equipment and accessories

after the production is over. (Mic, strangely enough, is pronounced mike.)

The microphone boom/grip operator watches rehearsals and decides on the proper mics and their

placement for each scene. During an on-location (out-of-the-studio) shoot, this person may need strong

arms to hold the mic boom over the talent for long periods of time.

The video recorder operator arranges video recording equipment and accessories, sets up video

recordings, performs recording checks, and monitors video quality.

In dramatic productions, the continuity secretary (CS) carefully makes notes on scene and continuity

details as each scene is shot to ensure that these details remain consistent among takes and scenes.

As we will see, this is a much more important job than you might think, especially in single-camera, onlocation

production. Once production concerns are taken care of, the continuity secretary is responsible

for releasing the actors after each scene or segment is shot.

The CG Operator (electronic character generator operator) programs (designs/types in) opening titles,

subtitles, and closing credits into a computer-based device that inserts the text over the video.

Camera operators do more than just operate cameras. They typically help set up the cameras and ensure

their technical quality, and they work with the director, lighting director, and audio technician in

blocking (setting up) and shooting each shot.

On a field (out-of-the-studio, or on-location) production, they may also coordinate camera equipment

pickup and delivery.

**D**epending on the production, there may be a floor manager or stage manager who's responsible for

coordinating activities on the set. One or more floor persons, or stagehands, may assist him or her.

After shooting is completed, the editors use the video and audio recordings to blend the segments

together. Technicians add music and audio effects to create the final product.

The importance of editing to the success of a production is far greater than most people realize. As we

will see, an editor can make or break a production.