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**LESSON 01****BROADCASTING**

The subject of broadcasting has assumed a global recognition. With so much advancement being done in the field of mass communication, the use of air waves for putting the message across is now a reflex matter in our daily life. Study of the subject gives us clear guidelines as how best a society can benefit from the gains of these advancements.

**Beginning with FOUR BASIC questions****Why to broadcast?**

The foremost thing coming to mind is why it is so essential to broadcast something. Well, growth in the size of societies requires some mechanism to keep people informed about a number of developments taking place around them to make their life organized, smooth and at times, to relieve them of their routine anxieties. Such rapid communication helps societies to improve their quality of life as well.

**What to broadcast?**

This is a sensitive area. The selection of programs for the purposes of broadcast leads to all sorts of complications at the later stages. Broadly speaking, the presentations could be categorized in the following pattern:

Programs for religious affairs, children, women, forces, farmers, business community, curricula-based-education, sports, whole spectrum of people like plays, music, shows, interviews, news and views, comic, and live commentary on a range of daily life activities. ... and still room available to think of more.

**To whom to broadcast?**

It is a haunting question for a producer of different broadcasts. But there must be a good amount of distinctness in his, or her, mind as who is targeted for a certain program. Others (outside the target listeners) may benefit from the program but it essentially remains focused for a particular segment of people.

This greatly helps the producers in the selection of script and presenters (we shall discuss this in detail in coming lectures). Otherwise, he will remain confused all the time in shaping the program. For example, a program addresses the youth; - its script, anchor background music and choice of quotes to stress different aspects of the topic would be peculiar for the young people... though other than youth can also enjoy it.

Likewise a program meant for women will be designed as to address the fair sex, but others are not barred to listen to it. This makes matters easier for the production team.

**When to Broadcast?**

Not all times are fit for all types of transmissions. A long sight has to be given to various categories and types of programs for drawing a time schedule for them. Usually religious programs are aired in the morning by most broadcasting houses which is very logical. Normally programs for women are broadcast at 11 am or around, assuming that they are free after having done their early morning chores like making breakfast and sending children to school etc. News are broadcast traditionally right at the start of an hour so that people can get them. Dramas are broadcast at a time when presumably every one is at home and want to

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relax. In countries like Pakistan, which are predominantly agrarian, programs for farmers are aired when they have finished their field job and now gathering around for gossip or can spare time to listen to things of their interest. The point to emphasis here is that there should be a reason in the selection of time to make maximum out of the broadcast, which we all understand is made possible by putting in so much effort of so many people.

### **Historical Facts about Radio**

Radio developed as a logical next step from telegraph - the need to find a way to send telegraph signals over land or water without cables.

But the discovery process goes back much further than that.

### **Discovering radio waves (1864) – An amazing piece of math's**

The story of radio began almost 30 years before Marconi with a Cambridge professor called James Clerk Maxwell. Though he had never seen or experienced radio waves, Maxwell successfully forecast most of the laws that govern their propagation, calculating their speed and noting their resemblance to light waves.

Maxwell showed how radio waves could be reflected, absorbed and focused like the beam from a torch - and could change the very nature of the object on which they were focused.

In 1887, German scientist Heinrich Hertz carried out a famous set of experiments that proved Maxwell had been right all along.

### **Wireless and Radio**

Wireless is the generic term for any transmission that is made without using wires between points, although it frequently is used to describe radio.

*Radio is the term used first in the USA, derived from radiation - the principle that governs radio waves.*

It's a characteristic of all electromagnetic waves that both the electric signal and the magnetic field that accompanies it cycle many times a second. Think of a cork on a pond - as waves pass it, it goes up and down.

The frequency of the wave is simply the number of times per second the cork goes up and down as the peaks and troughs of the wave pass it. Electromagnetic waves cycle a lot faster than this, and are measured in Hertz, where 1Hz is one cycle per second.

The wavelength is the distance between each consecutive peak or trough, so if you multiply the wavelength by the frequency, you get the speed of the wave. A 100Hz wave with a wavelength of 1 meter travels at 100 meters per second.

### **Marconi's first wireless signal (1893) – Three dots that made history**

In June 1896 a 22-year-old Italian physicist called Guglielmo Marconi, who had settled in London the previous year, called upon the Engineer-in-Chief of the Post Office to demonstrate his new system of 'telegraphy without wires'. He had already approached the Italian government - but it showed no interest.

The Post Office was more receptive and allowed Marconi to set up his transmitter on the roof of the Central Telegraph Office, and a receiver on the roof of a building called 'GPO South' in Carter Lane, 300 yards away.

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On July 27 Marconi succeeded in sending the signals between the two locations. It was the world's first recorded wireless message. The following month The Post Office gave Marconi backing to experiment with wireless apparatus on Salisbury Plain and in coastal locations.

### **The first transatlantic radio message (1901) – Cornwall to St. John's**

Following the successes of his British and Italian experiments at home, Marconi became obsessed with the idea of sending messages across the Atlantic. He built a transmitter, 100 times more powerful than any previous station, at Poldhu, on the southwest tip of Cornwall and in November 1901 installed a receiving station at St. John's, Newfoundland. On December 12, 1901, he received signals from across the ocean - three dots representing the letter 'S' heard out of the background static.

The achievement has long been controversial - in theory, medium wave radio signals cannot carry that far during the day. But it is possible that Marconi may unknowingly also have been transmitting on the short waves as well.

Whatever the truth of it, news of Marconi's reported feat spread rapidly around the world, and he was acclaimed by outstanding scientists, including Thomas A. Edison. From now on, telegraphy and telephony would no longer be reliant on cables to cross oceans, or span continents.

### **Alum Bay, Isle of Wight (1897) – Marconi's first wireless station**

Guglielmo Marconi revolutionized communications with his radio system and he made most of his early experiments at Alum Bay, Isle of Wight. Alum Bay was a deserted and beautiful stretch of coastline that provided open water straight to the mainland just as far as his equipment's top range.

Marconi established his first radio station in sight of the famous 'Needles', where he managed to transmit two hired ferryboats and another station in Bournemouth.

Then, in August 1898, Marconi was invited by Queen Victoria to demonstrate his equipment aboard the Royal Yacht. During his presentation he amazed his audience by contacting the royal home at Osborne House and the Alum Bay station.

### **Cape Cod Marconi station (1903) – an ocean view**

At the turn of the century Marconi searched for a wireless station on the east coast of America to tackle his next big project - communicating across the Atlantic. He needed somewhere with a clear view right across the ocean and found Cape Cod.

Cape Cod was a desolate headland with a raised plateau looking out over the ocean. In March 1901 he discovered the perfect spot at South Wellfleet, a favourite site for holidaymakers. On the other side of the Atlantic he established its opposite station at Poldhu in Cornwall, not far from Goon hilly.

Disaster almost struck when a poorly built aerial collapsed in a gale, but it was rebuilt in time for Wellfleet to play host to U.S. President Theodore Roosevelt, to make the world's first official two-way 'trans-ocean' communication with King Edward VII at Poldhu on January 18, 1903.

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**LESSON 02****CLASSIFICATION OF PROGRAMS**

Moving on from the previous talk in which we discussed various aspects of broadcasting in the sense of target audience and timings of the programs, we will now see in detail as how programs are classified for a full fledged broadcasting house.

**Classification**

Almost all the leading broadcasting houses have put their presentations in these distinct categories namely;

- **News**
- **Current Affairs**
- **Programming**

Today, we start understanding the first category; news and current affairs.

**NEWS**

Perhaps the hallmark of every broadcasting house is presentation of the news. Some are specifically known for it like BBC or CNN. So much is the specialization of this category of broadcast that some houses have now launched channels which round the clock deal with news and news analysis only.

By definition a news is a piece of information which tells you about the recent, events taking place any part of the world and which interests large number of people.

This updating of events is perhaps in the human instinct. But how a producer should deal with this segment of broadcast is what we will be talking in detail.

**Authenticity**

First and foremost, the producer must check is the authenticity of the news, reliability of the sources for any mistake here may result in a wide spread reactions.

**Language**

The news language is always the standard language with pronunciation and accent socially accepted.

Story lines are simple and short which communicate more. Jarring sentences or complicated structuring of lines will only ruin the whole exercise.

**Taboos**

There are certain things in every society mention of which is not encouraged, even if the facts are correct. No society allows mentioning of sacrilegious matters or talking more on racism even if some even to this effect has taken place. For the sake of not fanning such things, these matters are put in the low key. In Pakistan, for instance, stories of rape, murder or other social distortion are not given any undesired publicity by the broadcasting houses for the society does not permit there mention too often. Knowing such sensitive matters is one of the primary things a news producer must be aware of.

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## **Sensationalizing**

A big no. News are written and read in a manner they do not cause undesired bent to, or from, an event. They must be delivered in a standard way. In fact if there is a juicy news - about show-biz, sports or politics, a good news producer will tend to subtract sensational area from it so that it does not cause an immediate reaction. But it does not suggest by any means that the interest in the news be shrinked. It is here, qualities of a news producer are exposed.

## **Voice Quality**

People appearing in different broadcast possess different voice qualities - level, stress, mincing words, some natural some un-natural, sharp, hoarse and with a range of accents. But for news reading a person is required whose voice quality should be described as STANDARD. It is difficult to define it, but the voice, which has high social acceptability, could be categorized for it.

## **Reading Speed**

It is suggested that a news reader must practice the script, and is very well trained, in keeping a uniform speed for reading different news throughout the given bulletin. It will be a very embarrassing situation for the producer, as well as listeners, to see a broadcaster reading slowly in the beginning and then running fast through the later part of the newsreel. This also suggests that news producer should put as much reading material on the script which must be finished right in time of the bulletin with the uniform reading speed adopted by the news reader. This is easy said then done. A lot of practice is required to keep matters in control.

## **Proximity**

Selection of news is the area about which it is generally said that it is here that a news editor/producer grows grey hair or loses hair faster than others. And truly said so. At a news section of a broadcasting house you will encounter tens of thousands of news items pouring in from all around the world - the volume of this material in a day is enough to keep you busy reading it a whole week if not less. How to choose news which suit to my bulletin is a huge question facing a news producer many times a day. And unfortunately you do not have ample time to think, but take a decision as quickly as possible for the legs of the wall-clock are ticking fast to keep you under pressure for a decision.

Let's see what helps him in news selection; proximity of events is perhaps the first guideline for him... an event taking place in Pakistan, suppose a rail accident killing five people, is a preferred story for him than killing of 30 people in some South American state by a cyclone. A political statement from a top ranking official in Pakistan will feature prominently in a news bulletin run by a Pakistani Broadcasting house, than a similar statement issued by an even senior ranking official of another country, mattering little to people of Pakistan.

Then he knows the regional issues, developments in the Muslim world and the international scenario which may interest people here. More he knows about it easier is the selection process for him; though it is never easy in standard terms.

## **Specific NEWS**

With specialization emphasized in all the well spread out areas, special news bulletins are arranged for specific target listeners. Many a broadcasting house, and the Pakistan Broadcasting Corporation included, news bulletins meant generally for a specific segment of society are arranged; special news bulletin for farmers carrying mainly agricultural news, for

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business community or sporting news for the people who interests more in these areas. The benefit of such arrangement is that more material could be put across here as compared to general newsreels which would only touch briefly on these issues for want of time.

### **Breaking NEWS**

These days we hear more of it. Well, this means stopping your routine transmission to announce news of immediate interest and importance to most people. This must be done prudently otherwise people will lose interest in the routine newscasts.

And before we end this discussion, we should not forget noticing news bulletin in regional, or as they are called these days, national languages. This exercise is done to accommodate and communicate things worth news to people in the remote towns, especially speaking languages in a particular dialect and diction. Such bulletins usually carry news of local contents.

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**LESSON 03****CURRENT AFFAIRS**

As the title suggests matters of day to day life featuring in different broadcasts are placed in the category of current affairs. As no channel can survive without broadcasting news, there is also no escape from making programs of current affairs. So wide is the scope of current affairs programs that we need to put them in a classified manner.

**Talk Shows**

Generally an expert is called to speak 7-8 minutes on a subject of current interest. This is followed by a talk between him and an anchorperson. Such programs usually last for 25-30 minutes with the main purpose of giving a detailed view of an issue which has surfaced recently in one way or the other. Or a new dimension assumed by an old issue, may also be the topic for the talk in these shows.

**Discussions**

More than one person are invited to take part in a discussion on the pattern of round-table conference in which every participant is given equal weight and right to speak from his/her individual point of view. The compere plays the role of conducting the program. A lot of training is required to compere such programs as in these programs every body wants to talk more and loud. At times it is not manageable to continue the discussion, especially if it is a political issue, or regional matter in which strong arguments exist on both sides of the line-of- opinion. The role of compere here is to cool down the matters and take the program to a logical conclusion so that listeners should benefit more, rather than feeling a bad taste in the mouth at the close of the program. Some time some compere tend to take side with one opinion and then with others only to generate a heated debate, and in their wisdom, making the program interesting and lively. As far it does not cause a heart burning to any interest-group, or any ill-will, there is no harm in doing so. But generally such an approach is not encouraged; an anchorperson should stay as neutral in a discussion as possible.

**Interviews**

Interviews are the live-wire for current affairs for any broadcasting house. Every expert in his or her area of operation is not imparting information all the time which is in the interest of common people. Some time the people with high opinion on matters of common interest are so busy with their routine life that they do not get time and space to share their expertise with the people. Broadcasting houses get hold of these people and with the help of an interviewer, who is usually very well acquainted with the subject, hold an exclusive question-answer session called, an interview, with them.

Since interviews, is a huge area, it is divided into sub-categories:

**Single Person Interviews:** Here an expert is asked questions by one person to cover the issue as much as possible.

**Panel Interviews:** This category refers to an interview conducted by more than one person. For instance three people interview the Prime Minister. Panel interviews are held for a person holding a top slot where he or she is performing multiple tasks. Experts in the panel ask questions in which they can easily talk, to make common people understand the intricacies of the issue in a rather simple fashion.

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Interviews may be about a **personality**. You interview many literary people to know more about the person of Ghalib or Faiz. A politician, a sportsperson or a philanthropist may be the focus for this category of interviews.

Interviews may be about a **situation**. You collect information by interviewing scores of people about the havoc caused by an earthquake, a fire in a building, a storm or a crime.

And lastly, interviews may be about a **topic** like health. You question a number of doctors about an epidemic, which has recently hit a town.

### **Seminars**

A very favorite category in current affairs is arranging seminars for the purposes of broadcasting. Here a sizeable audience is invited with an expert presiding over the session. One or two speakers first make their presentation on a topic of current interest in any arena of life varying from religion, economics, sports, childcare to cinema-world. Their speeches follow questions from audience (on controversial matters it is difficult to control audience as well as speakers). The chairperson is however, there to keep matters in control. The questions session is followed by remarks and observation of the presiding person who generally summarize the topic and announces conclusion of the sitting.

### **Live Shows**

Usually arranged for the purpose of entertainment, but it is not a text book rule. These shows may be on any topic - to honor your national hockey team which has won a world championship; for the artist from neighboring country who have come to participate in some fund-raising campaign, or to show how balloting process is going on the day general elections for the National Assembly are held. These shows generally generate more interest and involve more people into a discussion. The script for such shows is usually written in a lighter mood, enabling people to participate with more freedom and without the fear of being very formal when the microphone is pointed towards them.

But one point must be borne in the mind about these shows- it is at the same time a test of nerves for the producer for any person can say any thing in any manner which a broadcasting house cannot afford to air! Say Bravo to producers who take up the challenge of doing a live show.



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**LESSON 04****OUTDOOR BROADCASTING I**

Many times programs have to be covered away from the cozy, air-conditioned and rather calm studios of a broadcasting station. Making these programs is sometimes very demanding. It is raining outside, or chilly whether posing a threat or conditions are too hot and humid but you cannot escape the assignment. The place you are going to make a piece for broadcast is dusty, ugly, narrow city lanes or vast expanse of countryside where road condition is shabby and recklessly driven tractor-trolleys are moving around frequently, people out there are not very supportive, and the worst, some part of the equipment goes out of order. Help me God, this should not cost me my job, a producer may howl.

Forget the hazards. Let's see when essentially an outdoor broadcast is required:

**VIP Movement**

It is common all around the world that dignitaries belonging to the governments or diplomatic circles keep visiting places of public life. A broadcasting station is supposed to cover the functions held in honor of VIPs.

The first hassle they encounter is to get through the security network by obtaining security passes from the relevant departments and display those prominently all through the event. Then, arrange an outdoor broadcast (OB) van to carry the staff and the equipment hours before the arrival of the dignitary.

You have to fix your microphone at a very appropriate position for recording the sound and lay power lines and leads of your equipment. Some time the power point is quite away and your lead is not that long. The security agencies are generally not very friendly. Since they are already doing a very sensitive job, the security personnel do not allow you move at all over the place. The rush of the people is also very confusing for the OB team who is not familiar with the place. Some how things have been managed and now the whole unit is waiting for the VIP to come and speak. Waiting, waiting, waiting...

What may be the worst to happen, and perhaps little common too, it is announced in the eleventh hour that place for the function has been changed! No, don't strike your head against the wall, pack up friends quickly and manage matters at the changed venue.

**Suddenly Assigned Events**

Not the VIP movement bothers you to outdoor coverage, at times an unscheduled assignment may come up. This time it is an outbreak of a fire at an important city installation. Or floods have struck the town, an earthquake has caused ruination, you are supposed to rush out rather unexpected. Don't leave your equipment behind, especially the microphone!

**Collecting Reactions**

On mega events, you need to collect reactions from people in the streets. Like their views on the annual budget, political developments, some regional changes or seeing people who have witnessed a rail accident. An outdoor broadcast is a must.

**Road Shows**

Getting very popular these days, broadcasting houses are inclined to go to the people for talking to them for fun sake, or on serious issues. Special OB teams are arranged to move in

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different directions to collect the needful within a time frame. This is an interesting development, though not for the broadcasters, you may guess.

**OUTDOOR BROADCASTING II****Regular Public Events**

The outdoor broadcasting is a huge area, perhaps as much spread out as the indoor. One major aspect of outdoor broadcast is covering the regular public events.

**Horse and Cattle Show**

This weeklong show is held as part of spring festivals in Lahore. From day one to the concluding day the venue is visited by local and foreign dignitaries with a large number of people coming from all over the country. Not only the day time; have the events continued to take place till midnight.

**The Sibbi Mela in Balochistan**

It is a similar event as Horse and cattle show in Lahore. From day one to the concluding day the venue is visited by local and foreign dignitaries with a large number of people coming from all over the country.

**Pakistan Day March Past**

It is held in front of the Parliament House on March 23 every year, with a lot of other activities going on at different capital city's spots and which have to be covered by the broadcasting houses.

These are but few examples of events which are held regularly. Some times events take place at far flung areas like the Shandhoor polo matches in northern areas, Thar Mela, or Urs of Hazrat Data Gunj Bukhsh or Shah Abdul Latif. A broadcasting house simply cannot miss these events. They have to send OB teams to cover these events.

**General Elections**

The days when general elections are held are the real field days for the broadcasting houses. Since the activity is spread over all around the country, broadcasting houses run short of OB teams to cover the event. Usually, missings are noticed and a notice of negligence is served on some producer.

**Sports**

One very major area of outdoor broadcast is the coverage given to sporting events.

Pakistan is a leading nation in cricket, hockey and squash and features very prominently whenever these sports are held in any part of the world.

The OB teams not only manage coverage of these events when they are held within the country, but at times they go abroad to arrange live commentary on these games.

**Floods**

Rainy season in Pakistan usually brings floods as rivers overflow and rainfall intensified in the catchment areas in the north. The OB teams are assigned to go and bring first hand information about the damage caused by the downpour and the deluge.

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It is a tough task as some of the sophisticated equipment may not turn friendly in the moist conditions. Special care is done to keep the instruments and leads dry and in working order, even in the worst weather conditions.

**Authorities' visits**

In the flooded parts, and for that matter, in any other emergency like rail accidents, earthquakes etc., president, prime minister, governors or chief ministers along with senior officials of departments meant to do the rehabilitation work, visit the calamity hit areas. Normally OB teams go along with them to cover these visits.

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**LESSON 06****CURTAIN RAISER**

Before we discuss the programming side of any broadcast transmission, it is appropriate here to throw some light on a topic which rarely gets into limelight. The curtain raiser is a word heard more in the studio than outside. The curtain raiser is a full program in itself which actually is a forerunner before a major program. For instance; a very important OIC conference is going to be held, let's suppose in Pakistan. A day before, or even earlier, special programs will be aired to make people familiarize with the issues the conference is going to discuss. This program is called curtain raiser.

We shall now have a detailed study of different types of curtain raisers.

**Political**

Usually it is the area of politics and governance that hold major meetings and conferences. From the first session of the parliament to holding of general elections, and from discussing the role of district governments to the performance of different governments and private departments and corporations, there is no dearth of big events. Many of these events need an introductory program on the electronic media so that people know well in time the topics and their importance.

Apart from the national politics, so much activity is noticed in the regional and global politics. Some time such activities are related to different regional issues. Every now and then there are meetings and conferences at different diplomatic levels which talk about the matters concerning millions of people of the region. There may be a case that your country is not involved directly but it has some stakes indirectly. For example there is an OIC meeting which has on its agenda the issue of Palestine. Since this issue finds a high place in our foreign policy, there is much concern here to learn how other OIC members are going to talk on this matter.

Likewise, a SAARC meeting is to discuss some issues belonging to India and Bangladesh. Since Pakistan is a very important member of the SAARC, it would like to know the progress made on certain matters between the two regional countries.

A curtain raiser would place listeners in a position where they would be able to understand all these issues in proper perspective.

**Financial**

Daily life is full of economic events concerning with common people. Like the annual federal budgets, which carry so much for public in the sense of taxes, prices and increase or decrease in the rail fares and utility bills. Usually common people have little understanding of economic issues. A well-produced curtain raiser is a blessing for them for it makes them get some know-how on matters concerning them.

These days people are more concerned about the economic policies and developments of different countries with whom direct or indirect business is going on. Any change in the import policy of a country where Pakistani exporters are selling goods would have far reaching consequences on the bilateral trade. Traders would like to understand the background reasons for change in the financial policies of other countries as well as in their own country.

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Sometime, organizations like the WTO take certain decisions which are binding to all the member states to follow. In most cases ordinary businesspersons do not know much of the details of these decisions which by all means are likely to matter in their business.

A curtain raiser will come handy just before a meeting in any part of the world which in any ways is going to affect the business interest of the people here.

### **Sports**

The events of national interest, which perhaps continue all round the year, belong to sports. Either Pakistan is visiting a country to play a test series, or a country is coming here for the same purpose. A world cup tournament is going to be held this week, or Olympic games are next month. National games are also planned for near future, or preparation for SAF games is in final stages. There is no end to sports festivity. A broadcasting house remains alert the whole year to make programs - curtain raisers, to cash on the immense interest these sporting activities generate.

People are generally interested in knowing the records of the teams and athletes of their liking. A background of games and the future prospects told to the sports lover through an arrangement of curtain raiser is always going to general interest among them.

It is quite possible to hold an interview of an important person – captain of the visiting team, coach or the manager, to ask questions of immediate interest pertaining to the forthcoming series of test matches. A curtain raiser is meant to cover all possible aspect of the event and take the listeners in a position where they would be enjoying the matches with more knowledge of the game and the players.

### **Academics**

Think some world top ranking scientists are here to discuss, say developments in the area of molecular biology in a conference of interest-group countries. This gives an ideal time to a broadcasting station to prepare a curtain raiser and involve one or two scientists in the discussions on the agenda-of-topics for the conference.

There have been many developments in the field of education as foreign universities are seeking students from this part of the world. Usually officials of the foreign universities hold camps at big cities and conduct interviews of students and parents who are interested in learning from abroad. A radio program as curtain raiser before such activity may make people aware of so many things and equip them to move further from that level of knowledge.

*Again, there are a number of stray events, which may require a curtain raiser. If the Gawadar port is going to be inaugurated next week, no broadcasting house will miss to air a forerunner before that date. If Prime Minister of some country is visiting Pakistan, say for the first time, a curtain raiser is a must to introduce people here with the agenda of talks he may be holding with our leaders and so on.*

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**LESSON 07****RADIO FEATURE**

A regular feature of radio programs is broadcasting radio features. This broadcasting product meant giving a detailed look to subjects, which are not possible to be covered by other programs. In radio features a production team is engaged and assigned various tasks starting from selection of the topic to conducting research and updating it, if required before sending things for post-production.

These features can be placed in four separate columns.

**Personality Features**

Perhaps the common most radio features could be placed here. At time you wish to provide a detailed view of a person, its life achievements, living style, and contribution to the sphere of his profession. For Instance, Dec 25 is approaching and the broadcasting house is mindful to produce a feature on Quaid-i-Azam. A team would be set up much before that day to prepare a feature to be aired on that date. The feature will comprise a complete profile of Quaid's life, his thoughts, struggle, campaigns, political odds he faced, parleys he held with the Raj and congress party, his leadership qualities, research done by various scholars and references of books and articles written on him and with the conclusion which is relevant today. And if the feature is on Mirza Ghalib we must be passing through a similar exercise with the only difference that instead of political aspect, we would be emphasizing more on the literary side of his personality, his contemporary poetry, and how he has been understood by towering literary persons afterwards.

**Features on PLACES**

An interesting point in features is the introduction of new and old places to the listeners. People are always keen in knowing about places. A radio feature comes handy in knowing so much in a brief time about the spots one wishes, either to go for the purposes of visiting or staying there for other reasons. Other than such places, there are spots of historical importance people want to know about.

There may be a feature on the city of Lahore which will include its old civilization, growth, battles, invasions, cultural transition, recent history and the living style of people. There may be a feature on the same pattern about Peshawar and the historical Khyber Pass. A feature on Shalimar gardens, Murree hills, Minar-e-Pakistan, Taxila remains or Mohenjodaro will be of immense interest.

**Features on Events**

Human life is full of events. Some events stand out distinguished for their far reaching impressions on societies. Like the Lahore resolution on March 23, 1940. Great world wars, and in the recent memory, 9/11. Radio feature on events would tell listeners about all the background and the consequences on societies of these events. These events need a lot of care and mentioning one wrong fact may spark a controversy, difficult to handle later!

And it is not just about the current situations, a radio feature could be on some historical events like the Second World War. How it all begun and how the early events of Germany like taking control of neighboring countries created panic among the other European nations? The surrender of France but defiance by the British, and involvement of Russia. It would all mark some very interesting points for the people who know very little about this mad war killing; over six million people all around the world, not to ignore dropping of the atomic bombs by the USA,

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on two cities of Japan. And the end of war when Allied forces almost after a dreaded war for six years were able to push German forces back into their country but occupying the Germany.

There is no dearth of historical events to make a radio feature from the subcontinent. For instance the war of liberty by the united Indian forces against the Raj of East India Company in 1857 and its failure.

### **Occasional Radio Features**

These features come in broadcasting life once. If president of a country is visiting to an important foreign city, especially first time, a feature would be a great help in explaining various aspects of life there and the reasons why that city has been picked for the visit.

This area makes a large scope for the new producers who want to make radio features because in these features there is no fear of mis-reporting a historical fact. Since more of the facts are brought in the knowledge of listeners for the first time, a producer is in a safe position relatively, to handle various aspects of the program. But it is always advisable to check the facts before they are aired, for the broadcasting is irreversible – once a program with all its elements has been broadcast, there is no way to cancel those points which have been mis-reported. And even if at some later stage a correction has been made, you are never sure that the listeners who heard the first transmission also heard the other part in which corrections were announced.

That is not end of the road as far as producing radio features is concerned. There is much more which could still be done in this area like doing this exercise to discuss ideas, laws, role of parliament, primary or higher education, visits of troupes from other countries, a novel feature film creating ripples in the cinema world etc.

*But when ever a radio feature is produced it is mandatory on the producers to check the facts twice and make sure that nothing goes against the ethics for it may invite a very strong reaction if some thing is mentioned against the common belief of the people, where the program is heard. Similarly, there is a need to make clear that nothing goes against the legality of the facts to be mentioned in the feature. A good producer always makes his/her presence at the time of editing of the program to further ensure that the final cut of the program has been done just in accordance with the original script.*



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**LESSON 08****MUSICAL PROGRAMS**

Music is undoubtedly lifeline for any broadcasting station. You can hardly recall a radio station devoid of music, or musical programs. The fact remains that an average radio station has around 50 per cent of its broadcast based one way or the other on music. It is not the hallmark of routine noncommercial programs but the commercials, the advertisements are difficult to believe, to be made without music. For centuries music has been providing entertainment to people in some form but with the arrival of radio in the last century, it is reaching to common people in all its forms, and vigor. Not the youth but all the nine categories of radio listeners are hit and influenced by musical entertainment.

To produce musical programs for radio is a real challenge to producers, but you can work with some ease if you understand its various categories mentioned as follow:

**Classical Music**

Well, it is perhaps the most tedious program to produce. Although few people understand the depth of classical musical, they know it so well that a producer can't take liberty to overlook even a minor thing. Secondly, the people who perform in classical music are generally master {ustads} of their skills and very touchy about so many things - from handling them to various other arrangements in the studio. It is mandatory on a producer of classical music program to make certain arrangements before the artists appear in the studio. For instance the producer should be very strict about the time of recording. He/she should have completed all the formalities like the placement of microphones, the platform for the artists, the lights inside the studio, the compere of the program and the recording equipment must be in ready form. An artist usually comes occupied about his/her performance and if they are made to wait long due to very small reasons, they may get annoyed and there is a possibility that a program is not recorded at all.

**Semi - classical Music**

This is relatively easier than the classical music programs. This includes production of thumry, kafi, ghazals, etc. but still a great care is required in handling semi classical music for this type of program provides basis for light and modern music. There is so much of recordings available to choose from to produce a desired program according to the need of the time. If the semi classical performers have been invited for preparation of a program, all those areas have to be carefully watched which we have already mentioned in the production of classical music. But the producer must understand the difference between the classical and semi classical music and the elements which are very essential in the recording of programs, meant for the two very important categories.

**Light and Film Music**

The larger part than others belong to this category of music entertainment. All day various radio stations remain busy in airing musical programs based on this category of music. At the same time it provides a better opportunity to the producers to involve more people in their program by answering their letters, or airing songs of their choice or these days taking calls to play a desired number. The film music is also a little risky area in the sense that all the songs produced by the feature films are not up to the mark of broadcasting. In a film they may fit in according to the context of the story but for a radio listener these songs are an independent piece of music. In the early age of radio, there had been complaints about airing songs which were not in keeping with the social norms of society. Consequently those songs were axed from the list of songs which were found suitable for their inclusion in various radio programs.

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## **Folk Music**

For the folk singers the radio turned out to be a great blessing. Before radio, the folk singers had to sing all nights in front of a limited number of people in some countryside melas and repeat their performance every evening to be known among masses for their skill. When the folk songs were broadcast from radio and the folk singers were invited at the radio stations to get their numbers recorded for the purposes of broadcasting, it opened new vistas for the performers to capture their audience and be known in a relatively short period of time for their skill to render music.

## **National Songs/ Arifana Kalam/ Qawwalies**

There has been a great demand in the world of music to produce national songs which have always been very popular especially the songs sung by Madam Noor Jehan during the September 1965 war in which Pakistan gave an appropriate answer to the Indian army which had attacked Pakistan all of a sudden. The national songs which got popular overnight are still cherished by the music lovers. Equally popular have been the Arifana Kalam of Sufi poets and the Qawwalies on various subject matters. Radio's role has been very important to look after all areas of music.

## **Rock, Pop ...and what not**

Change in the traditional music was visible in 80s when western music started casting shadows on the music in subcontinent. New experiments were inevitable. This led to an introduction of rock, pop, remix, bhangra music, and album-music- a sort of free-for-all. Some got so popular that broadcasting houses cannot overlook them. Programs, especially on FM radios, are based generally on this stuff.

## **Different Recording Mood**

All music programs need different recording mood, atmosphere, treatment and orchestra. The arrangement of microphones at appropriate points perhaps keeps the technical team in the spin till final take is done. Still it leaves much to be desired.

## **New Voices**

Most difficult part for a producer is to introduce new voices - the voice quality, music knowledge and the will of performers must come together to justify the launch of a new voice in the world of music. Most producers arrange separate programs for the newcomers... but some time down the line they have to join the main stream and appear in regular shows.

## **Musical Conferences**

Such moots are getting popularity these days. Here, the program may last almost a week, with a change of music categories almost every day. With the presence of audience, the job of a producer to justify managing and airing these conferences is a real challenging job.

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**LESSON 09****RADIO DOCUMENTARY**

A very prominent feature of radio programs is the production of Radio Documentaries. As radio features may be prepared again and again on a given subjects, the documentaries are generally produced only once. Usually these documentaries consume 10 to 15 minutes; the producers who are generally handling the current affairs program are assigned the task of making radio documentaries. But it is not a hard and fast rule, any producer who shows interest in accomplishing such programs may be asked to do it.

**Types of Documentaries****Narrative**

Here a talent will describe the subject matter with facts, figures and articulate the narration as to create interest about the topic. If the documentary is about the Texila ruins, it needs so many facts to be told to the listeners to keep their interest intact. Listeners would be keen in listening as when the Texila civilization came into existence, how the people lived there, and what type of artifacts have been recovered from that place. It would be very interesting to find in the documentary what language those people used to speak and if still there is any one in any part of the world who could understand that language.

**Musical**

A type of documentaries which explains the topic in a script frequently, punctuated with musical insertions. This is done when a documentary is required on a personality closely linked with music; secondly it is on birds, rivers, nature and tourism. Your voice superimposed on musical notes enhances the value of script and enthralls the listeners better than a dry description for long spells of time.

Documentaries which are made about tourist resorts or fascinating places otherwise are frequently marked with musical notes to highlight the points not through words but by creating an atmosphere which makes the listeners understand about those places in a rather lighter way.

**Dramatized**

At times an impression of drama is essential to elaborate the theme of a documentary, though this is done sparingly. Some documentaries on historical wars may carry some impressions in words or sound effects to create a sense of excitement and to make the audience understand the historical facts close as they might have happened. Over doing dramatic effects may remove some of the gloss of a radio documentary.

**Imagination**

In documentary production, the producer has to show his/her imagination in giving treatment to the subject matter. It is not as ordinary an approach as writing down a script and reading it to impart information on the subject. But putting in imagination does not mean that a producer takes the documentary to an extent where the elements of objectivity are over shadowed by the subjectivity. In such a case a documentary may not be able to keep its essence as the piece of broadcasting.

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## Insertions

A good radio documentary is punctuated with insertions from the relevant material. If there is a mention of some paintings, you may have quotations from the books, or talk to experts who know what it is all about. This trend is getting very popular lately. In fact interviews of a number of people concerning with the subject matter of the documentary are conducted. At first all the irrelevant matter is discarded from the interviews and then the answers are inserted in the documentary in a manner of inter-cutting. This means that instead of taking long talk with a person at one go, only a brief piece of answer from the interview is inserted at an appropriate point in the documentary. Obviously making a documentary in this style requires more application of mind and an elaborate post production. A very dedicated production team is required to complete the task of making a documentary of this type.

## Close to places

Like features, a producer is supposed to be visiting the place to get a real feel of the surroundings to involve the listeners in this type of radio production. It is always different if you are making a documentary on mighty River Chinab by walking along the river and stopping where it is necessary to mention some very particular thing about its surrounding. The producers who believe in sitting in a studio and making the documentary by having certain sound effects can't reach even a shade of a documentary which is made by actually visiting the river.

Same is true if you are assigned to make a documentary on Minar-e-Pakistan. The feel of the beautiful sight of the Minar in its very picturesque surrounding of Lahore Fort, the Badshahi mosque and the River Ravi on the other side, would be available in the documentary only when one would go to that place. And it will be possible to talk to the people coming from all over the country to visit the Minar-e-Pakistan only when you are there. This is a task not possible to be accomplished by sitting inside a studio of a radio station.

The documentaries are about people, places and events of historic value.

## Post Production

They need more care in post production for they are usually placed in archives and kept there as a future reference as well. When a documentary is made, its various elements are recorded in a very loose form. Some one, while giving impression about a place, might have said things which you do not desire to include in the final cut of the program. Similarly there have been sounds in the background which are not making it possible to listen to the narrator's voiceover. or some time when you are recording voices of certain elements, the voice level goes extremely down and does not remain worth broadcasting. All these flaws are removed during the process of post-production and it is also possible to include some voices and observations at this stage of production. There is hardly any program which does not go through the stage of post production for it is the last stage where a mistake is corrected, otherwise listeners would correct you, may be, the harder way.

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**LESSON 10****DISC JOCKEY**

The radio program production knows no limit. After having produced items of news, current affairs, outdoor, dramas, features, interviews, music and documentaries there still remain desire and room to do yet more. Radio produces almost on daily basis a range of programs other than the ones mentioned just above, usually labeled as disc jockeys. The need of such programs was felt when most radio stations decided to be on air for round the clock or more than half the day. Earlier when the radio transmission was meant for limited hours of a day, the length of radio program was also limited. There was little variety in the nature of programs. But by going on air for longer spells of time, and with the involvement of commercial activities, the radio stations felt a pressure to devise programs which must fill the time appropriately.

**Early Morning Transmission**

Almost every country experiences a different sort of early morning radio hearing. Most people prefer religious programs, some wake up to news and some to music, though they are very few.

Not that early transmission requires extra effort for a broadcasting house in the sense of calling the technical and other staff at the station, the nature and timing of the programs have to be set in a way that people must enjoy radio and at the same time it should cause delays in making them leave home for offices or schools/colleges. Normally such programs are produced as to allow the people to continue to get ready for their offices and keep listening to the radio as well. Like airing small pieces of advice on health matters, a joke or how to behave in a thick morning road traffic. Some radio stations also give weather reports regularly so that people going out, particularly to other cities and towns, should know about the rain, snowfall or the humidity. It helps people in selection of their dresses and the expected hazards in their routine business life.

**Women in Focus**

As the day progresses, the nature of program changes. In most cases from morning to noon, programs for house wives and light music do the job. Radio stations have done a great deal of training for rural women in particular. Unlike urban women, their counterpart in the countryside does not have educational and health facilities. Small bits of education in house keeping, childcare, hygiene and social life, put across in light discussions and laced with film and folk music seems to have done sufficiently well, to educate and entertain the women folk between morning and afternoon transmissions. This practice is still in vogue.

**General Interest**

Most Broadcasting houses on air programs of general interest from noon to afternoon for everybody. As this time of the day is not specific to their jobs but a transitional period, coming back from offices and getting ready to relax in the evening. Light talks, jokes and music fill this time. It is during this period that they would air regional news and regional language programs. Since all the listeners, particularly the ones from the rural areas are having different routine; radio stations bring those segments of society more in focus and broadcast programs of their interest.

**Daily/ Weekly Division**

Planning radio programs is not an easy assignment. You need a program but you can't do it daily like youth program, quiz shows, interviews and story tied in songs are but a few cases

where a weekly arrangement seems a better option. Almost all the broadcasting houses around the world have divided their programs on daily and weekly basis. Students, who participate in quiz programs, can't do this exercise on daily basis. Likewise interviewing people from the social sector is not possible to be done in daily basis. If this exercise is done so frequently, it is likely to lose its interest among the listeners and sometime a very important interview held with an important person is also taken lightly and may be not heard at all by the majority of the listeners.

### **The Urban/ Rural divide**

It has to be encountered. People in cities and country sides have different timings at their work places. Mid-day program which must cater to both categories of people is a task which a producer has to tackle. Usually this time is passed by airing regional news and analysis. The common local issues which in a way concern most types of listeners are the best choice for any broadcasting house.

### **Program for different segments**

The afternoon rush of programs is the real test for any broadcasting house. In most cases the radio stations have settled to air programs separately for forces, farmers, business people, students etc which are fully laced with music insertions, jokes, light-talks, telephonic conversations and some piece of advice on daily/ social/ and family life.

The day perhaps never ends for a broadcasting house. The evening programs have to be very interesting, for every one is relaxing and expecting a radio transmission only adding to their leisure.

### **Late Night Shows**

Night and late night transmission usually comprise of serious political/ economic discussions as most people get ready to go to the bed. A more classified approach is applied.

Usually disc jockey programs are a mix of live and recorded material. Recorded music, interviews, talks, analysis and some time public comments feature prominently as a talent weaves through the program. Never consider these programs as filler but an opportunity to enhance listening of your broadcast.

### **Making Titles**

All the radio programs, however close they are in their nature, have to be given an appropriate title so that listeners could distinguish and listen to them on the time available to them. The titles also help people who want to comment on the programs to be very specific in their criticism. Then, programs on similar topics, like music programs, are broadcast in the morning, mid-day and evening transmissions. Giving separate titles to each of these programs would help not only in managing them but also enabling listeners to send their observations pointing to a program broadcast at a particular point of time.

## VOICE IN BROADCASTING

Radio broadcast is essentially based on voice. Listeners know hardly about the face, dressing up and at times the age of the person whose voice they are listening to. Most broadcasters have their peculiar voice – soft, hard, harsh or sharp. It is the producer who decides which type of voice suits what type of broadcast if they fulfill other requirements as a broadcaster. Since radio is a voice based mean of communication, it is needless to over emphasize the fact that people with clarity of voice are supposed to be venturing as broadcaster.

But quality voice is by far a relative term. Every voice uttered may stand to convey some definite meanings. It becomes responsibility of producers to judge a voice for a particular situation and program where it serves the purpose of effective-communication. In fact training in usage of different voices may open the gate for an ordinary voice to become a voice-to-be-heard from a particular radio station. For example; a person has a very mature accent of Sindhi language, he/she may be chosen for a typical Sindhi program which may build up its own audience. So is for people in other languages, provided, they meet other criteria as broadcasters.

We now look at some of the voice characteristics which a good broadcaster, as well as a producer, must keep in mind while producing any piece of broadcasting.

### Speech

The foremost thing for a broadcaster is to know the language he/she is talking in. There is hardly any fun to stand in front of a mike if the speaker is not familiar adequately with the language he/she is to deliver the message in. A mere knowledge of ordinary level of language does not suffice the need for broadcasting for at times, the broadcaster is bound to encounter a word which requires specific pronunciation – just as in English language there are scores of words and phrases which belong to other languages like sine qua non (outcome) or prima Donna (show off). There are so many in Urdu. Since you are more working for a society where Urdu is spoken and understood more than other languages, and some times the script carries verses, knowledge of this language a cut above the ordinary becomes extremely inevitable.

### Accent

For a standard broadcaster it is a must to talk in an accent which is socially acceptable. This means highest number of listeners should agree with the pronunciation, colloquial speech and the dialect. Any deviation from this position in a standard program like newsreel, or running commentary on a test match, or a regular announcement in between programs may stimulate laughter and the anger as well. In both cases this will cast a shadow on the broadcast quality of your program.

### Loudness

Loudness is a unique voice character. There is a standard voice-level at which human beings talk to each other. If you speak louder, or cut down your voice volume, it may lead to altogether different meanings. For example, you say some one “be-off” in a low voice; this at times may feel affectionate. But if you utter the same phrase at the top of your voice it certainly communicates much more than ordinary meanings... and may lead to an ugly situation. Loud means rage, low means polite. You may laugh at normal loudness. If you do so at a higher volume, people may even think you as mad. In dramas this characteristic of voice leads to more meanings

**Stretch**

Voice has this extraordinary quality that one can stretch a word to a desired length to give it different meanings. Think of QIRA'AT of holy verses. And think also about the words sung, you may discover a whole genre of using words for completely different purposes.

**Stress**

Like stretching, stress on a word, or a syllabi – like “I will see you”, changes the meaning of speech. Not only this, stress on a particular word in a sentence fetches the same result.

Look at the following elaboration;

Nadeem will go to Islamabad next week. Change stress, or stress more Nadeem, Islamabad, next and week, while keeping standard stress on the rest. Every time you are likely to get different meanings.

**Pauses**

Silence in between a regular speech – pauses as it is called as a term in verbal communication, enhances the meaning of a word, situation and attraction of the broadcast. A narration punctuated with pauses is just the other way you may think of a news-reading. This dramatizes a situation, obviously to impart different purposes. But we also apply pauses in a standard narration like newsreel when we have to change subject of news from one to another.

There are more characteristics attached to a voice like sharpness, hackling, mincing words and whispering. All these are used in different areas of broadcasting not only to add color but also the meaning. It is always the skill of a producer to assign a certain piece of broadcasting to a particular voice so that the program succeeds in building up the listeners all around.



## NOISE

In a common way, noise refers to sounds and voices. But in communication it means altogether different. Anything in any form, which distorts or hampers true meaning of a message, is understood as noise. If we talk in general, we notice that more than often a message does not reach the receiver the way it is intended by the sender, that is, it loses part of meaning, or the whole meaning, some where in the way. This situation frequently results in creating misunderstandings between the sender/broadcaster and the receiver/the listener. Some time message does not reach the receiver at all. This is an irritating situation in communication.

*But it does not imply that communication, particularly on the electronic media where noise is more likely to play a part, is not possible. It is difficult though. Once a problem is marked one is always likely to fix it. This is true the same fashion in the case of noise; we first try to mark the sour part and then try the ways to overcome it. In broadcasting, fortunately, more room is available to whip the trouble.*

Now we will discuss various areas of noise, broadcasters/ producers in particular, must be aware of, along with some reasonable way out.

### Physical

As the message travels through different media, some physical distortion takes place, not allowing the announcements, music, news, talks, road shows or any piece of broadcast to be heard properly. The distortion in listening to a program due to physical factors has always caused serious concern for the radio people. But over the years there has not been a satisfactory solution found to overcome this problem. However, with the help of making the transmission strong, and introducing some improvements in the components responsible to receive the signal and making it strong, the audibility of radio message has been improved considerably but completely overpowering the distortion problem has not yet been made possible. Physical noise has many forms;

#### A Medium itself

The medium used for this purpose is weak, low quality or under influence of other factors – just as amplitude modulation problem in broadcast transmission when static current is produced by thundering clouds, a motorbike with damaged spark plug or due to high tension overhead wire.

#### B Problem at sender's end

Think of a situation when you are making a telephonic call and there is so much sound around you, it may be railway platform. you may be asking some one to pick you at three but due to rustle around you, the receiver understands three as free. Result; you may very well imagine.

That is why every possible effort is made at a broadcasting station to keep a studio as sound-proof as possible so that at least there is no such situation when the message is being delivered.

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**C Problem at receiver's end**

Likewise, receiver is at a place, which is very hurly, burly and full of clamor. He/she may not understand the message. You might have notice in such a situation when a receiver rushes away to find a calm place so that message could be understood. If there is a TV program going on, and phone bell rings, what you do first is to mute the sound of the program only to enable you to receive the message properly. If a man is telling from his office to wife on telephone to dine outside this evening, and the wife, holding a crying baby in her lap, understands as the husband wants a good meal in the evening. What the couple would be talking in the evening is any body's guess.

**Psychological/ Bias**

Another very strong area of a message largely misunderstood, is the psyche of the sender and receiver. A message from rich to poor and the same message from rich to rich will carry a different meaning. For instance chairperson of a company asking chairperson of another company to come to attend marriage part of his son, and the same message conveyed to the low ranking staff in his organization, will carry different psychological approach. This is too often observed in dramas or talk shows where characters with different social and economic background encounter each other.

At a conference there is a Jew and a Palestinian. What they talk is completely differently understood by an audience, which comprises delegates from Arab countries and western nations.

There are two real brothers in a family... one very rich other ordinary. Whose voice will carry more weight in family affairs is any body's guess. The shaping up of meaning in a psychological background is sometime so difficult to be kept to the true meaning of the message, a broadcaster must be cautious of.

**Semantics**

This part of noise problem refers to the meaning of words or phrases which stand different to different people, though they do not have any psychological or physical problems. For instance if a person knowing English language to a better extent, says he visits Malaysia once in blue moon, his Korean friend may reply that his company does not deal in moons but it produces glistening stars, meant to decorate functions. Think they are traveling in an airplane and keep talking on this matter till landing and still they fail to understand what they mean to each other.

A radio producer must know that a piece of broadcast is meant for a very large size of audience. The sound of words and articulation of the sentences must be done in a fashion as to make every body understand the message in its best possible form. This is possible, or near possible, when the language selected for radio broadcast is simple, the voice quality of the talent is good – good enough to utter proper sound of each syllable of the word, and with a speed which helps every listener to understood the broadcast clearly. This would only help to minimize the occurrence of semantic problem which is otherwise quite common in mass communication.

**STUDIO**

As we mention of a radio station what comes to the mind immediately is a studio from where all transmissions are made and programs are recorded in a very orderly manner. It is true to some extent but with the advancements made in the field of broadcasting, things have drastically changed in the overall environment of the broadcasting world and also in the setting up of studios for various purposes. What basically makes a studio appear different from an ordinary room needs some details which must be understood by those interested in broadcasting.

A studio is a primary requirement of a broadcasting house. It is a room-like structure from outside but from inside it is different. The first thing which makes it diverse is the special treatment given to its walls which are covered with a variety of substances to ensure that no sound passes through them. That is why they are called sound-proof. To make sure that no sound is produced even if some one is walking on the floor of the studio, special leather covering, or a carpet is put on it. The doors are so tightly closed that any sound produced outside is not heard inside.

Studios are fitted with proper microphones, recoding system, lights and booths for producers to control recordings or transmissions.

Here below are details of different forms of frequently used studios:

**News Studio**

Perhaps the simplest of all studios at a radio station is the one meant for broadcasting news. It is small in size, with a table fitted with a microphone along with a chair, a table lamp if lights otherwise are not enough. Since radio news are read by one person, contrary to TV news which are some time read by more than two people in a single bulletin, there is little room for more people to stay there. Since no background effects are required at a news studio, no other equipment is placed there.

**Studios for Talk Shows/ Discussions**

Since long it has been a practice by different broadcasting houses to invite people from different walks of life, their representatives, city mayors, ministers and others to participate in talks and discussions, there are studios which can facilitate such programs. In this case a studio is not very large in size, its interior also look different. There is a rather long table, which could help about half a dozen people to sit around. The arrangement of microphones is also in a manner that all of them could easily get their voice recorded without creeping up to the mike. Since a number of people are likely to talk at the same time during the course of discussion, especially if it is a heated debate, special arrangements are made to beat the extra noise with the help of different soundproofing systems. There is always a different position given to the anchor-person so that he/she could easily address others and indeed, control them if one of them does not come to terms.

**Drama Studio**

Very different from two categories mentioned above. At a radio station studios meant to record dramas usually have a standing arrangement for the performers, so there is no question of placing chairs there. The performers keep standing as they deliver dialogues by holding scripts in their hands, and keep moving away a step or two and then coming back, to create

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an impression that they are coming in or going out of the scene. Mike is usually placed in the center of half circle. *More when we will come in the chapter of dramas...* But table and chair are placed within the studio at some distance for people who have to give background effects, by playing on the table itself or putting their equipment for playing musical notes for sound effects. It is a fun watching a drama being recorded under such an arrangement. You can watch it from the booth which is a separation within a studio with a glass sheet where director and recording panel take their position. You may find more lights here as compared to other studios so that performers could easily read their script and receive cues from the director.

### **Music Studios**

Again, these facilities are tailor-made. These days no broadcasting house can afford to do without these studios. Size of the studio can vary according to the need, but other facilities are almost the same. Here, too, little arrangement for table and chairs is made available. Usually the singers and composers sit on the carpets, rehearse and get their items recorded. It is rather difficult for the directors to handle a music studio for you need proper cabling and recording panels to record separately the singer and the musical instruments or the orchestra. At times every thing is OK but the violinist is little away from the mike. When mike is moved close to him, the drummer is not getting its effects recorded properly. And if it is duet to be recorded, the mike problem may occur the same way. Since handling the performers, if one is high in ranking, it becomes a very delicate job for the director and assistant directors to manage matters in a smooth way. That is why most radio stations employ directors who have a cut for such a job.

These are but few very well known forms of studios. In practice different broadcasting houses may have purpose built studio which serve a more specific job like running commentaries, for VIPs when they have to talk to people from a radio station and for recording children programs where children are usually invited to participate.

## RADIO DRAMA I

Drama in literature is as old as most other story-telling forms like novels and short stories are; when Shakespeare wrote *Romeo and Juliet* and enthralled the audience to pave the way for classical writings in this form, he was not the pioneer of this genre of literature. Drama; writing story in dialogue form, was already existing, though little known. Then came others, felt the liveliness and vibrancy in this form of communication and worked to further this part of literature.

One prime reason for the popularity of stage has always been the dramas expressed with all vitality and ferocity through characters some times dominating and at others subduing. When radio was introduced in the start of last century, stage dramas had already come to age and were one top entertainment for the common people. Radio dramas actually picked the thread from theaters and gave it a dimension never imagined even by the top playwrights before. In the subcontinent, the theaters echoed plays of Agha Hashar Kashmiri who had a special knack in dialogue writing. Syed Imtiaz Ali Taj, and Krishn Chandr were not much behind. In fact there were a number of writers engaged in drama writing.

It immediately drew attention when radio came into being. Apart from music and announcements/ news, radio stations started making dramas to build up their audience. But radio inherited drama from stage and for years it was a replica of stage dramas, which was heard on radios. We must see how the stage drama was before the broadcasting mode of communication.

### Stage Dramas

It was 1840 when a merchant F Cowasjee in Bombay desired to open a theatre. He was allowed to do so in 1846 when along with him Jamshedjee and jeejabhoj founded subcontinent's first theatre named Grand Road Theatre. For long it staged English plays. In 1853 Parsee Natak Mandli came into being and got popularity for staging over a 1000 shows of a play, *uttejak mandli*, a satire, comic and reflection on various aspects of social life. It also worked as a breakthrough to bring the drama to middle classes.

Dadabhai Sorabji Patel staged a musical urdu play early last century - *Benazir babre munir*. But *Indrasabah* by Agha Hasan Amanat Ali at the darbar of oudh Lacnow in 1885 was a landmark success already.

From translations stage brought drama to vernacular- hindi, urdu, Bengali and Gujarati.

It flourished more in Bombay. Agha hashr Kashmir's *Kashmir ki kali* and *yahudi ki larki*, and then *rustom o suhraab* were top ranking stage performances. Performers usually spoke loudly to enable back-seaters to listen dialogues. Top playwrights and directors included premchand, raam babu saksena, saadat hasan minto, krishn chandr, ahmed shah bokhari and N.M. Rashid. The dialogues were interwoven with songs, verses, and dances.

### Early Radio Dramas

The same set off playwright also wrote plays for radio when it came to India in 1926. First in Bombay and then in Lahore, Peshawar, Delhi and after partition to Karachi, Rawalpindi and Hyderabad. Early days radio dramas were loud and more like stage plays. Then came people like Rafi Peerzada and Z A Bokhari who worked day in and day out to convert stage plays look radio plays.

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New writing techniques and dialogue delivery with immense voice control in speech were introduced. By the time second generation of writers came Agha Nasir, Kamal Ahmed Rizvi, Ashfaaq Ahmed, radio had come to age in Pakistan. **Hamid mian kay haan**, and legend **Talqeen Shah** reverberated in the airs of subcontinent not for weeks or months but decades. In between so much experiments were carried out on dramas that it has become a story in itself.

### **Ethics**

No immoral dialogue. No humiliation of any segment of society. No blasphemous stories even not against government policies. But to create harmony and expose hypocrisy.

### **Classification**

Very soon it was realized that every drama did not attract every one. In the meantime audience analysis approach was introduced and on the basis of research, listeners were categorized. Now there were separate dramas for children, military personals, farmers and rural people, urban aristocratic class and one as for general public. In another way radio dramas were classified as historical, translations, romantic (most listened category), war-time, and on social life mainly showing bad characters getting defeated.

## RADIO DRAMA II

### Selection of director

Drama is not supposed to be an ordinary piece of broadcasting. To accomplish this specialized job, almost all production houses employ producers who are especially educated in drama production. It is not the director alone, but most part of the technical staff is also supposed to know the art of producing dramas. This task was very demanding in the age – from 1920-1930, when recording facilities were not common. Like most other programs dramas were broadcast live, a real test of nerves for the director and the performers. The situation was entirely different when recording facilities were made available. The drama production unit is aware of the fact these days that if something goes wrong at the time of recording, the team would have time to correct it. Generally speaking, the provision to rehearse to a reasonable length of time, and then be allowed to do many takes and pick the best one to put in the sequence of drama has played a key role in the success of broadcast dramas both at the radio and the television. But it is the director of a play on whose shoulders lie the responsibility of making drama according to the script. It involves complete understanding of the process – including the technical facilities, and the level of performance of the talents. A good director also tends to produce a play within economic means.

### The Playwrights

It is said that radio drama belongs to the writer for it's the description of a scene and dialogue, which will make a listener understand different things like colors, timing, smile, or the locale. "What a fascinating place it is!" will make the listener know it is a fascinating place; there is no other way to explain this. Writing a play for radio is a highly specialized job for it is different from the dramas one can read in print. The drama writer must be aware of the capabilities of the performers in saying the lines which must be simple, precise and to the point. Radio drama writers are always told not to create too many characters in the play because it will be very difficult for the listeners to remember each character with its specific job. Sometimes voices of two characters are very similar to each other. This also creates difficulty in understanding as which character is talking. Drama is part of radio entertainment and should not all the time be causing seriousness or worry to the people by its over emphasis on negative side of the story.

### Diversity in radio plays

In the beginning dramas were meant for every body but by 1930, classification had started appearing. Since audience sampling was also carried out, different interests of different segments of people were studied. This helped in chalking out main categories of plays meant for adults, farmers, women, forces and children. It is difficult to write a play which generates equal interest among all its listeners but at the same time the playwright, writing a play for a particular segment of people, should not make things so specific that the play may look meaningless to other people. This is possible by using the commonly spoken language, jokes and events from daily life.

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## Script

Once the target audience were identified, it became imperative to ask playwrights to develop a script which addressed the desired group of listeners. This led to specialized writing in dramas. For instance in Pakistan, Sofi Tabbassum was inclined to write more for children. Late Ashfaq Ahmed believed writing for middle class families and as did Ibn e Insha. Intezaar Hussain, A Hameed and Ahmed Nadeem Qasmi were those who wrote on subjects as varied in nature as historical plays, romantic plays and ones highlighting interactions at the lower middle class segments in society.

Characters were kept few, five to nine, though it was never a rule. Lines were written straight and dialogue brief. The script appeared very different from the one, meant for stage or print.

## Special Effects

A voice on radio in dramas is never devoid of certain background which is usually set by the special sound effects. Artists also specialized in giving background effects. At times more an atmosphere is created by the sound effects rather than the dialogues. War scenes, romantic mood, family like or domestic atmosphere is possible to be set up by these background upshots.

Some musical, some by playing table as if a character is rushing in or going away and some by innovative ways... by pressing papers in hands as if some one is walking on dry leaves.

## Voices

A very special area in radio dramas is the voices for characters in the play. Great artists were born. One that is unforgettable in Pakistani radio culture is Sultan Khosat who could utter about a dozen different voices with convenience. Special training is imparted to shape up a radio voice which must suit a character. But one thing is common for all the artists taking part in a play that their voice must be clear and the distance from the microphone is strictly according to the direction of the producer. If a character is away – for instance the scene is some people are talking in the drawing room and some one has to speak from the kitchen, he or she must speak louder but reasonably away from the mike to give the impression to the radio listeners that the voice has come from the kitchen. Similarly if it is a whisper, the talent would have to lean more to the mike as he/she says the lines.

## Pre and Post production

A lot of attention was given to pre production ... getting a drama written on a given subject and target listeners, selection of performers in view of characters, background effects, and recording equipment etc.

After having recorded the play, it was edited, a very tedious post production job. Dubbing was introduced and some after effects were also brought in to the final product.



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**LESSON 16****ADVERTISEMENT – INCOME GENERATION**

From the time immemorial human race has been in the business of selling and buying. At some level of business comes publicity of the items one intends to sell.

There are traces available to the fact that Greek civilization had the tendency of wall chalking. But from the 16<sup>th</sup> century, there had been authentic evidence of trading goods and service by first running a campaign to familiarize the potential buyers about these products.

With the print media coming strongly in the 19<sup>th</sup> century, the advertisement started assuming a very formal shape as an independent subject. But by and large advertisement remained a part of communication as a subject. Most research and analysis of common people conducted to enhance communication of different type through various media, have always been fully exploit by the advertising sector.

But on the other hand, the growth of media was not possible without earning reasonably. There were two sources of earning in the start; selling the newspapers and magazines, and the advertisements. With the advancement in various areas of commercial communication, it was experienced that the money earned through advertisement was many times more than all other sources of income generation for the media, thus came into being a full scale advertisement industry- a pure commercial branch of media and communication.

At present the size of advertisement sector in terms of budgets, is undoubtedly bigger than various means and channels of communication being run on commercial basis.

Here below we will examine what the world of advertisement means to students of broadcasting.

**Similarities**

There are three types of broadcasters - global, national and regional/local. Every type of broadcasting has its own scope, range, purposes and investment. Amazingly, the world of advertising is divided in the same way – global, national, regional/local. It depends how far producer of certain product wants to carry information about his product, what is the capacity and nature of the product and what investment has been made into the production? An advertiser will choose a broadcasting station which best suits for the purpose of publicity of its products for exact target people.

**The Early Phase**

In the beginning it was like requesting a radio station to announce about various products against regular or irregular payments. But very soon, by 1925, radio stations became aware of the income they could generate seeing the enormous interest and demand of using the electronic media for publicity instead of relying on the print media alone. The US congress passed a number of bills to regulate income matters for radio stations, which were allowed to operate under the license issued to them by the government. On the other hand the industrialists started finding it increasingly difficult to approach radio stations for publicity of each of their product. They could not miss the radio publicity for it was fetching remarkable results. This resulted in the birth of advertising industry – a segment of commercial activities which is responsible to play a role between the radio stations and the producers of goods and services willing to utilize the electronic media, to propagate about their products.

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## **The Money, the Entertainment – the Revolution**

It is difficult to describe the exact advent of the advertisement industry but one can simply observe that with its arrival came the money (for broadcasters) and entertainment to people never known before. With the money, now available in larger size, the broadcasting houses were able to employ more talented people and set up certain offices which helped promoting their cause enormously. One such area was Audience Analysis.

### **Audience Analysis**

Almost all big broadcasting houses now have set up cells which regularly conduct survey to analyze the amount of interest their various programs generate, the timings of the program, the script, the anchor-persons, and the advertisement which go along the program. On the basis of this data all the radio stations now shape up their program. But this audience analysis has also greatly helped the advertisers for they can easily get information about which programs are going HOT and popular among various segments of people. Some time they conduct their independent surveys to reach the conclusion for running radio campaigns.

### **The Audience Pattern**

Much research has gone into this area. The segments of people have been globally identified as follow: men, women (in general), children up to 13 years, youth 14 to 30, middle ages 31 to 50, middle ages but in low income group, people in upper income group... and in another way typical rural listeners and typical urban listeners. No advertisement agency can ignore these well defined segments of audience while preparing a publicity campaign on radio or TV.

### **More Analysis**

Before we learn how radio advertisements are produced, which we will discuss in the following lecture, students must know that it is not the classification of listeners which matters to air Ads; the analysis of programs, policies, popularity of a channel, and certain hidden areas are also taken into consideration before giving a final shape to an advertising campaign for broadcasting.

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**LESSON 17****ADVERTISERS' APPROACH**

Although listening to advertisements on radio appears as those are directed to every body, this is not true. As discussed in the previous lecture, every advertisement is based on a keenly conducted research for influencing the target audience the most, if it rocks other audience, it is considered as bonus of a good effort.

Primarily, every advertisement tries to cover as many segments of listeners as it can by involving different LINES and CHARACTERS in it. For instance, a bank may be advertised in a manner that youth, men and women and typical rural moneyed persons are persuaded to use it to keep their riches by using such a mode, background and lines... all within 15 seconds or so.

But the advertisers often hit a particular class – for visa cards, business loans or an ordinary soap.

**Advertisers' Choice**

They are more inclined in the entertainment program – musical programs, sports or humorous programs. Obviously, these programs are listened to, by more and the response is usually good.

Studies are regularly conducted by especially set up cells at the advertising agencies to find out the latest trend in the liking of radio programs by various target groups. The studies are then seen against the type of products and a match is worked out that for a particular product which radio program suits the most.

The liking of program is also based on whether it includes some celebrity/ star or anchor-persons in high demand these days.

**Types of Ads****Straight announcements**

Usually this exercise is done to save time and preferably in between the programs. There are hardly any sound effects accompanying the advertisements of this nature. Since these ads are small in size, the advertisers can repeat them many a times during a day.

**Dramatized**

To attract listeners in a different way some ads tend to create some excitement in otherwise a normal event of life. Usually a question is raised, or a statement made expressing surprise over some matter related to using a particular brand of a product. For instance one character would express surprise over the extra shine in the hair of an other and would enquire what shampoo is used to make hair so bright. The other would say: "how come you do not know this, the whole world knows it; this is----- shampoo".

**Dialogue based**

This is a very common approach as during exchange of dialogue among two or more people that it is established that a particular product, or services, are best in the market. In most cases advertisers prefer to include both male and female voices to give an impression that the product is meant for all the people alike.

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## Comedy / funny

This type of ads are usually meant for children and get popular soon. But care must be taken to ensure that nothing goes against the social values while making fun of different things including human relationship, particularly at the family level.

## Sound effect commercials

Almost all the advertisements carry sound effects. TV ads may take little liberty to escape background sound effects but for radio ads there is no way out. It is commonly noticed that some radio ads start with a bang or similar sound effects to attract the listeners before some voice telling about the product.

Acoustical effects – as sour throat, (with filter mike or echo chamber) These effects are attached with the ads when a person is suffering from some problem and his/her voice has changed. There are so many devices now available to change ordinary voices into a different voice. A number of microphone filters help change the pitch of the voice to give it a desired effect. This technique is also applied in ads with funny characters.

## Jingle – short song

Most popular form of radio ads is perhaps the jingles. These are crisp little songs with a very attractive musical composition. At times the jingles are so impressive that you may catch a person humming those while doing routine chores. Making a good jingle is rather difficult as compared to other forms of advertisements for it involves complete radio production techniques of writing script, production and post-production. These ads also cost a little more than other ads.

## Verse commercial

In between a jingle and plain dialogue forms lie the ads done in verse form. In this case performers simply utter lines written with rhyme and which give a musical impression without actually involving music in them.

## The Insertion Orders

Also called release order, which an advertisement agency sends, along with the costs and other suggestions, if any, to a radio station, magazine or TV channels, requesting the ad to appear in any of the following manner;

**Integrated** As if part of an interesting program, cause no irritation by listeners. For instance you may notice a particular ad, or set of ads, appearing in all dramas of a series. Or a sporting event is carrying a particular ad, is what is generally called ads in an integral way.

|                       |   |
|-----------------------|---|
| <b>Non integrated</b> | inserted in-between programs  |
| <b>Trailer</b>        | Brief commercial, with detail ads later in a program  |
| <b>Spot</b>           | Marking time when the ads should appear   |
| <b>Time signal</b>    | First gives time, followed by brief announcement<br>(Sports/ weather products with these types of programs) |

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**Sponsors – a new marriage of convenience**

Whole series, matches, long plays, serials and dramas are some times booked by one or multiple number of advertisers. In this case broadcasting houses charge more and is considered one more advanced an area for making money for radio stations.

**News**

There was a time when news broadcast was considered without a commercial approach. Things seem changing in recent years, most newsreels especially on TV channels are marked with ads... good or bad, let's keep the debate open. The only loss in this case is the ads have a fixed time during a newsreel. If an important news is delayed due to the ad, listeners may not like it. Secondly, ads are done usually in a cheerful mood. If such an ad follows a very tragic news, people may not like it.

**LESSON 18****FM – A NEW GENERATION IN BROADCASTING**

FM – very much heard these days. For long, listeners have been accustomed to hearing medium wave and short wave points of transmission, or say frequencies at which one can tune to a radio station of one's choice. With the advancement in programs side of broadcasting, progress has also been made in the technical side of broadcasting. In fact the two sides lead each other in the mutual growth of the subject of broadcasting.

FM, frequency modulation, the nomenclature set for new type of transmission, are not long range radio stations like the old fashioned radio stations many of which are called global stations due to their large range of beaming across the world.

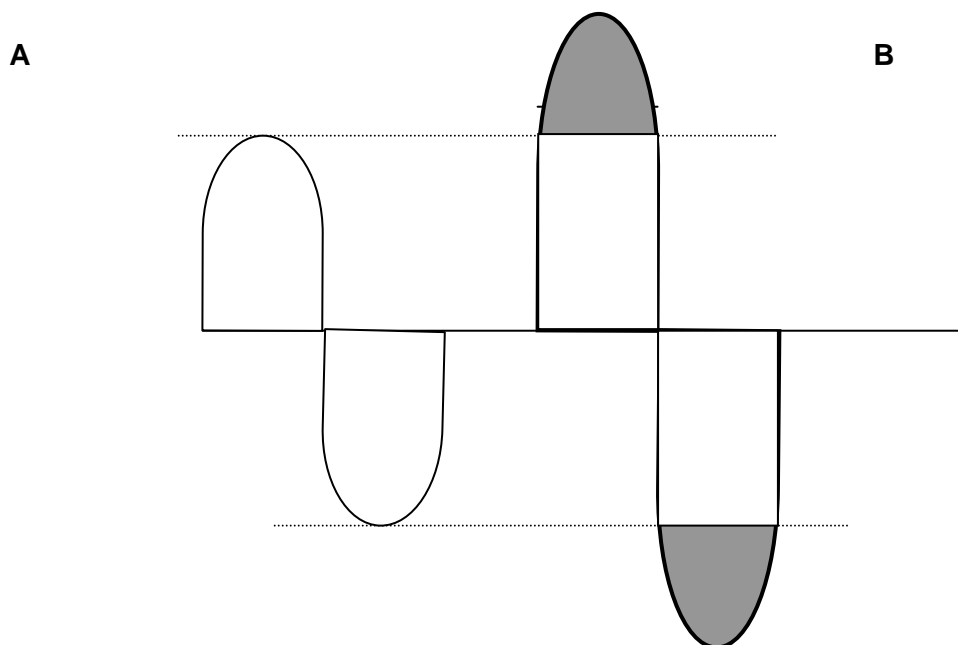
It should not sound too technical to students of mass communication to understand some technical aspect of the FM radio broadcasts. Here we may not indulge in understanding how wave theory and electromagnetic way of sending message affects communication through air, but it is certainly like a doctor understanding some equipment for better usage, or an architect perceiving some vital functions of some new software meant for designing and construction of buildings on modern lines.

**Amplitude & Frequency Modulation**

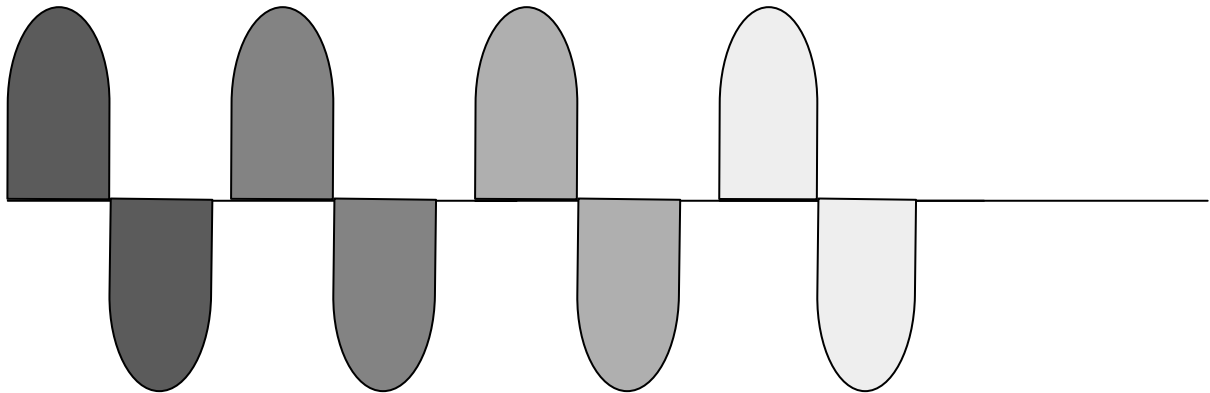
In the case of Amplitude Modulation, or the AM broadcast, the sound waves after put along the electromagnetic waves, are only given a treatment to the amplitude of the wave, and not its frequency. Measured in volts, the amplitude is the number of times you can amplify a wave to give it a strength to a desired level.

It is like this;

**AM Diagram**



### FM Diagram



The same wave in the case of FM is treated differently; the number of times it spins have been increased instead of its height, or amplitude be disturbed.

### Advantages & Disadvantages

The AM has been strong and could be transmitted to more distance as compared to FM but problem with AM is that it interacts more with static charge like coming from the thundering clouds, or the waves emitting from other sources as a spark plug of a motorbike and the likes. At times the interference goes to a level that distortion so created does not allow a listener to hear what is being broadcast. The quality of transmission has to be compromised, sometime, beyond normal level of tolerance of your target listeners.

On the contrary, the FM way of transmission is less prone to interferences caused by static charges or electrical sparks. Due to high frequency, its waves show resistance to other waves and take the original broadcast strongly to end point of its range of transmission which is fairly less than the one possible with AM mainly because the transmission of the FM is based on the physics principle of Line-in -Sight. More it rubs with the ground, weaker it becomes as a signal. So a higher and powerful transmitter will ensure a clear transmission by an FM station from listeners' point of view.

### Low Cost

The cost of setting up an FM radio station is very low as compared to a traditional radio station. But still, the equipment required includes; transmitter, main studio and two small studios, control room where most equipment is installed and one continuity studio. A set of computers loaded with multimedia software, set of headphones and a high quality radio set should suffice to make things rolling.

### The FM Broadcasting Products

In their nature the programs meant for an FM station are only little different from the ones you can hear from AM station, the fact that an FM station is not heard at a far off place, however, reduces its utility as a commercial brand broadcasting facility. But local area advertisers are much inclined to exploit an FM station in their region to publicize their products, and that earns money for the FMs.

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The regular programs include talawat, naat, qawwalies, national songs and folk songs. But as is the practice, film and album songs with a touch of pop and rock are the hot favorites for the disc jockeys, though a ghazal here and some musical insertion there also continues.

### **Handling the Broadcast**

Well, at the FM stations you need back-to-back programs. The program schedule, which must be made on weekly basis, should ensure that programs are in hand to ensure continuity. What is killing for an FM station, is a pause, or pauses of inordinate length. Even a couple of seconds silence will lead to tuning to other stations and causing a permanent loss of your build-up audience.

Performing as an anchor-person on FM station is not an ordinary broadcasting attitude. The talent must be trained enough to understand the exact requirement of his/her job. The script must be practiced regularly and all property, of speech should be exploited to keep the interest of your listeners in tact.

### **The Difference**

Though not a rule, the practice is to avoid airing long discussions, talk shows or other serious natured current affairs programs. Dramas are one entity yet not known widely to the FM stations. Latest music albums, interactive-talking to listeners through telephone, taking their e-mails or ordinary mail in between musical programs are the hallmark of their broadcast.

### **Some FM station Services**

As a regular feature a number of FM stations are doing some services, very useful to listeners, especially who are traveling; weather reports after regular intervals like it is raining at the highway near Hyderabad, DG Khan, Gujranwala or Shahrah e Karakrum. Currency exchange rates, PIA flights or some train timings also mark their approach to keep supplying such useful announcements to the listeners.



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**LESSON 19****MICROPHONE TO TRANSMITTER**

Since the times of Marconi, the radio inventor, so much has changed – from capturing voice and sending it to end listeners. The ordinary vinyl-records are no more in use; in fact they are no more seen as if part of audio history, the recording equipments are a complete transformation in looks as well as functions from the one used almost a hundred years ago.

*The typical radio station microphones firmly placed in the center of recording table, the recording panels and the soundproofing arrangements of early days are a talk of bygone years, only an old-uncle recalling, sipping coffee and swaying on the rocking chair in some pleasant afternoon!*

Students of the radio broadcast need to understand how technical means have improved over the decades and helped the voice message to be taken to the receiver, just as a doctor these days needs to understand certain functions of different machines for a correct evaluation of a disease.

**Microphone – From human voice to electrical pulse**

We know that our ordinary voice can't reach beyond an ordinary distance however high-pitched or strong it is. It is some device, which helps us take our voice beyond the ordinary length of remoteness. This device is the microphone also called mike. Be it a public announcement speaker system, telephone, pilot in a ship or aero plane, mobile phone or a studio – the voice first enter a microphone.

This device changes the voice (sound wave) into an electric pulse and makes matter so easy for the signal to be carried at a desired distance in a matter of a very small fraction of time, say a second by any medium which can afford to conduct electricity.

There was once a typical heavy looking microphone. Now they are so many in types and shapes.

Broadcast type

Outdoor recording

In-built in various voice recording and actuating devices

Small stick with headphones

Collar mikes

Mobile phone mikes

Some microphones are fitted with wind-screens which block air (breathing) interference with voice.

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## Amplifiers

The electric pulse goes to first voltage amplifier which works out the desired amplitude of the voice-signal before it goes to power amplifier, which provides enough strength to it to go into the next device. In the meantime an oscillator helps the signal to assume the form of RF (radio frequency).

## Modulator

From the oscillator and the amplifier the signal goes to modulator, an other active device which converts the signal into a form which perfects it for transmission. It is from here that a signal finally goes to antenna, which may be a strong transmitter itself.

## Transmitter

Transmitters are a complex device which are capable to receive not only radio frequencies in a modulated form but also enable the signals to be transmitted, broadcast, at a desired frequency, allotted by a governing authority which controls transmission of such frequencies carrying messages in any form.

**A radio station transmitter looks like this =>**

## The Broadcasting House

The broadcasting house, or a radio station, is equipped with all these devices but additionally it also has studios to produce programs and one special for sending the broadcast in real-time, always labeled at its door as **on-air**.

At a broadcasting house, the voice has to be treated more carefully to give it a desired pitch, volume and bass so that its broadcasting value is ensured, it is passed through a consol panel as you can see here;

The consol board through its various functions perfects the voice signal for broadcasting through the transmitter.



## Studios

At least two types of studios are essential at a broadcasting house. One for live transmissions – news, speeches by VIPs, and routine programs, and others for production of different programs like dramas, music, talk shows etc.



All that is recorded at the studios have to be put in the console board to ensuring the voice and sound quality for the broadcast.

### Broadcasting House & Transmitter

Not that all the time a broadcasting house has a transmitter at its premises. At times a transmitter may be away as far as 30 to 40 KM from a broadcasting house due to many reasons. In such a case, the broadcasting house sends ready-for-broadcast signals to the transmitter through ordinary transmission lines, or microwaves. The microwaves are very high frequency waves and an ordinary radio can't read them. A transmitter with special devices receives these microwaves, lower their frequency to mega or kilo hertz which could be tuned in by ordinary radios, thus completing the cycles of voice transmission from a talent to the end listeners.

### Broadcasting is not end of the road - wait for Podcasting

It will sound – and sound it must, if I tell you that you may have your own radio station just as if someone was talking about a radio station in the first decade of the last century!

With the on-line broadcasting getting into the top gear, the time has already come for starting your own radio station on your web site through RSS (really simple syndication) and mp3 files. News, music, fun, talks, albums, and advertisements- all in your independent hands. More in the chapter of interactive broadcasting.

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**LESSON 20****WRITING SCRIPT FOR RADIO BROADCAST**

There is no way to manage a 24-hour broadcast on daily basis without specifying certain areas. Perhaps the top most matter is writing scripts for various programs. Almost every program at a broadcasting house begins when a producer hands over the script to the announcer, or anchorpersons for different programs. Missing a script means delay, or cancellation of the program...and a furious program manager.

Writing script for radio is no ordinary exercise. The writer must be familiar with the type of program he/she has been engaged with. The variation in script writing is so wide that specialized script writers are involved in the production of copies for different programs. Then, these scripts have to be kept in order... in order of the time for the day and programs on weekly or daily basis. The script record keeping is a specialized job. So much of scripts is available at a radio station that, like a library, these scripts have to be marked with the title of programs, days of broadcast, timings and the producers. There may be a need for a script of a program which was broadcast last month for certain reasons. That script has to be in hand within no time. This is possible only when these sheets of papers are kept orderly.

Here below a broad classification is given to identify scripts for different types of programs;

**NEWS Script**

Undoubtedly, one of the top priorities goes in writing scripts for news which is generally considered as one most formal broadcast by any station. Highly professional writers, having a fairly long experience in language and news copy writing are employed to write copies for the prime-time newsreels. What must be cared in these scripts is;

- Proper language (understood by most listeners)
- Simple words (at times difficult to find)
- Small sentences
- No jarring / jumbling
- Paragraphing
- Slugs
- Ethics
- Legal
- Proper terminology in IR...proper references

**Interviews**

Like news, you can't afford a mistake of names, background, reference and the subject matter while interviewing a person. The only safety is you first write down a script carrying questions and all the references about the interviewee. In panel interviews sometimes supplementary questions have to be scripted as other are putting questions in real time. Normal practice is to

employ people who should conduct research work on a topic or the personality before questions are constructed. Some station engage top ranking researchers for this purpose. All this exercise aims at making interviews one of the most attractive piece of broadcast. If you have to hold an interview of a celebrity from the showbiz, it is pertinent to know a great deal about the achievements of the star and then set questions. It is a poor show on part of a broadcasting house, or the interviewer, to ask a celebrity to narrate his/her achievements

### **Talk Shows / Discussions**

The opening remarks about the topic and the necessity to run a program, introduction of the participants and the questions are all lying on the table as a script to begin a program. At times some lines are so hard and fast, that the anchorperson has to rehearse them well before the time. But much of the talk shows is the same as in the programs like interviews. The anchorperson of talk shows must be equipped with information related to the person or the topic. For example if the discussion is to take place on globalization of economy, the compere must be familiar with the concepts of free market economy, the various rounds of the World trade Organization to up date various provisions for the global trade, and at the top of it, country's position on certain developments in the world trade, reaction of the business community and the possible amendments which may remove obstacles in a smooth international trade. From here on the discussion must start to find new ideas on various aspects of the topic under discussion. If this is not done this way, then the program would be repeating things which are already in the knowledge of listeners.

### **Documentaries & Radio Features**

For all documentaries and radio features, a script must be ready before other formalities are fulfilled. In documentaries the script may carry historical data as well. One thing which must be taken care of is the choice of words which should be simple and understood by common people without much botheration.

### **Live Shows**

Though it seems, the talent is saying something off the cuff, it is not so. All one is saying at the mike in front of a huge gatherings like the live-shows, or awards giving ceremonies, is not only strictly scripted but properly rehearsed for one can't afford to slip and cause embarrassment to the producer and the station when VIPS and other bigwigs are around.

### **Disc Jockeys**

All Programs – children, women, forces, farmers, light-talk, film songs-based, announcements, messages etc. are not without scripts. Since these programs carry a fair amount of talking; pieces of advice, jokes, what to do and what not and ordinary statements/announcements therefore the talents need a copy of script. Even a shift announcer is given a script to make announcements for the programs and news bulletins to follow. The same script is also held by the producers to make sure that a program goes according to the script.

### **Dramas**

Needless is to say that a drama needs a script; it has to be. In fact there is no concept of a radio play without a script. Not only a formal script is required to produce a drama, the drama

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script is so frequently punctuated with marks like cues and cautions; pauses, loud speech, whisper, snobbish and the background musical effects.

These are the scripts, which are not only rehearsed for hours but sometimes for days; to the satisfaction of the director before recordings begin. The following points should be kept in mind while dealing with a script for dramas:

One-liner

Few Characters

Brief lines

All sound effects mentioned (radio script)

Story sequence well defined and easy to understand

Turning points fully emphasized

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**LESSON 21****INTERACTIVE BROADCASTING**

Interactive means getting a reaction of an action. In the terminology of broadcasting it refers to asking something from a broadcaster/guest speaker and getting a quick reply.

A new concept in broadcasting in recent years has been introduced which involves the listeners at real-time transmission or in the canned programs. The recent technological developments are surely suggesting that next phase of broadcasting is at its threshold. It is little difficult to what shape modern communication would settle to, one thing is, however, evident that broadcasting, as we know it today, would be soon a story of the past.

On the other hand all the radio programs where interactivity is being introduced are getting popular among the listeners. The FM stations, though their area of transmission is limited, are doing a good deal of growth in the radio listening mainly because much of their transmission is based on programs which have very lively interactivity with the listeners. Seeing the phenomenal rise in the listening of FM programs, other radio stations are also trying to catch the bus. The old fashioned programs based on boring, and rather one-sided discussions are no more in demand and are being fast replaced by the programs in which ordinary people are also finding their say – does not matter if it belongs to entertainment programs.

Here we will see what new changes have been already introduced in the broadcasting world and which are in experimental stage and bound to change broadcasting scenario drastically.

**On-line**

Mostly the wind of changes is blowing rather strongly in the arena of digital technology. The arrival of computer in our daily life both at home and working places is changing our radio-listening habits. Now you need not to have a separate hardware to carry to listen to programs of your interest. Get on-line, find the desired webpage and click on the point of your interest. Enjoy listening to radio and at the same time; continue working on the same computer your routine work. One can attach the computer with additional speakers or just be content with the earphone. Most web sites which have a broadcasting station on their pages also give you the facility of recording a particular program on the hard disc which you may listen to at your free time. It does not cost you any thing extra. In an other way, some important pieces of broadcast, like the news or interviews, are also placed on the web pages in the recorded form. A listener may reach these pages later in the day and can still enjoy listening to the programs of his/her choice.

**E-mails**

You want to say something to the broadcasting house. It will not take you days, as was the case few years back, but send an e-mail which is possible even during a program. Suggest them what you want to hear, or point out if a correction is required in something aired by the radio station. This practice is getting very common among the listeners and the radio stations are finding e-mails in high number on the addresses meant for different programs. As far the

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radio stations are concerned, they can pick only a couple of mails during a program for the time meant for a broadcast is always limited and at the same time it takes long to go through the mails when the program is having a status of on-air. Writing an e-mail to get your point of view heard is a skill – always write to the point, brief and in very appropriate words. You stand more chances of being picked than those who start a letter in a very formal way.

### **Interview**

An interview is going on with a politician, city mayor, VC or principal of a university/college, business tycoon or a celebrity, questions/ answers prompt you to ask a question. Don't worry. Set your question and ask telephonically or by e-mail. At times radio stations encourage interactivity with listeners and direct questions they receive from listeners straightaway to their guest. These days interviewees are also prepared to face questions from general public as they sit in a studio of a radio station.

### **Views in News**

It is not a very old practice. With the advancement in other areas of programs, an interactive newsreel is very much in vogue. There was a time when views or comments about a piece of information were obtained after the news bulletin. This mode has been changed now. To make a newsreel more interactive these days, a newscaster would turn to the person, a politician, a business tycoon or an expert, to talk in real time to get his/her views before reading the next news item on the script. This has given a new dimension to news casting.

### **Internet Radio**

Very drastic change is on its way in distance-listening which is likely to shake up the whole present day structure and nature of broadcasting; the internet radio stations. There are already many, though their penetration is not much but with the type of technologies available in multimedia, this broadcasting style is likely to take the world by storm.

### **Pod-casting**

Pod-casting should not sound strange if you are a **Netizen**. This is creating your own radio station on the net with almost negligible cost on software and little arrangement on what you intend to broadcast. And no license taxes or checks applicable so far. It seems a fun at present, tomorrow it will involve a commercial interest and by any business yardstick, will be a formal way of broadcasting.

At present you only need to possess ample knowledge of RSS (Really Simple Syndication) files which is a format which helps in making programs which you could allow your subscribers/ friends to access on your website. An added knowledge on MP3 format will be a great help also. These two types of audio files do the whole business for you to run a broadcasting facility on the Net.



**REVISION****Why to broadcast?**

The foremost thing coming to mind is why it is so essential to broadcast something. Well, growth in the size of societies requires some mechanism to keep people informed about a number of developments taking place around them to make their life organized, smooth and at times, to relieve them of their routine anxieties. Such rapid communication helps societies to improve their quality of life as well.

**Invention of Radio:**

- Discovering radio waves (1864) – An amazing piece of math's
- Marconi's first wireless signal (1893) – Three dots that made history
- The first transatlantic radio message (1901) – Cornwall to St. John's
- Alum Bay, Isle of Wight (1897) – Marconi's first wireless station

**CLASSIFICATION OF PROGRAMS:**

Almost all the leading broadcasting houses have put their presentations in these distinct categories namely:

- **News**
- **Current Affairs**
- **Programming**

**CURRENT AFFAIRS:**

- Talk Shows
- Discussions
- Interviews
- Seminars
- Live Shows

**OUTDOOR BROADCASTING:**

- VIP Movement
- Suddenly Assigned Events
- Collecting Reactions
- Road Shows
- Regular Public Events

**CURTAIN RAISERS:**

- Political
- Financial
- Sports
- Academics

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## **RADIO FEATURE**

- Personality Features
- Features on PLACES
- Features on Events
- Occasional Radio Features

## **MUSICAL PROGRAMS:**

- Classical music
- Semi classical music
- Light and Film music
- Folk Music
- National songs/ Arifana Kalam/ Qawwalies
- Popular Music
- Musical Conferences

## **RADIO DOCUMENTARY:**

- Narrative
- Musical
- Dramatized
- Insertions

## **DISC JOCKEY**

The radio program production knows no limit. After having produced items of news, current affairs, outdoor, dramas, features, interviews, music and documentaries there still remain desire and room to do yet more. Radio produces almost on daily basis a range of programs other than the ones mentioned just above, usually labeled as disc jockeys. The need of such programs was felt when most radio stations decided to be on air for round the clock or more than half the day. Earlier when the radio transmission was meant for limited hours of a day, the length of radio program was also limited. There was little variety in the nature of programs. But by going on air for longer spells of time, and with the involvement of commercial activities, the radio stations felt a pressure to devise programs which must fill the time appropriately

## **VOICE IN BROADCASTING:**

### **Speech:**

- Accent
- Loudness
- Stress
- Stretch
- Pauses

### **NOISE:**

In a common way noise refers to sounds and voices. But in communication it means altogether different. Anything, in any form, which distorts or hampers true meanings of a message, is understood as noise. If we talk in general, we notice that more than often a message does not reach the receiver the way it is intended by the sender, that is, it loses a part of meaning, or the whole meaning, some where in the way. This situation frequently

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results in creating misunderstandings between the sender/ broadcaster and the receiver/ listener.

- Physical Barriers
- Psychological barriers
- Semantics

### **RADIO STUDIO:**

A studio is a primary requirement of a broadcasting house. It is a room-like structure from outside but from inside it is different. The first thing which makes it diverse is the special treatment given to its walls which are covered with a variety of substances to ensure that no sound passes through them. That is why they are called sound-proof. To make sure that no sound is produced even if some one is walking on the floor of the studio, special leather covering, or a carpet is put on it. The doors are so tightly closed that any sound produced outside is not heard inside.

Studios are fitted with proper microphones, recoding system, lights and booths for producers to control recordings or transmissions.

Here below are details of different forms of frequently used studios:

- News Studio
- Music Studio
- Drama studio
- VIP Studio
- Studio for Talk Shows

### **RADIO DRAMA:**

History of Drama  
 Radio Techniques  
 Ethics  
 Playwrights  
 Script  
 Special effects

### **ADVERTISEMENT**

Income Generation  
 The Money, the Entertainment – the Revolution  
 Advertisers' Approach  
 Types of Ads  
 Insertion Orders  
 Sponsors – a new marriage of convenience

### **FM –A New Generation in Broadcasting**

Advantages & Disadvantages  
 FM Broadcasting Products  
 Handling the Broadcast

**MICROPHONE** – from human voice to electrical pulse

- **Amplifier**
- **Modulator**
- **Transmitter**

**Writing Script for Radio Broadcast:****NEWS Script**

- Proper language (understood by most listeners)
- Simple words (at times difficult to find)
- Small sentences
- No jarring / jumbling
- Paragraphing
- Slugs
- Ethics
- Legal
- Proper terminology in IR...proper references

**Script for Interviews**

Like news, you can't afford a mistake of names, background, reference and the subject matter while interviewing a person. The only safety is you first write down a script carrying questions and all the references about the interviewee. In panel interviews sometimes supplementary questions have to be scripted as other are putting questions in real time. Normal practice is to employ people who should conduct research work on a topic or the personality before questions are constructed. Some station engage top ranking researchers for this purpose. All this exercise aims at making interviews one of the most attractive piece of broadcast. If you have to hold an interview of a celebrity from the showbiz, it is pertinent to know a great deal about the achievements of the star and then set questions. It is a poor show on part of a broadcasting house, or the interviewer, to ask a celebrity to narrate his/her achievements.

**Script for Talk Shows / Discussions**

The opening remarks about the topic and the necessity to run a program, introduction of the participants and the questions are all lying on the table as a script to begin a program. At times some lines are so hard and fast, that the anchorperson has to rehearse them well before the time. But much of the talk shows is the same as in the programs like interviews. The anchorperson of talk shows must be equipped with information related to the person or the topic. For example if the discussion is to take place on globalization of economy, the compere must be familiar with the concepts of free market economy, the various rounds of the World trade Organization to up date various provisions for the global trade, and at the top of it,

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country's position on certain developments in the world trade, reaction of the business community and the possible amendments which may remove obstacles in a smooth international trade. From here on the discussion must start to find new ideas on various aspects of the top under discussion. If this is not done this way, then the program would be repeating things which are already in the knowledge of listeners.

### **Script for Documentaries & Radio Features**

For all documentaries and radio features, a script must be ready before other formalities are fulfilled. In documentaries the script may carry historical data as well. One thing which must be taken care of is the choice of words which should be simple and understood by common people without much botheration.

### **Script for Live Shows**

Though it seems, the talent is saying something off the cuff, it is not so. All one is saying at the mike in front of a huge gatherings like the live-shows, or awards giving ceremonies, is not only strictly scripted but properly rehearsed for one can't afford to slip and cause embarrassment to the producer and the station when VIPS and other bigwigs are around.

### **Script for Disc Jockeys**

All Programs – children, women, forces, farmers, light-talk, film songs-based, announcements, messages etc. are not without scripts. Since these programs carry a fair amount of talking, pieces of advice, jokes, what to do and what not and ordinary statements/announcements, the talents need a copy of script. Even a shift announcer is given a script to make announcements for the programs and news bulletins to follow. The same script is also held by the producers to make sure that a program goes according to the script.

### **Script for Dramas**

Needless is to say that a drama needs a script; it has to be. In fact there is no concept of a radio play without a script. Not only a formal script is required to produce a drama, the drama script is so frequently punctuated with marks like cues and cautions; pauses, loud speech, whisper, snobbish and the background musical effects.

These are the scripts, which are not only rehearsed for hours but sometimes for days; to the satisfaction of the director before recordings begin. The following point should be kept in mind while dealing with a script for dramas:

- One-liner
- Few Characters
- Brief lines
- All sound effects mentioned (radio script)

- 
- Story sequence well defined and easy to understand
  - Turning points fully emphasized

## **INTERACTIVE BROADCASTING**

Interactive means getting a reaction of an action. In the terminology of broadcasting it refers to asking something from a broadcaster/guest speaker and getting a quick reply.

- Online
- E-mails
- Interviews
- Views in News

### **Internet radio**

Very drastic change is on its way in distance-listening which is likely to shake up the whole present day structure and nature of broadcasting; the internet radio stations. There are already many, though their penetration is not much but with the type of technologies available in multimedia, this broadcasting style is likely to take the world by storm.

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## HISTORY OF TELEVISION

The electronic way of communication was quite well known by the start of the 20<sup>th</sup> century but in almost all cases it was limited to sending or receiving voice messages. Since most researchers and scientists were focusing on the voice transmission, the radio broadcast resulted almost simultaneously in many parts of the world with the exception of a difference of few years. The name of Marconi, however, stands distinguished in the eyes of many as – the inventor of radio.

The inventor of television, the device responsible for receiving voice as well as images, is **John Logie Baird of Scotland**. Controversy, however, surrounds the matter to mark as who really invented the television. Most historians have settled the issue by reaching the conclusion that it is an outcome of many scientists who worked on different areas of this outstanding device, which, ever since its inception, has been bringing about so many social, cultural and economic changes - and that too with rapid speed, and is considered as one major factor to help globalize human thinking and understanding on various matters by fully exploiting all the elements possible in visual communication, or say broadcasting.

Here below we will make an attempt to see TV history and various stages, it has scaled so far.

### Early History

Although the Scotsman **John Logie Baird** is generally considered to be the creator of television, it remains a challenging job about television history from where exactly to begin. Most inventions begin with a vision and so for the sake of argument we can begin our story as far back as 1869. For that was the year that the French artist Albert Robida, published a picture of a man, reclining in an armchair in the comfort of his own home, And this more than two decades before the American inventor Thomas Alva Edison had caught one of his assistants, Fred Ott, sneezing on camera, which was then copyrighted as 'Record of a Sneeze', on 7th January 1894. But whilst scientists and photographers the world-over had been trying to invent the movies for years, television had its own definite requirements, and these were not the result of a single discovery, but of successive and independent developments.

The discovery of a material known as selenium is said to be very important, if we have to begin from somewhere.

In 1817 the Swedish scientist Berzelius discovered selenium, a metalloid in the oxygen group with electrical properties. But it wasn't until 1873 that a telegraph operator named Joseph May discovered the photosensitive properties of selenium which led to the possibility of converting light waves into electrical impulses. But it wasn't until 1881 that another American, Shelford Bidwell, demonstrated a method for transmitting silhouettes. Paul Nipkov's disc scanner made use of the selenium cell, but like other inventors and demonstrators around that time his equipment lacked the means of amplifying the impulses.

**Karl Ferdinand Braun** introduced the first cathode-ray tube for commercial use in 1897 and four years later Dr Ambrose Fleming patented the two-diode thermionic valve. After this there was little in the way of public recognized progress until 1923 when a number of scientists in

the US, France and England had progressed to the point where they were able to transmit shadows.

It's at this point, that Baird came onto the scene in a big way. Although he had been developing his own methods of televised images for many years, it was in 1924 that he first demonstrated a mechanically scanned television system which transmitted objects in outline and went on the following year to show the head of a dummy, not just in outline but as a real image.

Since the time of Baird, the dizzyingly rapid development of the medium of television has taken many of the disparate elements chanced upon by those early, far-sighted, pioneers and consolidated them into a unified whole which has arguably become one of the key cornerstones of modern society.

Viewed with the benefit of perfect hindsight, the beginning and subsequent rise of television can now be appreciated as a complex mosaic of inspired individuals. A vision, which ultimately combined to form a cohesive foundation for one of the most important and far reaching invention in human history.

### The Black & White Images:

Though many companies patented the new technology in their respective countries, the world saw an unusual interest in the black and white programs which normally consisted of the filmed music, live chats announcements and news. Since TV transmission was very limited in covering distance, only urban population was there to enjoy early days of TV life.

### THE World War II

The sudden outbreak of World War II halted to some extent progress on TV transmissions and improvement in technological advancement in making TV a household item for most. The B/W limited scale TV transmission continued to excite people. The images of war ridden and



ravaged sites on mini screens of old-fashioned TV sets would pull crowd to watch those and get influenced by the devastation of the mad war. Seeing is believing, worked to make people understand as who was winning the war and who was controlling the noted and known cities at different stages of the years long fighting. It was a sight not to be forgotten for those who first witnessed defeat of German armies at different fronts and marching of the allied forces on the German land towards the last days of the war.



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## Color Television

A German patent in 1904 contained the earliest recorded proposal for a color television system. In 1925, Zworykin, a scientist, filed a patent disclosure for an all-electronic color television system. Both of these systems were not successful, however, they were the first for color television.

"Between 1946 and 1950 the research staff of RCA Laboratories invented the world's first electronic, monochrome compatible, color television system." –

In 1940, prior to RCA, CBS researchers led by Peter Goldmark invented a mechanical color television system based on the 1928 designs of John Logie Baird. The FCC authorized CBS's color television technology as the national standard in October 1950, despite the fact that the system was bulky, flickered, and was not compatible with earlier black and white sets. Color television production was halted during the Korean war in the early years of the 50s.

Those factors provided RCA, manufacturers of TV sets, with the time to design a better color television. Their system passed FCC approval in late 1953 and sales of RCA color televisions began in 1954.

In December of 1954, RCA introduced their 21" color TV. Although the number recorded in history books is 5,000 units sold, the common belief (amongst collectors) is that the actual number sold to the public was considerably less.

*1950-1959 was an exciting time period for television. In the USA, B&W television exploded onto the scene at the beginning of the decade, mid-decade saw electronic color television and remote controls launched, and at the end of the decade the public witnessed some interesting styling changes and the introduction of transistorized television.*

## Nature of Programs

TV took most of its program patterns from radio. Classification of its transmission has been made in the following manner;

- News
- Music
- Films
- Comedy shows
- Live shows
- Sports

## The Cultural Revolution

There have been changes in the lifestyle of societies which have been brought about by the introduction of TV broadcast. The following factors helped take TV broadcast across the world and effect changes in the living style of people;

Tourism

Languages

Immigration policies

Education

## The Transmission Systems

Since a range of technical advancement on some different lines was available when TV transmission was introduced in 40s and 50s in different countries, there are still different systems which operate the whole functions of transmission and receiving TV signals.

Here below is some detail of various valid systems, and a chart of countries showing the system they allowed for TV transmission.

The table below shows the type of television broadcast standard used in most countries around the world.

There are currently 3 main television standards used throughout the world:

**NTSC** - **N**ational **T**elevision **S**tandards **C**ommittee. The oldest existing standard, developed in the USA. First used in 1954, consists of 525 horizontal lines of display and 60 vertical lines.

**SECAM** - **S**ystème **É**lectronique pour **C**ouleur avec **M**émoire. Developed in France. First used in 1967. A 625-line vertical, 50-line horizontal display.

**PAL** - **P**hase **A**lternating **L**ine. Developed by German engineer Walter Bruch and the German electronic corporation Telefunken. Walter Bruch patented his invention in 1963 and the first commercial application of the PAL system in August 1967. Also a 625/50-line display and alternative of NTSC. Proponents call it "**P**erfection **A**t **L**ast."

### Television Standards by Country:

| COUNTRY           | SIGNAL TYPE    |
|-------------------|----------------|
| AFGHANISTAN       | PAL B, SECAM B |
| ALBANIA           | PAL B/G        |
| ALGERIA           | PAL B/G        |
| ANGOLA            | PAL I          |
| ANTARCTICA        | NTSC M         |
| ANTIGUA & BARBUDA | NTSC M         |
| ARGENTINA         | PAL N          |
| ARMENIA           | SECAM D/K      |
| ARUBA             | NTSC M         |

|  |                 |
|--|-----------------|
| AUSTRALIA  | PAL B/G         |
| AUSTRIA  | PAL B/G         |
| AZERBAIJAN   | SECAM D/K       |
| AZORES   | PAL B           |
| BAHAMAS  | NTSC M          |
| BAHRAIN  | PAL B/G         |
| BANGLADESH   | PAL B           |
| BARBADOS   | NTSC M          |
| BELARUS  | SECAM D/K       |
| BELGIUM  | PAL B/H         |
| BELGIUM (ARMED FORCES NETWORK)                                 | NTSC M          |
| BELIZE   | NTSC M          |
| BENIN  | SECAM K         |
| BERMUDA  | NTSC M          |
| BOLIVIA  | NTSC M          |
| BOSNIA/HERZEGOVINA   | PAL B/H         |
| BOTSWANA   | SECAM K, PAL I  |
| BRAZIL   | PAL M           |
| BRITISH INDIAN OCEAN TERRITORY<br>(AF DIEGO GARCIA TV - AFRTS) | NTSC M          |
| BRUNEI DARUSSALAM  | PAL B           |
| BULGARIA   | PAL             |
| BURKINA FASO   | SECAM K         |
| BURUNDI  | SECAM K         |
| CAMBODIA   | PAL B/G, NTSC M |
| CAMEROON   | PAL B/G         |
| CANADA   | NTSC M          |
| CANARY ISLANDS   | PAL B/G         |
| CENTRAL AFRICAN REPUBLIC                                       | SECAM K         |

|                                 |                                      |
|---------------------------------|--------------------------------------|
| CHAD                            | SECAM D                              |
| CHILE                           | NTSC M                               |
| CHINA (PEOPLE'S REPUBLIC)       | PAL D                                |
| COLOMBIA                        | NTSC M                               |
| CONGO (PEOPLE'S REPUBLIC)       | SECAM K                              |
| CONGO, DEM. REP. (ZAIRE)        | SECAM K                              |
| COOK ISLANDS                    | PAL B                                |
| COSTA RICA                      | NTSC M                               |
| COTE D'IVOIRE (IVORY COAST)     | SECAM K/D                            |
| CROATIA                         | PAL B/H                              |
| CUBA                            | NTSC M                               |
| CYPRUS                          | PAL B/G                              |
| CZECH REPUBLIC                  | PAL B/G (cable), PAL D/K (broadcast) |
| DENMARK                         | PAL B/G                              |
| DIEGO GARCIA                    | NTSC M                               |
| DJIBOUTI                        | SECAM K                              |
| DOMINICA                        | NTSC M                               |
| DOMINICAN REPUBLIC              | NTSC M                               |
| EAST TIMOR                      | PAL B                                |
| EASTER ISLAND                   | PAL B                                |
| ECUADOR                         | NTSC M                               |
| EGYPT                           | PAL B/G, SECAM B/G                   |
| EL SALVADOR                     | NTSC M                               |
| EQUATORIAL GUINEA               | SECAM B                              |
| ESTONIA                         | PAL B/G                              |
| ETHIOPIA                        | PAL B                                |
| FALKLAND ISLANDS (LAS MALVINAS) | PAL I                                |
| FIJI                            | NTSC M                               |
| FINLAND                         | PAL B/G                              |

|                                   |           |
|-----------------------------------|-----------|
| FRANCE                            | SECAM L   |
| FRANCE (FRENCH FORCES TV)         | SECAM G   |
| GABON                             | SECAM K   |
| GALAPAGOS ISLANDS                 | NTSC M    |
| GAMBIA                            | PAL B     |
| GEORGIA                           | SECAM D/K |
| GERMANY                           | PAL B/G   |
| GERMANY (ARMED FORCES TV GERMANY) | NTSC M    |
| GHANA                             | PAL B/G   |
| GIBRALTAR                         | PAL B/G   |
| GREECE                            | PAL B/G   |
| GREENLAND                         | PAL B     |
| GRENADA                           | NTSC M    |
| GUAM                              | NTSC M    |
| GUADELOUPE                        | SECAM K   |
| GUATEMALA                         | NTSC M    |
| GUIANA (FRENCH)                   | SECAM K   |
| GUINEA                            | PAL K     |
| GUYANA                            | NTSC M    |
| HAITI                             | SECAM     |
| HONDURAS                          | NTSC M    |
| HONG KONG                         | PAL I     |
| HUNGARY                           | PAL K/K   |
| ICELAND                           | PAL B/G   |
| INDIA                             | PAL B     |
| INDONESIA                         | PAL B     |
| IRAN                              | PAL B/G   |
| IRAQ                              | PAL       |
| IRELAND, REPUBLIC OF              | PAL I     |

|                  |                    |
|------------------|--------------------|
| ISLE OF MAN      | PAL                |
| ISRAEL           | PAL B/G            |
| ITALY            | PAL B/G            |
| JAMAICA          | NTSC M             |
| JAPAN            | NTSC M             |
| JOHNSTONE ISLAND | NTSC M             |
| JORDAN           | PAL B/G            |
| KAZAKHSTAN       | SECAM D/K          |
| KENYA            | PAL B/G            |
| KOREA (NORTH)    | SECAM D, PAL D/K   |
| KOREA (SOUTH)    | NTSC M             |
| KUWAIT           | PAL B/G            |
| KYRGYZ REPUBLIC  | SECAM D/K          |
| LAOS             | PAL B              |
| LATVIA           | PAL B/G, SECAM D/K |
| LEBANON          | PAL B/G            |
| LESOTHO          | PAL K              |
| LIBERIA          | PAL B/H            |
| LIBYA            | PAL B/G            |
| LIECHTENSTEIN    | PAL B/G            |
| LITHUANIA        | PAL B/G, SECAM D/K |
| LUXEMBOURG       | PAL B/G, SECAM L   |
| MACAU            | PAL I              |
| MACEDONIA        | PAL B/H            |
| MADAGASCAR       | SECAM K            |
| MADEIRA          | PAL B              |
| MALAYSIA         | PAL B              |
| MALDIVES         | PAL B              |
| MALI             | SECAM K            |

|                                    |                |
|------------------------------------|----------------|
| MALTA                              | PAL B          |
| MARSHALL ISLANDS                   | NTSC M         |
| MARTINIQUE                         | SECAM K        |
| MAURITANIA                         | SECAM B        |
| MAURITIUS                          | SECAM B        |
| MAYOTTE                            | SECAM K        |
| MEXICO                             | NTSC M         |
| MICRONESIA                         | NTSC M         |
| MIDWAY ISLAND                      | NTSC M         |
| MOLDOVA (MOLDAVIA)                 | SECAM D/K      |
| MONACO                             | SECAM L, PAL G |
| MONGOLIA                           | SECAM D        |
| MONTSERRAT                         | NTSC M         |
| MOROCCO                            | SECAM B        |
| MOZAMBIQUE                         | PAL B          |
| MYANMAR (BURMA)                    | NTSC M         |
| NAMIBIA                            | PAL I          |
| NEPAL                              | B              |
| NETHERLANDS                        | PAL B/G        |
| NETHERLANDS (ARMED FORCES NETWORK) | NTSC M         |
| NETHERLANDS ANTILLES               | NTSC M         |
| NEW CALEDONIA                      | SECAM K        |
| NEW ZEALAND                        | PAL B/G        |
| NICARAGUA                          | NTSC M         |
| NIGER                              | SECAM K        |
| NIGERIA                            | PAL B/G        |
| NORFOLK ISLAND                     | PAL B          |
| NORTH MARIANA ISLANDS              | NTSC M         |
| NORWAY                             | PAL B/G        |

|                        |                  |
|------------------------|------------------|
| OMAN                   | PAL B/G          |
| PAKISTAN               | PAL B            |
| PALAU                  | NTSC M           |
| PANAMA                 | NTSC M           |
| PAPUA NEW GUINEA       | PAL B/G          |
| PARAGUAY               | PAL N            |
| PERU                   | NTSC M           |
| PHILIPPINES            | NTSC M           |
| POLAND                 | PAL D/K          |
| POLYNESIA (FRENCH)     | SECAM K          |
| PORTUGAL               | PAL B/G          |
| PUERTO RICO            | NTSC M           |
| QATAR                  | PAL B            |
| REUNION                | SECAM K          |
| ROMANIA                | PAL D/G          |
| RUSSIA                 | SECAM D/K        |
| ST. KITTS & NEVIS      | NTSC M           |
| ST. LUCIA              | NTSC M           |
| ST. PIERRE ET MIQUELON | SECAM K          |
| ST. VINCENT            | NTSC M           |
| SAO TOMÉ E PRINCIPE    | PAL B/G          |
| SAMOA, AMERICAN        | NTSC             |
| SAUDI ARABIA           | SECAM B/G, PAL B |
| SAMOA                  | NTSC M           |
| SENEGAL                | SECAM K          |
| SEYCHELLES             | PAL B/G          |
| SIERRA LEONE           | PAL B/G          |
| SINGAPORE              | PAL B/G          |
| SLOVAKIA               | PAL B/G          |



|                        |                |
|------------------------|----------------|
| SLOVENIA               | PAL B/H        |
| SOMALIA                | PAL B/G        |
| SOUTH AFRICA           | PAL I          |
| SPAIN                  | PAL B/G        |
| SRI LANKA              | PAL            |
| SUDAN                  | PAL B          |
| SURINAME               | NTSC M         |
| SWAZILAND              | PAL B/G        |
| SWEDEN                 | PAL B/G        |
| SWITZERLAND            | PAL B/G        |
| SYRIA                  | SECAM B, PAL G |
| TAHITI                 | SECAM          |
| TAIWAN                 | NTSC           |
| TAJIKISTAN             | SECAM D/K      |
| TANZANIA               | PAL B          |
| THAILAND               | PAL B/M        |
| TOGO                   | SECAM K        |
| TRINIDAD & TOBAGO      | NTSC M         |
| TUNISIA                | SECAM B/G      |
| TURKEY                 | PAL B          |
| TURKMENISTAN           | SECAM D/K      |
| TURKS & CAICOS ISLANDS | NTSC M         |
| UGANDA                 | PAL B/G        |
| UKRAINE                | SECAM D/K      |
| URUGUAY                | PAL N          |
| UNITED ARAB EMIRATES   | PAL B/G        |
| UNITED STATES          | NTSC M         |
| UNITED KINGDOM         | PAL I          |
| UZBEKISTAN             | SECAM D/K      |

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|                               |                |
|-------------------------------|----------------|
| VENEZUELA                     | NTSC M         |
| VIETNAM                       | NTSC M,SECAM D |
| VIRGIN ISLANDS (US & BRITISH) | NTSC M         |
| WALLIS & FUTUNA               | SECAM K        |
| YEMEN                         | PAL B/NTSC M   |
| YUGOSLAVIA                    | PAL B/G        |
| ZAMBIA                        | PAL B/G        |
| ZIMBABWE                      | PAL B/G        |

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**LESSON 24****PAKISTAN TELEVISION (PTV)**

Radio stations were inherited by Pakistan at the time of partition of the subcontinent in 1947, only three in number – Lahore, Peshawar and Dhaka.

But the world at this point of time was familiar with a black & white television broadcast, particularly in the West and the USA.

From the early 60s there had been a talk to start television broadcast in Pakistan. Planning continued and various departments prepared their reports about the feasibility of a complete TV broadcasting station. Main obstacle in setting up a TV station was not the money, but non availability of the technical staff which must run the broadcasting house on sound footings. At last on Nov 26, 1964 country's first TV station was set up in Lahore. Thrilling! Though in many parts of the world, TV had advanced to color transmission by mid sixties, the PTV was a B/W version. Nonetheless the enthusiasm of starting a TV broadcasting house was overflowing and the staff – both on the technical as well as programming sides, showed determination to make this venture a success. And success they achieved in a matter of no time. Bravo!

**The Excitement**

Watching the moving images at your drawing room was a treat. Only the rich could buy a TV set in the early days. A status symbol it was to have a set indeed. Relatives and neighbours would gather around the box much before the broadcast. Women would finish cooking early and the students would do their homework well before the TV would start playing its typical signature tune and showing its insignia. The first sight of the announcer was cheered and voices were raised to call others to come as it has started now. It is irrefutably difficult to forget those moments of history by the ones who had witnessed them.

**Timing**

In the early days, TV broadcast was limit to five hours, from 6 pm to 11 pm with one weekly holiday on Monday. People would sit in front of the set from the signature tune, women would finish household errands, children doing their homework much before the first images of the day, which was usually recitation from the Holy Quran. Hardly a person would move away till the national anthem was played to mark end of the day's transmission. Few, however, had TV sets in those days and was a privilege to possess one. Neighbours were obliged and the scene looked like a mini cinema at home.

**Live Broadcast**

The most prominent feature of PTV's early years was the live transmission for it did not have the recording facilities. It was not the news to be read in real time, but the talks, plays and music was also broadcast in real time. It was a unique experience for all the directors, producers, performers and the technical staff. Hardly one can imagine now that there had been such an exceptional time in PTV's life.

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*Kanwal Naseer and Tariq Aziz would read news, rushing from radio Pakistan to PTV's new building which was across the road.*

### **PTV in 1965 War**

The September 1965 war with India was a testing time for the whole nation. Nothing was above the country's defense. The PTV Lahore station did the heroics it still gets credit for. Its OB teams went to the borders and captured some incredible images of the warring action. Nothing more could have excited people seeing with their own eyes Pakistan Army's jawans invading Indian posts, destroying them and capturing enemy's land across the border. With madam Noor Jahan's spirited national songs in the backdrop, the PTV's showings worked as a catalyst to fuel the passion for national defense.

### **1973 National Microwave Network**

A major breakthrough was achieved in 1973 when all the TV stations in the country were linked by microwave network, enabling live telecast of different programs which helped the PTV save time and money.

### **Lahore Islamic Summit 1974**

PTV added another feather in its cap when it managed extensive live coverage of various events of the Lahore Islamic Summit which were shown on the national hook-up. The Karachi and Rawalpindi stations which were functioning from 1967 were linked with the live coverage of the events. It was due to PTV that at one stage it looked as the whole nation was involved and a part of the unprecedented events of the summit. From Shalimar Gardens civic reception to saying prayers at the historic Badshahi mosque, and from the public meeting at the Qaddafi stadium – also addressed by Libya's president Col Qaddafi, to the business meetings at the Punjab Assembly floor, was a great job done by the PTV in a very well organized manner.

### **Coloured Broadcast**

In mid seventies one could hear talks on doing away with the B/W transmission. One reason was that in most part of the world the TV transmission was getting colored and companies were now not making parts for the equipment used in the B/W transmission.

PTV started its services on 26 November 1964 from Lahore. Over the years the system has grown into a countrywide network offering two programs channels.

### **1976 Coloured Transmission S**

Regular Color transmission started from Feb. 18, 1982.

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**More Developments**

1987 – Federal TV Centre At Islamabad Commissioned.

1992 – Second TV Channel For Education Commissioned.

1996– Local area transmission from Four (4) Stations Started and Extended To 03 More Stations.

1998 – Transmission Of Ptv World Programmes Started. •

1998 – up to 06 production centres (Lahore, Karachi, Quetta, Peshawar, Islamabad-I & Islamabad-II). 35 rebroadcast stations in operation for ptv-1. 16 re-broadcast stations in operation for ptv-2. • Ptv-1 - area covered: 38%, population covered: 86.48 % • ptv-2 - area covered: 24.19 %, population covered: 55.83 % •

**Dramas – the source of strength to PTV**

PTV excelled in broadcasting various programs but what earned it extraordinary glory have been its dramas. To mention a few;

Parchhaian

Aik muhabat sua afsanay

Shama

Waris

Alpha bravo Charlie

Tanhayian

Alif noon

Sona chandi

Khuda ki basti

Dhoop kinaray

**LESSON 25****BROADCASTING LAWS**

The area of mass communication can't be let absolutely free. If an absolute freedom of expression is granted, it would result in more distortion of society and not for its welfare.

At the same time the weapon of freedom of expression while affecting masses can also work against the governments – more so realized by the colonial powers in whose times most areas of mass communication developed, electronic media and broadcast notwithstanding.

In all respects, it was deemed appropriate that any media, which takes message to masses, be brought under a system of checks and balances so that it should not be exploited to harm the society. In very early days of mass communication, when only print media was addressing large number of people, laws were framed through which a permission (license) has to be obtained to indulge in any such venture from a suitable authority, and regularly appear before the authority in case of complaints of misuse, in any manner, of the permission granted to contact the masses.

**Laws**

The Press came under heavy laws, sometimes so strict that an ordinary piece of communication was difficult to deliver. Subcontinent experienced worst kind of press restrictions in the name of press laws.

Since electronic media, the broadcast on radio and TV is an improved form of mass communication, even stricter laws were legislated to chain the new approach and media.

But one thing must be kept in mind here that all laws are not draconian in nature; many are useful in regulating the mass communication business in its entirety. The problem occurs only in the implementation, and interpretation of certain laws, which often open debates on issues like freedom of expression through mass media.

Here is mention of history of laws on media and the present day organizations and the laws which are regulating mass communication, especially the broadcasting.

**Laws in the 19<sup>th</sup> century:**

The Registration of books and newspaper act, 1867  
 The Press (emergency power) act 1931  
 The States (protection against disaffection) act, 1922  
 The Foreign Relations act 1932  
 The Criminal law amendment act 1932  
 The States Protection act, 1934  
 The Post office act 1898  
 The Official Secret act  
 The Press and Publication Act of 1963

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## **Constitution of 1973**

### **Article 19**

This article reads as follows:

“Every citizen shall have the right of freedom of speech and expression, and there shall be freedom of the press, subject to any reasonable restrictions imposed by law in the interest of the glory of Islam or the integrity, security, or defense of Pakistan or any part thereof, friendly relations with foreign states, public order, decency or morality or in relation to the contempt of court, defamation or incitement to an office.”

### **Press Council of Pakistan**

The law states that the Code, which deal with issues as morality, plagiarism, fairness, accuracy, privacy, sensationalism, confidentiality and privilege, will allow journalists to operate “in accordance with the canons of decency, principles of professional conduct and precepts of freedom and responsibility, to serve the public interest by ensuring an unobstructed flow of news and views to the people envisaging that honesty, accuracy, objectivity and fairness shall be the guidelines for the press while serving the public interest.”

The Council will be an independent corporate entity, with its own staff, secretariat and budget and will be financed through an annual governmental grant-in-aid as well as other grants and donations and such fees as it may levy from registered newspapers and news agencies. This council is considered to be a euphemistic connotation of censorship.

### **Freedom of Information Ordinance 2002**

The freedom of information ordinance introduced in 2002 contains some positive features acknowledging citizens right to know. However, the 21st day time frame for the release of information and inclusion of courts and tribunals, among those require disclosing information mar its true spirit. Large amounts of information are also not subject to disclosure under the ordinance, largely undermining the public’s right to know. Instead of applying to all records held by public bodies, the ordinance provides a, restrictive list of public records subject to disclosure.

### **PEMRA**

By late 1990’s, Pakistan establishment had come to realize that to counter the cultural threat imposed by the Hindi channels available through satellite receivers, it needed to encourage private TV networks since the state owned PTV was failing to attract audiences who wanted more openness both in terms of entertainment and current affairs. This led to the promulgation of an ordinance in 1997 to set up a regulator for the electronic media. Federal cabinet in January 2002 formally approved the text of an ordinance to create an autonomous regulatory authority for independent electronic media. Initiating in April 2000 as regulatory authority for media broadcast organizations RAMBO, it was later renamed the Pakistan electronic media regulatory authority PEMRA. PEMRA was established on March 1st 2002 through an ordinance to induct and facilitate the private sector in to the field of electronic media.

PEMRA, the regulator for electronic media in Pakistan, has been made responsible for formulating technical standard and scrutinizing technical feasibility for broadcasting services

including radio, television, satellite broadcasting, cable television, multi-channel multi-point distribution service (MMDS) and local multi-point distribution service (LMDS).

According to PEMRA Ordinance 2002, the Authority has been mandated to:

- 1) Improve the standards of information, education and entertainment.
- 2) Enlarge the choice available to the people of Pakistan in the media.
- 3) Facilitate the devolution of responsibility and power to the grassroots by improving the access of the people to mass media at the local and community level.
- 4) Ensure accountability, transparency and good governance by optimizing the free flow of information.

PEMRA has been formed to provide project management guidelines and action plans to the private sector interested in establishing radio, television and cable TV stations in the country.

The Authority has been empowered to issue licenses for broadcast and CTV stations in the following categories:

- 1) International scale stations
- 2) National scale stations
- 3) Provincial scale stations
- 4) Local Area or Community based stations
- 5) Specific and specialized subject stations
- 6) Cable television network stations.

The law lays down stringent and subjective pre-conditions for eligibility of a license. It says a broadcaster or CTV operator issued a license under this Ordinance must, among others, guarantee the following:

- a) Respect the sovereignty, security and integrity of Pakistan.
- 2) Respect the national, cultural, social and religious values and the principles of public policy as enshrined in the Constitution.
- 3) Ensure that programs and advertisements do not encourage violence, terrorism, racial, ethnic or religious discrimination, sectarianism, extremism, militancy or hatred or contains pornography or other material offensive to commonly accepted standards of decency.

The ordinance provided for the appointment, by the president, of a chairman who had to be retired judge of the Supreme Court and the six members, including information and communication secretaries and 4 representatives of public who had an acknowledged record of work in the field of radio, television, print media and or public service.

The electronic media regulatory authority ordinance is also arbitrary and in violation of the international standard for a free flow of information and retains the infamous system of licensing without defining eligibility in unambiguous terms. The obligation imposed on private television channels to telecast programs mandated by the authority appears to be a device to commission them for official propaganda the ordinance is also silent on the decades old and persistent public demand for freeing Pakistan broadcasting corporation and Pakistan



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television corporation of official control and shows little respect or concern for views, needs and taste of Pakistan's pluralist society.

However, the then government could not institute the regulatory authority. After the military coup of 1999 Gen. Musharaff took over as the chief executive of the country. He was favorably disposed to the idea of allying private TV channels, as one of his initial advisors like Javed Jabbar were ardent supporters of freeing the media.

PEMRA, initially, was placed under the direct control of the Ministry of Information and Broadcasting, raising serious concerns whether this would allow it to function as neutral regulator or it would become another means for the Ministry of Information to safeguard the interest of the state-owned PTV and PBC. However, later, the authority in terms of its administrative hierarchy was placed under the Establishment Division. The PTV and the PBC, however, continue to be outside the regulatory jurisdictions of the PEMRA.

**PEMRA has been mandated to:-**

- 1) Improve the standards of information, education and entertainment.
- 2) Enlarge the choice available to the people of Pakistan in the media for news, current affairs, religious knowledge, art, culture, technology, science, economic development, social sector concerns, music, sports, drama and other subject of public and national interest.

The PEMRA (Pakistan Electronic Media Regulatory Authority) Ordinance 2002 allows the establishment of an umbrella body that will issue licenses to broadcasters who have been labeled as broadcast media operators. The move is meant to bring in the element of 'transparency and an invisible system of accountability through media available at local community, provincial, national, and international levels.'

This spells competition not only for the three state controlled channels in the country, but also to those from across the border that beam their programs into Pakistan, and have a loyal following.

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**LESSON 26****REPLICAS OF RADIO BROADCAST**

The TV seemed an advanced visual- form of radio broadcast in its early days, in almost all the countries without exception. In most cases TV programs in the US looked similar to the radio programs in that continent with the only difference that one could see the talent and the surrounding.

In Pakistan radio broadcast had come to age with some of very popular programs like radio dramas, talk shows, news and musical programs. The production set up was firm and people working at a radio station were very much familiar with the specific nature of the techniques employed in the broadcasting business.

With the TV broadcast, starting in November 1964 from Lahore, some of the broadcasting pattern matured at the radio station, were borrowed almost in the same fashion.

It was just a coincidence that the building where the TV station was housed was across the road where the building of the Lahore radio station is situated. Later, when the TV station building was ready in few years, it was again adjacent to the building of the radio station.

Why we highlight this point? A number of staff members at the radio station were engaged in the TV broadcast that would move from one station to another – many times a day. This gave TV broadcast a color of radio broadcast.

**The Staff**

There was hardly trained staff available to run a TV station, especially on the programming side. On the technical, or ENG side, cameramen, lighting director or set designers were available but to manage programs the TV had to rely on the people who were trained in radio broadcast. Over a period, the staff required to operate a TV broadcasting house from all possible aspects, has been trained at the academy set up in the early seventies in Islamabad. The academy is also proving handy in imparting instructions to in-service staff on new experimentation in the field of TV production. Foreign qualified and locally experienced people have been managing matters at the academy.

**News Reading**

Since airing news was the foremost thing in the early days of TV broadcast, ironically people trained in reading news for visual medium were not available. Services of the radio newscasters were hired. They would rush from the radio station building to TV station studio, get their make up done – a very different experience altogether, and be ready to read news --- in almost the radio style.

In the early days of TV broadcast, there was hardly any footage of news related events at hand, the news reading was a simple replica of radio news with the only difference that one could see the broadcaster – and discuss his/her face and the gestures during the reading of the news script, making it difficult for a viewer to keep that rapt attention attached with listening to radio news.

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## **Discussion / Talk Shows**

Likewise, the visualizing of a talk show or a discussion program was not any different from the one, viewers were familiar as radio listeners. An anchor person was there to guiding and facilitating the partakers to continue their talk by sitting across a table. Since microphone was not available the way they are available today, one mike would move from one speaker to another to keep the voice in tact for recording purposes. In the meantime if another speaker chips in, the viewers could see him or her making the observation but not able to get the words uttered. These days one can hear even to a minute voice/ remarks made by a speaker during a discussion – which gives more scope to understand what is going on and what others are thinking when a speaker is talking.

## **Programming**

The replica problem was not limit to current affair shows; the issue was very much the same with the programming side of the TV broadcast.

## **Dramas**

If you listen to the sound-track of a TV drama in its early broadcasting days, you may feel like listening to a radio drama. And quite understandable for the sequence of the play, the dialogue delivery, the diction and the speech treatment - all had come from radio plays. Mostly the radio drama producers/ directors had got a job with the TV as there were no trained people available in the market knowing the electronic media techniques and use of devices like microphones, amplifiers and consol and handling the recording panel etc. Since the radio drama producers were diehard in their trade, it was obviously a big ask from them to produce a TV drama we re familiar with these days. Even the musical effects during a drama would fully match with the ones given in a radio drama!

## **Musical Evenings**

Music programs have always been a source of entertainment in the electronic media. Radio had brought the music at every household through its various programs – from a single person singing at a studio or a music concert arranged for this purpose. When it came to TV broadcast, the style of presentation remained almost an imitation of the radio broadcast.

The visual and non visual mixed up badly in the early days of TV broadcast - the only difference was as if one was watching the way it would have been happening at a radio station but remained out of sight because visual medium was not available.

## **Children's Show**

Among programs which appeared a ditto copy of a radio program, was children's weekly show. Almost the same sitting arrangement, one uncle or aunt talking to the kids, making them say some poem, joke or answer a question by coming on the mike. By seeing such

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program a radio listener would always think; well, ok this was how a radio children's program would have been recorded.

Same had been the case with programs meant for women, farmers, forces and others.

*In most cases one would find that the program was being conducted by the voice / person doing almost the same program on radio!*

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**LESSON 27****NEW SCRIPT WRITING AND DIRECTION TECHNIQUES**

Though gradually, the TV programs started showing their own self. As the criticism got intensified that TV is strictly following radio broadcast, the TV managers put their head down and thought seriously to transform the radio broadcast to a TV broadcast.

It was a heroic effort on part of some TV producers to show imagination with very little support available in the sense of equipment, finances and expertise, and take the TV broadcast to a more meaningful level in rather a short span of time.

Since TV is a visual medium, it is more difficult to handle it. The techniques applied in radio broadcast, particularly in writing script and directing different programs are totally different for a TV broadcast.

**TV Script**

Script is always linked with the medium through which a message has to be carried. For print medium a script will give full details of an action so that a reader should understand what the script writer is intending to convey. Likewise, on radio the demand of the script is different; since a listener is not seeing a performer or the things in the surrounding, he/she is made to understand with the help of script.

For TV, there is hardly a need to put in words things which viewers can see. Here you may say; why this (a chair, for example) is put in this room. The viewer will know 'this' means chair. But for a radio script, you have to say; why this 'chair' is put in this room for the listeners need to know what the word 'this' means.

In the early days of TV broadcast, most script writers had come from radio, there had been problems in description of feelings and objects. On TV you can show a person feeling headache but on radio you have to mention the same in words. You need to say what a beautiful red curtains these are for a radio play. For the one on TV you may say what a beautiful curtain these are. The viewers would know the color of the curtains by seeing them.

**News Script**

Very soon it was realized that the news script for radio would no longer serve the purpose of news casting on television. In typical TV news, the news reader may assume silence for more than 10 seconds while footage runs to explain the event. On radio a silence of more than three seconds may cause panic at the central control room!

Although an attempt is made to make news reading as much objective as possible and sans sentiments, in practice it is difficult to execute. Now, on TV newsreel broadcasters are allowed to pass a light smile to support certain news like victory of country's cricket team against arch rival. Or cutting down petrol prices or news of rain after a long summer spell etc may also accompany some facial expression.

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## **Drama Script**

More than any other area of TV broadcast, it is drama script which is drastically different from the one meant for radio. There is always some scene, objects or action which do not need a verbal expression to explain them, making matters rather easy for the script writer. Although it may cause some problem as well for there may be something – picture, wall-hanging or telephone which the writer would not suggest but due to insistence of the set designer these props have to be put there. Sometimes this leads to disputes between the playwright and other staff engaged in making TV drama.

## **Running Commentary**

Area which is generally ignored while finding points of difference for a talk on radio and TV is the running commentary on games like hockey and cricket. For radio the commentator has to give fullest description of the game – and continue to speak even when game is stopped for some reason, on TV it is altogether different. The most thrilling event in a game, which people are seeing themselves, a commentator is required to utter very particular remarks which he thinks may not be occurring to common viewers. No need to get louder with the pacing up of the action, and absolutely no need to pass remarks which in any manner are contrary to what most people can see on the screen. For instance there is no room to say that it was a case of clear LBW, when one can see there was much doubt in giving an LBW decision.

## **Gestures replace words in Talk Shows**

The talk shows are common for both broadcasts - radio as well as TV. But script which the two talents would follow is different. On radio if the anchorperson wants someone to speak, he/ she would ask the speaker to say, or reply or comment. On a similar talk show on TV, the anchorperson may be turning his/ her face to a speaker and with the gesture of hands may urge the speaker to say something. There are so many other things which are there which a TV compere doesn't need to explain but a radio talent would need to explain those in words so that listeners may know what is in the surrounding, especially if a talk show is arranged outside the studio.

## **Direction**

A sea change has been observed in the area of direction with the arrival of TV broadcast. A detailed overview of this change would be available in the course meant for learning TV production but a brief account is given here.

A director at a radio drama studio is more concerned about the speech, distance of a performer from the mikes and the sound effects given at a very appropriate movement for conveying the total impact of the scene.

At a TV broadcast it is much different. A director is more concerned about the entry of a performer, his/ her facial expression, body language and movement of hands and head as the performer delivers dialogue. The sound effects are required but more than the sound effects, the director in this case is more anxious about the lighting arrangement – for a gloomy scene

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or show cheerfulness different lighting effects are required. Any unbalanced lighting may spoil the whole scene.

The color scheme of the set and contrast ratio of light which may highlight the color arrangement is also very much in the view of the director who has to notice whether light-color combination is in keeping with the demand of the scene and the story, or it just negates it.

To control shadows of the performers, acting under artificial lights at a studio is a hell lot of a problem, a director has to fight again and again.

*It is here that an answer is to be traced of a question raised at a previous sitting – is it easy, or difficult to communicate in a visual medium?*

## SETS

The whole scene arranged with the help of various objects and props which a viewer can see during a program especially in a TV studio, is referred to as set.

Set is a very popular term used in almost all TV productions. It is among first things which are considered to begin a program, either for live coverage or recordings.

It is commonly understood that every act which viewers are seeing has to be done on some setting of different objects to match with the nature of program. Even the natural occasions like sights of war-torn areas, accidents or tourists' resorts have natural settings.

### Permanent Sets

There are two types of TV broadcast as far sets are concerned. The ones, which have permanent looks and the others with changes in the scene every time a program is done.

Both types of setting have its own features. The permanent sets are prepared for programs which do not change in their outlook but it is the contents of the broadcast which varies from one sitting to another.

For example the news broadcast needs similar type of arrangement. It is easy to notice at different TV channels that the newsreel is broadcast with almost the same setting of objects – the table, chair, background, interview screen and the color scheme of these objects in most cases remain unaltered

Some regular talk shows under one title keep their settings as long the program last. So familiar becomes the sight of the set that by just seeing the sets one can point out what program it is even when the volume is turned off.

Sets for children program, comic shows or sometimes for conducting interviews remain the same.

Some programs run for years with almost the same sets like Nilam Ghar of PTV, this show is now known as Tariq Aziz show. There are many others in this category.

### New Sets

But there are TV broadcasts which need change of the sets frequently even if the duration of the program is from 10 minutes to three hours or even more. The top most area in this category is TV dramas. Every new scene requires a new setting. The real test of set designers are seen when they have to deal with TV plays. From plays meant for children to any other type of play sets have to be prepared to match with the story of the play.

It is not an easy job to create new sets every now and then. A lot of imagination, discussions and brain storming go into finalization of sets, especially on parts of a story where some turning point occurs.



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## Hot & Cover Sets

The real sets especially in outdoor shootings, on which a program is to be recorded, are hot sets but in case of some unseen factors if recordings there are not possible, alternate sets, or cover sets are also made available at some indoor arrangement.

## Special Sets

There are frequent occasions in TV broadcasting when a producer is not dealing with the programs which have permanent, or regularly changed sets to hold the shows. These are special occasions like awards distribution ceremony, Independence Day or Pakistan day programs or world cup hockey/ cricket/ football tournaments. A special set has to be constructed to give the true feeling of the occasion to viewers.

A lot of debate is held among members of the production team to arrange a befitting set which must fulfill the requirement of the occasion and help to communicate what the occasion desires.

## Essentials of Set Designing:

1. Foremost for a set designer is to fully comprehend, like producer, the idea of the program; it is a serious program, comic or a mixture of the two generally referred to as light comedy.
2. Size of the set is next to be discussed with the producer. If it is one man show from a studio the size of the set is different, if it is a talk show where four to five people have to appear the design and size of the set would be different. Likewise if it is meant for a larger number of people you need another size set.
3. Color scheme of the set is always debatable. A designer has to scratch his/ her head again and again to choose colors of different objects – curtains, carpets, background or props for there is no rule to pick colors. But still, there is a common understanding of colors which suits to different modes and occasions. It is really a testing time when color scheme has to be decided for a TV play.
4. The color scheme has to be matched with the lighting arrangements at the set. The lighting directors are little compromising. It is the set designer at the end of the day to change the color scheme in line with the lighting arrangement. Some colors are light-absorbent others are not but at times they reflect the light. All this has to be settled before the camera is switched on.

## Be strong to bear the load

The set is not supposed to give a cosmetic touch to the surroundings but it should be strong enough to bear the load put on it by different activities. It will be very embarrassing for a TV station to see the set crumbling when the chief guest appears to award trophies to winners of some contest!

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Some time artists have to perform dances or acts similar to those. If planks of the set are not fitted properly it may result in a fiasco and some people may get injured as a result of a weak set.

Since it is costly to make a strong set all the time, the set designer and the producer must make sure that number of people at the stage (set) should not exceed the limit marked for this purpose.

### **Economical**

The sets have to be built, rebuilt and demolished frequently at a TV station, they have to be very economical. Costly sets do not suit a TV production. However, they could be had for feature films which usually have ample funds for this purpose.

**LESSON 29****CAMERA SHOTS – THE VISUAL LANGUAGE**

In the TV broadcast the scene drastically change from verbal to non verbal communication. This broadcast is actually the blend of both but at times when no words are uttered, a communication, rather an effective communication, still goes on. This is done through the footage which runs on the screen – a result of camera work.

When we talk about camera, we in fact talk about the non verbal communication. Just as the verbal communication is possible with words, sentences and the articulation of the language with its grammar, the camera language is also composed with camera shots, sequencing, editing and manipulation of some other factors.

Here we will study some basic camera shots which lend basics of non verbal communication. The understanding of these shots will also help us in the course meant for TV production. In this lesson we will only examine how these shots operate to make the TV broadcast possible.

**Shot**

A camera shot is a very commonly used term. This means what camera has recorded between the opening and closing of its shutter. The time may be from a fraction of a second to many seconds, or even more if it is a complex shot. There is no dearth of camera shots. About 40 camera shots are well defined and very much practiced. But during a program some innovative shots are also made which depend on the situation where camera work has to be done to report the even as much possible through the visual means.

**The Standard Shots:**

Basic shots are discussed under this title.

|                                 |   |
|---------------------------------|---|
| <b>Big Close up</b>             | <b>from head to chin</b>  |
| <b>Close up</b>                 | <b>slight headroom to shoulder-line</b>                                   |
| <b>X-close up</b>               | <b>one part of body like eyes</b>   |
| <b>Medium close up</b>          | <b>with little head room to chest line</b>                                |
| <b>Medium shot</b>              | <b>with more headroom to the waist-line</b>                               |
| <b>Medium long</b>              | <b>ample headroom with lower line cutting below knees</b>                 |
| <b>Long shot</b><br><b>body</b> | <b>with adequate headroom to a slight foreground- covering whole</b>      |
| <b>Very long shot</b>           | <b>giving enough details of the surroundings of an individual/ object</b> |

All the shots have reasons to be taken. A close shot is taken when details of the face or an action through the movements of eyes, eyebrows or any other facial gesture is required. Or some time the purpose is to expose the beauty of the face. The long shot is done when the purpose is to show the complete body of a person, building etc. A very long shot is taken when the director wants to show the surrounding of a talent. For instance the talent is standing in a desert. A set of close or medium shots would never enable the viewers to judge as to where the action is being taking place. But one very long shot would do the needful and the viewers would immediately come to know about the place of action. This shots arrangement greatly helps the director to carry forward the story.

### **Angle Shots:**

|                   |                                   |
|-------------------|-----------------------------------|
| <b>High angle</b> | when looking down from high point |
| <b>Low angle</b>  | when looking up from eye level    |

These are two very important shots. In normal life one is making angular shots every now and then; you may be looking up or down. If you are traveling in a bus you may be looking at the road. Or if you are on the footpath, you may be looking upwards to see a building, statue or billboard. Every time you are making an angle. Exactly so is done by the camera.

In another way, a high angle shot is made to show a person in distress or weak. The low angle is just the other way round. It shows the power of a person or grandeur of a building etc.

### **Movement shots:**

|                          |   |
|--------------------------|---|
| <b>Pan</b>               | moving camera on horizontal lines       |
| <b>Tilt up/ down</b>     | moving camera on vertical lines         |
| <b>Dolly/ track shot</b> | moving camera to and fro from an object |
| <b>Crane shot</b>        | camera movement at crane                |

These are amazing shots. There is no movement in the action but these shots create a sense of movement. When camera pan on spectators as they applaud a stroke by a batsman in a cricket match, they are actually sitting on their benches or chairs but a TV viewer finds on its TV screen as if they are moving from left to right, or right to left depending on the panning direction of the camera. The most amazing fact in this case is that the camera is also not moving from its position. The only movement which is taking place is the movement of camera on its axis.

### **Some other important shots:**

**Composite (also nose room/looking room)**

**Wide angle**

**Master/establishing**

**O/S****Cut-in****Cut-away**

The establishing shot is much talked about. A shot which establishes as where the action is going to take place is called an establishing shot. It is usually taken at the start of the action but could be taken during the course of the film/ dram. In this case it would be referred as re-establishing shot.

**The Sequence**

Understanding and taking camera shots are the first step towards learning the TV language. Learning alphabets is essential for using a language, but construction of words and sentences is equally essential to use the language effectively. The camera shots have to be placed in a sequence to give them proper meanings to communicate a message. As we commonly watch a series of such shots put in order in different TV broadcasts. At the same time if sequence of these shots has not been given a proper treatment, it may lead to severe criticism for it would not be able to communicate the message.

**Support Elements**

Fortunately the camera shots get a lot of support from other non verbal areas like sound effects. A proper sound effect with the nature of shot – like in big close ups, help tremendously in enhancing the meaning of the piece of broadcast for a TV channel. Think of a documentary on a river in Swat valley; the shots combined with peculiar musical notes bring you a great treat to watch!

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**LESSON 30****LIGHTS IN VISUAL BROADCASTING**

As we move from audio/ verbal communication, or broadcasting to non verbal or visual broadcasting, the first thing that we encounter is the presence of light which enables a viewer to see the objects which are part of the whole visual communication.

All visual broadcasting is also termed as a synonym to photography for it is a camera which is the major tool to bring you this broadcast. And photography is defined as a process of taking images on a sensitized surface with the help of *light*.

In this lesson we shall see a broad application of lighting arrangement at a studio which helps in taking images and the general view on availability of light in the outdoor broadcasts.

*The lights explain about the perspective, mode and textures etc.*

**The Nature of Light**

Light is a form of energy. It is this property of light which enables it to be converted from its natural form into other forms of energies and the electrical impulse. Likewise electrical energy could also be converted into light as we experience this more often in our daily life.

A ray of sunlight, which seems white, is actually a composition of all shades of light blended into one shade. The scientists have been able to split up the sunlight into hundreds and thousands of sub colors, called primary, secondary and tertiary colors. Broadly red, green and blue (RGB) are the colors which mixed to form all other colors.

Unlike the sound waves, light waves travel straight. This property immensely helps in forming shadows, or to students of broadcasting, making visual communication possible.

**Light Temperature**

In another way we can also read shades of light by its temperature. In this case temperature is used not a measurement of heat but a degree of lights on the spectrum where we distinguish one shade from another. The orange tinge of light is read at 3200 Kelvin and the blue at 5600 Kelvin, The orange light is supposed to be the best in reading the color of human skin. It is common practice to shoot outdoor when sun is ascending or descending simply because at these times of the day, orange-tinge of light is amply available to get true colors of the objects.

These days different lights have made it possible to take a true image of an object under different lighting arrangements.

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## Lights at Studio

Basically you need three lights to make a bare minimum broadcast possible from a studio.

- Key light** - main source of light
- Fill light** - beats the shadows
- Back light** - separates objects from walls behind

The three lights arrangement is only done to make student of TV broadcast a minimum lighting set up. Practically speaking, there are always more than three lights. And in programs where more than one person is appearing, which is a case on most occasions these days, you always need more lights.

There may be more lights

- Background light** - to lit the background
- Bounce light** - to give even light
- Reflect light** - usually in outdoor used as fill light
- Hard light** - for harsh impressions
- Soft light** - to express peace, normal life
- Natural light** - sunlight / outdoor
- Artificial light-** - man-made lights
- Flood light** - to soften the impressions, control shadows

## Measuring Light

Measuring light is very essential because measuring it by human eye and the camera are two different parameters. The amount of light at a particular part of the set is measured in ftc – foot-candles. One ftc is defined as the amount of light falling at a distance of one foot from a standard candle.

The light intensity and the lit area are controlled through the barn doors fixed on the body of the lighting instruments. These doors cut the light from falling on areas where light is not desired not only that it is causing shadows but also that amount of light should not exceed certain limits at a given point on the sets.

## Light and Distance

No complex physics is intended here, the formula between the amount of light and the distance between the light source and the object is pretty simple. The occurrence of light is reduced by the square of the distance changed. For instance distance is doubled, the amount

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of light would reduce four times. Distance is increased by four times the amount of light would fall by sixteen times.

### **Cookies and Gel**

Sometimes we need to change the shade of light. The easiest way is the use of filters, also called gel. It is in the form of paper- called as gel paper, and put in front of the source light and the whole set, or the part there off, is put under a different shade of light. These days plastic filters of better quality are available to get the same results.

Cookies (cucalorus) are the holes or cuts made in a pattern on a sheet of card, metal or wood and placed in front of a light to create a particular scene behind an object/ person like illusion of window, tree-shades etc.

### **Grids and floor stands to mount lights**

In a studio the lights are usually mounted on a grid fixed with the ceiling and are easy to shift and angle them to get the desired results. But at times lights are also mounted on floor stands to take lights where grid lights are not reaching. Floor lights are usually avoided for the wires should not wrap in the feet of the working crew. A change in lighting arrangement even by accident would make the director furious for it may take long time to readjust the lights. But lights have to be in order before the start of shooting and all the production team, and the anchorperson as well, should be very well aware of the positioning of lights and as such he/she should not move in areas of the set where there is a lighting problem. Only then a quality production is ensured. Some time camera finds shadows on the neck of the talent. If the shadow is hard it must be countered by placing a light of less intensity at a low angle.



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**LESSON 31****INTERIOR AND EXTERIOR**

The visual broadcast as we have seen in some previous sessions has been more demanding in terms of communicating the real face of what camera could see. Since this type of broadcast required both voice and the visual, a problem in any of these areas would lead to serious problem, especially when it is a live transmission.

Ever since the change that has occurred from radio broadcast to TV broadcast, there has been a strong feeling among people involved in the electronic communication that the visual medium is more difficult to handle for this channel comprises many sub channels which are inevitably involved in the overall communication. But here we are more concerned about the way broadcast takes place. Although the two broad categories we would be talking in this chapter are common for radio and TV, the set-up we keep in mind belongs to a TV broadcast.

Broadly speaking the TV broadcast could be classified in two segments – the interior broadcast and the exterior broadcast. Both have their own specific requirements to enable a meaningful transmission.

**Interior**

If you ever happen to see a script of some TV program, the first thing you may notice is the marking of initials INT or EXT which stands for interior and exterior respectively.

So important is marking a shooting script with these initials that a small error here may lead to a completely wrong camera work of a program.

The interior coverage means operating the camera under artificial lights. The programs which are essentially done in the interior are;

News

Shows for children, general viewers, women etc

Discussions / seminars

Indoor games

Scenes of dramas to be managed indoor

Interviews

Music programs

**NEWS and Interviews**

Usually the news coverage is done with two camera arrangement with collar mike hung at an appropriate point. It is easy to control the sound and the lights for usually one or two persons are engaged in the studio.

The coverage of interviews is also done with similar camera, lights and mike positions with the only difference that in this case the two people are facing each other and to cover them some

different camera shots are applied. There are occasions when interviews of more than one person are conducted. In such cases the microphone and lighting arrangements have to be redesigned and the position of the interviewer and the interviewees is redefined. Some time a panel interview is desired – more than one people asking questions from one person, in such a situation the lighting and microphone position is also rearranged to facilitate a proper production.

### **Shows and Discussions**

The shows and discussions where more than two people are involved require a lot of effort in setting up camera points and the adjustment of mike to capture appropriate images and the sound. With Gibb shots with a huge crane are getting very common these days a lot of space is also required to make arrangement for these types of interior coverage. And in programs like seminars where some audience have to be allowed to sit inside the studio and be a part of the program as a panel of experts gives their opinion on some subject, the interior coverage has to be given a close look for covering this small crowd under the artificial lights.

### **Dramas and Music**

There are more occurrences of outdoor shots in dramas these days but there was a time when almost the entire play was recorded under the artificial lights at the TV studios. Still a major part of soap dramas, or long plays, is recorded at the studios with special light effects on. Exactly so is the case with music programs which are mainly held at rather a large studios but under the artificial lights.

As we mention of the interior coverage of the TV programs, the emphasis is on to make you understand the different nature of this broadcast which require special script – from news to dramas and insertions of announcements during a music program, staff trained for this purpose and the whole process of production.

### **Exterior Visual Broadcast**

It is a very hard experience to do exterior shooting for the purposes of visual broadcast. In the interior shooting one can always control the artificial lights, their angles, intensity and height. But in the exterior camerawork the light is not in your control. Its angle keeps changing with the orbiting of the sun. Not only this weather keeps changing. It is clear blue sky at the start of the program, half an hour later it is hazy and after some time it may be cloudy or even slightly raining. You have no escape but to cover the program as it has to be broadcast later in the day, or may be it is a live telecast, to make matters worst.

Let's see where we need exterior coverage

Sports

Dramas

Live music shows

VIPs movement ... arrival of a foreign PM at the airport

Road shows

Gather public reaction / opinion on certain issues

## **Sports**

Half the stadium is under full sun, rest under shade. There is hardly a camera available which could operate on some mean setting to give you an equal and balanced view of the scene. The situation becomes very embarrassing when it is a hard sun out there and the shadows of one side of the stadium are falling on the playing area. It is a real test of the camera team to make a sensible piece of broadcasting under these odd conditions.

## **Dramas**

Make up of the talent is done under given light intensity and temperature... as other matters are complete; the lighting composition changes... redo the make ups. That is why outdoor shooting of dramas take not days but weeks to complete scenes which if done in the interior may complete in a day or two.

## **VIP movement**

No escape. Coverage has to be done under all circumstances, sun, clouds or rain or even snowfall.

Again, the purpose of talking about the exterior coverage is to stress the point of specialized training, script and use of cameras and mikes to record maximum of an activity to ensure an effective broadcast.

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**LESSON 32****BROADCASTING AND MEDIA IMPERIALISM**

It did not take long the world intellectuals to generate a heated debate when TV broadcast was introduced in the middle of the last century.

Since the effects of the TV broadcast were far more than the radio broadcast for obvious reasons, a number of countries, feeling weak in this technology and production techniques, expressed the fear that their cultural values were seriously threatened in the presence of TV broadcast.

In practice it is not wrong. Many a societies are still living with their centuries old living style in the sense of dressing up, human relationship and the moral values which they cherish to keep and feel proud. Such societies are very vulnerable from the fast changing societies on all social counts and which are economically stronger. The glamour attached with the rich, and the desire to show off their riches from so many angles, some time cause anxiety among other societies as they feel their cultural heritage is under threat.

Many countries did not allow beaming of TV transmission from other countries they though were enemy of their cultural heritage but with the advancement in transmission technology, it became difficult to stop the beaming of the programs from other societies.

**The truth in the debate**

As far as the truth in the charges of invasion is concerned, there is hardly two opinions on this subject. You can influence a society by continuously showing it strong images of a different culture – the change of fashion and living style across the world stand as a testimony to this argument.

But, as a matter of fact, no nation has so far attacked directly some of the basic elements in a society. For example, there is no TV broadcast which speaks against any religion though TV channels belonging to different countries and religions – Islam, Christianity, Buddhism, Hinduism or any other, continue to make programs in favor of their religious belief... no harm.

But there are certain areas like exposure and sex matters which are discussed at the TV channels to an extent their societies permit, cause irritation to those who do not want a discussion on these topics. This is an area which the world has yet to settle as TV broadcast keeps enlarging itself across the globe.

Some, however, claim that certain cultures, especially the European nations are cited in this regard, deliberately try to allure the youth of other societies through spicy TV broadcasts. In defense, these nations say it is not mandatory to watch our channels by others if they do not like the broadcast material.... The debate seems going on and on and is still far from a logical conclusion.

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## **Propaganda**

Media has always been a strong tool for propaganda – to hammer that side of an issue which only suits one party. With more means available to rich nations – like more funds to employ reporters and place them all over the world's most newsy sites, buy equipments and exploit latest and costly technologies, they are in a far better position than others to hammer their side of an issue thus change the mindset of the people of other societies. The broadcast of half-truth amounts to concealing the other half. It is here that broadcast on electronic media which has more penetration as compared to the print media, comes under lot of questioning. Unfortunately, there are little ethics known to avoid propaganda as strong nations believe that it is more a communication technique rather than a bad practice. But students of mass communication can easily find by watching different channels what the truth is. But it is a time consuming affair.

## **The Benefits**

There are many benefits nations have been drawing from the advancements in the TV broadcast over the years.

## **Economic**

The maximum exploitation of the TV broadcast has been done by the business community from all over the world. Reports on damage to crops, floods, industrial growth and provision of infrastructure in different countries have greatly helped the businesspeople to make their bids.

The tourism and hotel industry has been earning many times more now than before as TV channels screen beautify tourists resorts in their countries to draw attention of holiday makers. Tourism business is regarded the second highest earning area and perhaps number one for many countries like Sri Lanka, Switzerland, Canada and some far eastern countries.

## **Political**

Understanding of political issues ... from local controversies to international disputes, are now better understood as one can always see leaders from both sides talking, shaking hands or giving proposals for the resolution of long outstanding issues. They are sometimes invited by the TV stations to sit together and discuss with a neutral person on matters of controversy.

## **Sports**

The coverage of sports has brought the nations very close to each other as sitting back home people can watch not only the players but the spectators in the stadium and observe which no other source can provide them. A friendly slogan waved by a group of spectators to members of rival teams does a miracle in creating feeling of peace and friendliness among people of the two nations.

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**The Globalization**

Very strong debate on globalization of world order has been going on. The role of TV broadcast is understood to keep bringing people of different shades of opinion close to each other so that people have a collective way of thinking for the betterment of our planet, especially on matters like green house gases and breach of ozone layer, heating up of the planet and melting of glaciers. Global campaigns for prevention of fauna, facing extinction seems to have already bearing fruit as people all across the world are getting an awareness to keep these animals and the ecological balance which is so desperately required for the human survival. So strong has been the impact of the TV broadcast about these issues that people even the far flung areas talk sense on these matters. A great achievement of the TV broadcast, one must acknowledge.

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**LESSON 33****ENVIRONMENT OF TV BROADCAST**

As we work at a TV broadcasting house we need to be familiar with some of the elements most frequently occurring and talked about in and around the TV studios.

It is very much like a radio broadcasting house where people who are involved in the radio production in any manner need to know the frequently used references that makes communication worthwhile for the all working as a team.

Since working as a member of TV production team requires knowledge of far more than working for radio production, the specifics of the things found frequently in the environment helps a great deal in accomplishing the task.

All these are regarded as supporting factors to strengthen TV broadcast.

**Optical Illusions**

The TV broadcast is a camera work most of the time. This means the viewers of any broadcast are dependent on what they see besides also decoding the voices they hear.

To create so much to be seen a situation or a setting is created too often in a TV broadcast whereby it is communicated which actually does not exist in the form as viewer see them or believe it. These are called optical illusion – what you see and believe is there, is actually not there as such.

For instance a person is talking and behind him is a window; this is what a viewer is seeing. There may not be such a thing but the impression of a window has been created by other means. Similarly a corridor is not much long, but camera trick makes a viewer believe it is a long corridor. It may be a case to establish height of a building, mountain or a pole.

**POV**

This means point of view. Basically it is about camera work which keeps the direction of the people who are talking to the viewers, or each other, on a correct angle.

This is a most embarrassing situation for a producer if POV is not kept. All the people involved, even the talent and the crew staff, and are supposed to know this basic concept in TV broadcasting. This problem frequently arises during an interview where the interviewer and the interviewee are supposed to be seeing each other as they talk during their question-answer session.

Apart from interviews, the POV must be understood for programs like the talk shows or seminars where an anchorperson has to turn to other participants or audience in the studio to

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know their opinion. At the same time when audience and the expert are making answers, their POV must be adjusted in a way that it appears that they are talking to each other.

### **Verbal and Non Verbal combination**

TV broadcast is a combination of verbal and non verbal communication. The body gestures must support what is being said. It would cause lot of confusion if movement of hands or shaking of head go the other way the words being said are suggesting. For instance if you are asking someone to go, the gesture of hands should support it, and not that it negates the verbal command. For instance, if you have to ask a person to leave the room, your verbal command must be supported by the gestures of your hands or the movement of your head. Only this combination would complete the whole piece of communication. It would be a ridiculous situation if the verbal or non verbal combination does not match with each other.

### **Depth of Field**

In radio broadcast a producer is very much concerned about the distance between the talent and the microphone. A slight imbalance in this matter may spoil the whole production, especially in discussions or dramas.

Likewise people working for a TV broadcast must understand what depth of field in the sense of camera is. All the range of a distance which is in the sharp focus of the camera is referred to as DOF. Any small movement within that range may alter the whole meaning of the broadcast. That is why a TV director is most disturbed when some undesirable action or movement takes place within this range. Different cameras, or lenses used in cameras, have different DOF.

### **Props**

If you are watching a TV broadcast, you may be seeing a number of articles lying here and there. Some of the articles may be in use of the talent/s and the others remain idle throughout the scene. In the TV jargons these articles are called props and all the people concerned with the TV broadcast must have a clear understanding of those.

The props which are brought into action like a book, vase, chair, clock, stick etc are referred to as active props and the others like an ash-tray, pen-holder, magazine etc are called passive props and are used only to enhance the non verbal value of the broadcast.

### **Contrast**

We may not get a chance to learn about it in any other session. Contrast in TV broadcast is the difference in intensity of light at one point (of the set) and the other. Point to learn is to know that if the difference is more than 1:30 a camera can't tolerate it and would start showing the dark spots. The problem is compounded with the fact that human eye can absorb a



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difference of 1:100 so what a contrast director or a talent is seeing at the set would be very different what camera can read. For example we can see a match with half the ground under blazing sun and the rest under shadow but a camera cannot observe it the same way due to its little tolerance range in reading the contrast.

This has to be kept in mind for teams which go outdoor for recording news reports in particular so that the broadcast quality is not compromised.

### **Chroma Key**

Keying means cutting electronically colored part of the TV picture which is in the background of the subject, make it transparent and replace it with some other image from another source to composite a new image altogether . As in weather reports, program titles

### **Camera speed – film speed – lens (aperture) speed**

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**LESSON 34****BUDGET**

Producing any piece of broadcasting for radio or television requires money. Although it depends on the size and quality of the production, money is needed in any case.

With advancements made so rapidly in the electronic media production and the competitiveness in this field, it is no more a game of small money. The escalating cost on various counts is making the radio, especially TV production a very costly affair.

There is little room left for an individual to think of producing a program which must last for at least one quarter of the year, from its own resources. It is more a corporate business these days. You need to set up a company to generate resources and take care of the financial side of a production. Loans from banks are also available if you are a part of the corporate sector for production purposes. However, banks will show hesitation in lending money to new comers.

Before we discuss how one can generate money to accomplish a production assignment, it is pertinent to examine areas in production which require funds.

We can divide costs in three categories:

**First Part**

A producer needs to get a script of a program, preferably by an authentic script writer. He needs to pay, or settle terms of payment with the writer. Writers of different programs charge in different manner. A playwright will demand according to its market demand which may be massive. Getting a play written by a newcomer, or an ordinary writer will put the production at risk to some extent. A lot of discussion takes place between the producer and his/ her team in the selection of the playwright.

The producer will then be talking with the musicians who would provide background music and sound effects. Obviously some money would be paid to book them.

In case of TV production, the next assignment is to arrange costumes for the performers. It depends though on the nature of the drama, costumes involve a reasonable amount. And if jewelry and shows or headgears are also involved in the production, the cost goes up noticeably.

If the play is not to be recorded at one spot and involves shooting at different locales, the transportation charges have to be taken into consideration. If the performers have to stay overnight, simply add hotel charges on to it.

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If the movement of the crew and the performers is frequent from one point to another, support staff is required to help in logistics. You can also add some unseen expenditures like entertainment, rehearsals and some damage to the equipment.

It is not necessary that all the articles required to complete a production must be bought at a heavy cost. Most articles, like furniture, costumes, items of decoration and many other things used in building a set are now available on rent. Many a production houses, besides making their own presentations, also provide commonly used articles in production on rent to others. Just as you may hire a transport for a couple of days, or a week – as the need be, on rent, a number of other things are available in the same fashion. More you are involved in regular productions, easier it becomes to hire things you need to accomplish your task.

As far as the talents are concerned they may also be engaged in the same way. If you are to involve some actors and actresses in a number of your productions, you may sign a contract with them instead of bargaining with them all the time they are booked for some production. This is a very common practice in TV as well as film production and is very cost effective at the same time.

## **Second Part**

A complete shift with ENG staff including cameras, lights, props and the studio means that a reasonable expenditure is likely to be made. If the indoor shoots need around a dozen shifts, one can easily workout the amount multiplying manifold. The shifts arrangement must be understood properly. Shifts are usually for eight hours each. This means if you have a business for two hours, you would have to book a shift of eight hours. This means, you will have to pay for the shift time and not for the time you want to consume. A seasoned director would always book a shift when the director would have so much work to get maximum benefit from booking a shift at some production house to shoot scenes for its production.

Also money is required to buy tapes DVs, or mini DVs, engage camerapersons, lighting director and set designers. When we talk about sets, as you know, it means a lot of money depending on the nature of sets required by the director to film the scenes according to the demand of the story. All this means a lot of money.

## **Third Part**

Having recorded a program or a drama does not mean end of the business. The most tedious work is to start yet... to give final shape to the recordings..

Again, a studio equipped with post-production machines is required in the form of shifts. Usually this part takes more time than the production because all details, dubbing and changes have to take place at this stage for there is no room to correct anything once it is through this stage.

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Till now we have not included the cost of director which is usually very high for it all depends on the director to give you a high quality product. More quality means more money.

These days it is hardly one person's job to go for production. Most productions are done at corporate level- by setting up a production house, and with the help of sponsors.

### **The Sponsors**

A very popular term with the producers of radio and TV dramas and other broadcast products. This means that there is a financier available in the form of an individual (rare these days) or a company usually manufacturers of popular industrial and luxury products show more interest in offering sponsorship to showbiz programs like dramas, live music concerts, prize awarding ceremonies and in some cases disc jockey programs.

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**LESSON 35****COMPARISON AND CONTRAST OF DIFFERENT RADIO AND TV FORMATS**

With the change in broadcast from radio to television, there have been changes in the program designs as well. The changes are visible in any program of similar nature produced separately for radio and TV.

But we will examine only news and current affairs in two sessions to mark the changes.

**TV NEWS**

In previous chapters we have been talking about the importance of different broadcasting products, NEWS perhaps is considered the most important of all. There are broadcasting channels – both radio and TV, which now specialize in entertainment or sports etc, but still if something extraordinary occurs anywhere in the world they prefer to stop regular programs and broadcast the breaking news. Even if they do not disturb their regular transmission, they run a ticker at the bottom of the screen, and the attention of the viewers is obviously turn to it.

At a radio or TV station you would usually come across people asking each other what is the latest news, instead of asking about other entertainment articles.

Over the years news items have been categorized in many ways to channel those for proper placement and editing before putting those on the content sheet according to their importance.

*Selecting news for TV broadcast is, however, different in many ways from news selection for a radio station.*

Here we shall see various forms of news and the treatment given to those at the newsroom of a standard TV broadcasting house.

**Division of News**

A newsroom faces problem of plenty as far as news is concerned. Tens of thousands of news items from across the world continue to pour at the desk of the news editor. Sorting out these items is a challenging task itself. Over the years practice of dealing with such a situation has helped in putting these news in particular columns to make the task easier somewhat.

The news division is done in different manners for newspapers, radio and television.

In the following paragraphs we shall examine in a broad way the news are divided for TV broadcast;

- National
- Regional
- International

**National**

Every TV channel, without fail is more concerned about the changes or developments taking place at the national level and which interest general public of that country.

Generally political developments take priority over other news for they matter the most in the public life. Scandals and scams of mega nature always remain high on the news agenda. The inter-state, or inter-provincial matters, central government policies, budgets, import/export regulations, interest rate on banks' borrowing and lending also draw lot of attention of the newsroom.

Some local developments at big cities along with sports news, particular of games a country excels in, also catch the limelight. Similarly national events and melas (shows) are not supposed to be overlooked by the editors at the newsroom.

**Regional**

In recent years channels have developed a special interest in airing news from the regions which have emerged so prominently for economic and political reasons. Like North America, European union, ASEAN, Middle east, Central Asia and for us, the South Asia.

Now, if two similar developments take place in North American region and South Asian region, channels in this part of the world will give preference to report in this region. The same behavior in news reporting by channels belonging to other regions has also been markedly noticed. In fact, channels these days struggle to get regional news to fill this column.

**International**

So much activities go on across the globe that a channel in its formal newsreel can't afford to overlook reporting those developments like the events at the United Nations or a G-8 countries meeting, a WTO stormy session to settle terms for the global trade – concern of all, breaking out of war between two countries or a peace treaty signed on a long dispute between to sovereign states. Hijacking or crashing of a passenger plane or any subversive acts involving countries also feature prominently in short-listing news for the coming hour!

**Second Method**

News are sorted out also according to another method of placing those under well defined heads.

Some of the heads are as follow:

Politics

Finance

Crime  
Development (schemes)  
Health  
Tourism  
Education  
Women & children  
Entertainment (showbiz)  
Sports  
Weather

### **Placement on Newsreel**

Toughest of all is the selection and placement of news on newsreel. A news editor is said to grow faster than others only for the nature of job he/ she has to perform in the selection and placement of news in various news bulletin.

A newsreel of, say, ten minutes can accommodate about 35 to 40 news items. Number of available items is 2000 or more!!!

Since its not one man show, a team of news editor, assistant editors and sub editors continue to sort the incoming news and shortlist for the bulletins at different hours.

The most practiced way of placing the news item in the main bulletin is to judge their importance above the consideration of local, national or regional bias and at the same time not compromising on the matter of proximity. The whole list is formed this way.

It is obvious that every bulletin leaves much to be desired.

### **Footage**

At times selection of news is also preferred because of the availability of footage against a news item of ordinary importance whose footage is not at hand.

Sometimes a news is broadcast mainly because the footage available is interesting, as of football matches or some accident etc.

### **Policies**

TV channels also have certain policies - what to report and how much, and what not to report – just in line with the personal, commercial or national interests. This also causes a different attitude in the selection and placement of news.

### **Embarrassment**

Things are not always as simple as put here. Since TV is a strong medium, many wish to be reported in newsreels. All can't be accommodated. It puts the newsroom in a very awkward situation.

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**LESSON 36****CURRENT AFFAIRS – FROM RADIO TO TV**

We will continue to mark changes in concept, structure and execution in the programs as they are shifted from radio to TV. The changes occur inevitably with the change in medium as we have already observed changes when it changed from print media to electronic media in the early part of the last century.

Almost half a century ago radio broadcast generated lot of interest by undertaking matters of current affairs, they seemed losing ground with the radio listening falling considerably in recent years. But the advent of TV seems to have revived the interest with an altogether new look of its current affairs programs.

All TV channels agree to the notion that their viewers have a peculiar involvement in their current affairs programs mainly featuring heated discussions on social, political and financial matters with red-hot faces of the partakers simply adding to the significance of the issue.

**Talk Shows / Discussions**

It is amazing to watch the body language of people taking part in talk shows on the mini screen. On radio if some one amongst the participants nods head in disagreement, the listeners would never be in a position to feel it until the dissident get a chance to speak. But on TV if such a scene appears, viewers are in great position that a point has not been endorsed by certain participants even if they does not get a chance to speak!

Since the visual medium is very strong and helps communication to take place in many ways, aware of this strength of the medium, participants also avoid dropping unnecessary observation. This favors a great deal to the anchorperson in conducting the program.

Also appearance of text – pronouncing names and designations or brief account of the subject matter during the course of discussion which gives a new dimension to talk shows as the viewers can see again and again what and who is the person saying certain things. This is something not possible on a radio broadcast where an introduction of the participants is given once at the start. If you have tuned in a little late, you do not get till last that who, the person was making certain observations.

**Seminars**

The visual importance of the TV broadcast is more realized in current affairs programs like seminars in which panelists have to address a group of people usually arranged inside a big studio.

The type of people is visible to viewers and the verbal and non verbal behavior of the people addressing the gathering also communicates far more than possible on a radio seminar.



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Sometime, as a speaker is addressing the audience, TV viewers can see the facial expression and nodding of the head, or applause which put the viewers in far better position to understand the proceedings as compared to a similar transmission from radio where only voice of the speaker is available.

### **Interviews**

TV broadcast has already taken a leap from the conventional interviewing for electronic media by using its visual medium advantages where an interviewee has no escape from cameras to hide his/ her facial expressions.

From routine interviews, which are essential part of the current affairs, most TV channels have dared shape the interviews as a course of scrutiny and accountability of people who in any manner held a public office in the past.

Some do not show hesitation in giving a similar treatment to authorities holding public office. This generates lot of interest as people think that media is up to its role to bring the bigwigs to question on issues of public interest. On TV it is very difficult for ordinary people to hide their feelings as they pass some observations or have to answer on spending of public money. The close shots of the face of the person answering tells a lot to even an ordinary viewer that the person on the screen is speaking the truth, or trying to hide some facts.

### **Live Telecast from Parliament House**

A revolutionary development has been brought by the TV broadcast in its current affairs part by showing proceedings of the parliament live. Since discussion in the parliament is a public property, most countries and governments have allowed the media to take parliamentary proceedings to common people. Nothing has helped people watch legislators doing an all important job more than the TV broadcast of these proceedings.

In Pakistan TV has also been permitted to telecast live part of the assembly discussions. Incredible indeed it is to watch such programs from your TV lounge.

In some countries court proceedings on cases of public interest is also allowed to be broadcast on TV channels so that people should believe in the transparency of justice.

### **Live Coverage of Mega Events**

Some time crucial summit meetings are held at different regions of the world. Managers of the current affairs program are always alive to the need of covering these events in real time to keep people abreast with the latest development. The real time images from the scene of the meeting leaves little doubt behind about the truthfulness of the proceedings.

World witnessed, for example, when Pakistan's president Pervez Musharaff visited India (Agra) to talk to Indian leaders on a number of bilateral issues, dozens of TV teams

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representing countries from almost all the continents set up camps to show live various events of the meetings between leaders of the two sides.

In a similar fashion, TV channels are free to get live coverage of the meetings of the United Nations ( barring those few held in camera), and many of its sub organizations like the World trade Organization etc.

### **Public Meetings**

Live coverage of public meetings was not allowed till recent past in many parts of the world. But the increasing pressure from the TV broadcasting houses, and in view of public demand, many a countries has allowed live broadcast of public meetings.

*News conferences, sporting events and occasional entertainment shows are but some other areas for the live TV broadcast which fall in the category of current affairs.*

**PRE-PRODUCTION**

In broadcasting the production process comprises of three clear stages – pre production, production and post production.

Although the success of a program depends on an integrated outcome of all the three areas, most people believe that it is the first stage which matters the most in determining the program's success.

Here below we shall examine various aspects of pre production.

**Brain Storming**

Every time when it strikes to radio or TV producers to initiate a new program, it follows a series of brain storming sessions. A new program may be a brain child of one person; it is never possible to execute it without making the whole production team to understand the entire idea with great clarity.

**Scripting a new program**

When an idea to launch a new program is matured, the author of the idea is supposed to write one-liner in most comprehensive manner and in a fashion that other people should also visualize the program in the same way – never an easy task. And the author also needs to mention details like the duration, purpose, and periodicity of the proposed program.

**Approval**

No program on radio or TV is possible for the purposes of broadcast unless it gets approval from the higher authorities, usually a program committee comprising senior people which scrutinize the new venture from all possible aspects before stamping its approval. The committee may reject the idea, or may ask questions as to why this program is required and who would be responsible for certain things – in line with the policy of the broadcasting house.

**Writing Script**

Once approval to launch a program is granted by the authorities concerned, the program manager of the particular station which wants to run the show, appoints a producer to handle the new program. The first task of the producer is to get script for the program written by a professional script writer.

The producer may arrange some sittings with the script writer to bring him home the concept of the whole exercise so that the script focuses on points for which all this pain is being taken.

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The script must be in hand before to think of other issues because it is the script which all other people, involved in the program, must be following.

### **Anchormperson**

Most radio or TV programs require anchorpersons, the talent who must carry out the proceedings of the program, if the program is not a radio or TV play. Talk shows, discussions, quizzes, interviews or any other disc jockey programs need a talent to help accomplish the show. The question mark is always; should it be male or female, young or mature, novice or seasoned, ordinary or literary, OR single or double. Again! not an easy choice.

### **Timings**

A radio listener or TV viewer might not have realized, the decision on timing to air a program takes lot of time. Usually electronic media has three categories of timings – ordinary hours : from morning to 6 O' clock in the evening, prime hours; from 6 pm to 10 pm and thereafter the late night programs.

Prime time hours are usually allotted to programs which have the potential to earn revenue through advertisements, or could be sold out to private productions. Now; if the new program has earning potential it may find time during prime hours, otherwise it would be settled somewhere in ordinary program hours.

### **Budget**

All the more important aspect of any new program is to discuss and decide its cost – per program or for the whole quarter or any other period of the year it may continue. It is essential that the program is cost effective otherwise the whole idea, however nice it may sound, could be dropped all told.

The cost is worked out on the basis of payment to script writer, anchorperson, other talents involved, technical facilities and the publicity if required.

### **In or outdoor**

The nature of the program is also seen from the facts whether it is an indoor (studio based) or outdoor show. This is more important in case of TV broadcast for making a program which has completely or some of its elements done outdoor means a very different dimension, more money, staff and risk of delays is very likely due to unseen factors. Out door shootings usually cause an unexpected increase in the budget of the program which may lead to more complications as the program makes progress. If there is an element of outdoor shootings, a producer must talk to the relevant authorities about all these matters at the stage of pre production to avoid any uncomfortable situation in the days to follow.

**Political / Social implications**

As the programs are scheduled for recordings, a number of people are expected to take part in them. The producer may not know what people of different shades of opinion would be saying. He must apprehend it at the time of pre production that nothing is said which causes problem for people of one sect or the province or a country. A small mistake in planning, as who should be called to participate in various recordings of the program, may lead to a very awkward situation. Likewise, governments are very touchy on the political front. It is at this stage of planning that a producer makes sure that there would be no political fall-out in the aftermath of the discussions taking place in his program.

**Foreign affairs not hurt**

If it is an ordinary program or a drama, its script must be cleared before recordings and should not carry anything which is against the national interest or the social harmony in any manner and country's foreign affairs are not going to be hurt. Not only the foreign affairs, the producer is also responsible that there must be no mention of any things which may hurt the foreigners living in the country or the expatriates earning their livelihood abroad.

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**LESSON 38****PRODUCTION & POST-PRODUCTION**

Production, the middle stage of the whole production exercise, always keeps the producer nervous. After having done so much in the first stage of pre production, a producer is very enthusiast about executing the program in the second stage which is to record, or manage the program when all the elements are in hand.

The production process for radio and TV are different not only in the sense of nature of the programs but also due to variations in scripts and direction techniques.

For radio broadcast, the producer is likely to book a studio and ask the talents to give an appropriate treatment to the script – both for the purpose of recording or making a live transmission.

For a piece of TV broadcasting, the production process is more painstaking and may require long hours to complete recordings.

Here we shall examine the various aspects of production and post production process.

**Setting time for recording**

When every thing of pre production is done – script, talents and approval, the program producer is to set timing for recording the program. It is not easy because different people involve in the production may be occupied elsewhere as well, and to work out a time at which all members of the team are available is a real task to accomplish.

Not only that it is difficult to gather all the people involved in the production at one time, especially the performers, producers in TV production are also faced with the problem of availability of the studios. Since the number of studios is always limited against the rush of the work, it is quite possible that a producer may not get the studio for the timings when other people are available. This usually leads to anxiety and some time things may take an ugly turn – all this is taken as part of the game. It is toughest assignment in production to make every thing available to every person involved in the production process.

**Booking Shifts**

As we now understand work is done in the form of shifts at most broadcasting houses. The only difference is at some places a shift lasts for six hours and at others eight hours. During this time studio, recording equipments and the talents are at the disposal of the producer.

**Rehearsals**

There is hardly a program which does not need rehearsals. The producer, who has conceived the program knows the tone and the purpose and the target audience. He wants talents to perform the script in a manner that the spirit of the program could be maintained.

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To achieve this target, all the people have to rehearse the script to an extent that it makes possible for the producer to start recordings. But this is not as easy as it may appear, at times an important member amongst the performers come up with the statement that the copy of the script provided to him/her last week was lost. This is very irritating for the producer. True, that a new copy of the script would be handed over to the talent but his/ her level of practicing the lines would leave much to be desired – a thing which no producer can afford to face.

### **Sets and Lighting**

As the talents complete rehearsals and are in a position to read out their lines in style by heart, the producer gets busy with the set designer and the lighting director.

The set design must be done in a way that it looks a new program. It must not appear as a copy of some program. This means a lot of creative work and discussions between the set designer and the producer. Now it depends on the nature of the program what type of setting would suffice the need to execute the program.

No sooner the set arrangement and color scheme of what will be in the camera frame – view , is complete the producer is talking to the lighting director to place lights of different intensity at angles which do not disturb the talents, create shadows and help show texture of various articles and the individuals on the set.

### **Props arrangements**

All TV broadcast, specially the recorded programs, keep props on the set to enhance the visual worth (communication value) of the broadcast. Props are the articles – book, pen, ashtray, wall hangings, clocks, vase, and rugs – placed at different points with a purpose. Articles which are touched upon by the talents are called the active props and other passive props. The producer for a TV broadcast has to visualize what props are required to heighten the overall communication worth of the program. So important is the props area that at times a separate person has to be employed to take care of the articles required at the time of recordings. The set designers work in close association with the props manager so that at the time a set is being finalized for the purposes of shooting all the required items are in hand.

### **Continuity**

May be not much a problem of a radio broadcast, the TV program which has to last a minimum of a quarter of a year, is to face continuity problem. This means the sitting arrangement, color scheme, props position and opening shots of the program have to be consistent throughout the period a program continues. A change may invite criticism, or reduce communicative value of the program.

### **Post production**

Recordings, during the middle stage of production, are never done the way viewers see the final program. There are always hitches as a talent forgets his/ her lines, producer is unhappy

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with the way a line has been said, if recordings get lengthy, makeup of some talents need re-touching, lights may go off or microphones cause some problems. At times many takes of certain shots are done.

All these snags are removed at the final stage called post production. The unnecessary shots, sounds or lines are cut, background music, if required, is inserted and voice level of all the talents is brought to a mean position.

A title and credit line is also prepared at this stage before declaring a program fit for broadcast.



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**LESSON 39****TV ADVERTISEMENTS – MONEY WITH ENTERTAINMENT**

As has been already mentioned in the part of radio broadcast, advertisements brought radical changes in the radio world in many ways; they continue to revolutionize the visual communication medium more or less the same way.

Since the visual medium proved much stronger than the voice medium, the changes observed in the domain of TV broadcast were phenomenal. The industrial and the services sectors along with the trading sector the world over did not take long to weigh the significance of the television for the purpose of marketing their products.

In the very early phase of TV, particularly in USA, the industrial and services sectors got enormous response from the TV campaigns for their products and by the end of the fifth decade, the TV broadcasting houses witnessed a race among the business, especially the corporate sector, to book spots during the peak hours of the TV transmission for the publicity of their products.

*This opened unprecedented new vistas of income generation – and entertainment, to the TV channels. There has been no looking back ever since.*

**Advertisements appear stronger on TV**

The approach of the advertising people remains almost the same for exploiting the TV screen to their end. The Audience analysis and Audience pattern – men, women, youth, and elderly, urban and rural, are still the same and any advertisement which is designed for TV is prepared by keeping in mind the segment of people it means for.

**Early Phase**

In Pakistan, the TV was available to a limited population of few big cities. From 1964 to 1972, its transmission was covering Karachi, Rawalpindi and Lahore. And that too in black and white with limited recording and studio facilities. But all the same there was a pressure from the business world to get a spot during the limited hours transmission to reach the urban populace – at their drawing rooms as people showed extraordinary interest in watching TV broadcast.

**The pros in making Ads over TV**

The TV programs may vary in their nature – from entertaining to boring to serious to philosophical. And the viewers may like or dislike them.

On the contrary, the advertisements are made with only one point in the mind of the creative department people at an advertising agency – to make a piece of broadcast which must interest people. To hit this goal they exploit all the pros in the non verbal communication –

crisp lines, beautiful faces, background sound effects, locale, human relationship, colors and the costly star appearance. Put together, this makes a stimulating product which is bound to fetch results.

### **The cons in making Ads over TV**

Since the visual medium is more cunning in finding faults, advertisers have to be vigilant in observing cons more carefully rather than the pros. A slight mistake on this count may cause colossal loss, sometimes irreparable;

Not lengthy

No hatred among people

Observing taboos (alcoholic etc)

Language not derogatory

### **Getting Spots**

There are three clear ways advertisements are placed during a TV broadcast;

**Casual insertions**                      Once or twice during a day

**Campaigns**                                The ads are run regularly over a period

**With popular programs**                Most sought-after is getting (buying) time during popular programs

### **Types of Ads**

There is little difference in choosing the types of advertisements for the purpose of TV broadcast from the ones which are designed for the radio transmission.

We can classify those in the following manner

Sound effect commercials – almost all carry effects

#### **Straight announcements**

**Dramatized**

**Comedy / funny**

**Acoustical effects – as sour throat, (with filter mike or echo chamber)**

**Jingle**

**How to get your ad placed on TV broadcast?**

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## The Insertion Orders

Integrated

Non-integrated

Trailer

### How to create ads?

For radio it may not be very painstaking, but to make an ad for TV is a real hard nut to crack.

Ad making for TV involves the whole procedure of video production; in fact a TV ad is a complete little video. Difficult it is in the sense that a whole theme is to be communicated in a very limited time

...Is a specialized job, script writers, directors, recording equipment, rehearsals, passes through many stages of examination before final approval?

### The Cultural Conflicts

Pressured by the commercial interest, more than often TV broadcasting houses pay little attention to this aspect.

There are three distinct categories of ads which appear during the TV transmissions:

- Occasional ads
- Local / national ads
- International ads

The first category is almost harmless in this debate.

The local and national channels usually focus on marketing their products but some time take support of elements not so liked by every one in the society... like dances, glamour and extra spicing to allure the youth.

International ads show little regard to cultural values of the society they are screened. Since they are multinational client, they sometime influence government for government gets reasonable money by way of taxes... Mobile phone industry is a case in point.

### Showing social values

Most ads abide by the social values, dressing up, family life and honoring the social relationships.

Also they help show world top ranking tourist sites like niagara fall, china wall, pyramids, old forts, modern cities and islands of repute.

Dresses, customs and people shown, kalash valley ... all possible through broadcast of ads.

### Ads Cost

Category "A" Spot Rates And Prime Time Sponsorship charges

#### Spot Rates

| Duration Of Spot | Karachi center | Lahore Center | Islamabad center | Peshawar center | Quetta center | National Network |
|------------------|----------------|---------------|------------------|-----------------|---------------|------------------|
| 07::seconds      | 3,065          | 2,945         | 2,365            | 615             | 370           | 8,600            |
| 15::seconds      | 5,905          | 5,685         | 4,570            | 1,170           | 680           | 16,570           |
| 30::seconds      | 10,495         | 10,095        | 8,100            | 2,075           | 1,170         | 29,375           |
| 60::seconds      | 15,745         | 15,140        | 12,150           | 3,120           | 1,755         | 44,075           |

#### Category "B" Non Prime Time Sponsorship charges

| Time Slots   | Tariff      |
|--|-------------|
| <b>National Network with 60 sec of commercial time</b> |             |
| 06:00 AM to 12:00 Noon                                 | Rs. 18,000  |
| 12:00 Noon to 3:00 PM                                  | Rs. 20,000  |
| 3:00 PM to 5:00 PM                                     | Rs. 22,000  |
| 5:00 PM to 6:00 PM                                     | Rs. 40,000  |
| 6:00 PM to 7:00 PM                                     | Rs. 106,890 |
| 7:00 PM to 7:30 PM                                     | Rs. 142,500 |
| 9:45 PM to 11:00 PM                                    | Rs. 131,000 |
| 11:00 PM onwards                                       | Rs. 50,000  |
| <b>5:00 PM to PM 6:00----- Regional language slot</b>  |             |
| Karachi  | Rs 20,000   |
| Lahore   | Rs 15,000   |
| Islamabad  | Rs 15,000   |

|                 |                 |
|-----------------|-----------------|
| <b>Peshawar</b> | <b>Rs 5,000</b> |
| <b>Quetta</b>   | <b>Rs 2,500</b> |

### **Prime Time + Sponsorship Charges (7:00 to 9:00) “A”**

| <b>Duration Of Program</b> | <b>Commercial Time Allowed</b> |
|----------------------------|--------------------------------|
| <b>5 Minutes</b>           | <b>15 Seconds</b>              |
| <b>15 Minutes</b>          | <b>60 Seconds</b>              |
| <b>25-30 Minutes</b>       | <b>60 Seconds</b>              |

### **Surcharges**

|  |                          |
|--|--------------------------|
| <b>After news heading in Khabarnama</b>        | <b>400% of the rate</b>  |
| <b>Time spot during prime time drama/plays</b> | <b>300% of the rates</b> |
| <b>Time spot before Khabarnama</b>             | <b>300% of the rates</b> |
| <b>Time spot before khas khas khabrain</b>     | <b>300% of the rate</b>  |
| <b>Mid Break spots in News Khabarnama</b>      | <b>250% of the rates</b> |
| <b>Spot before/after a specified Program</b>   | <b>200% of the rates</b> |
| <b>Mid Break spots in films</b>                | <b>200% of the rates</b> |
| <b>Mid break spots in live or VTR Program</b>  | <b>225% of the rates</b> |

Look at the earnings!

### **Ad Agencies benefit**

At present they are about 135 accredited , shows growth of this field. Not to mention number of people making career with them, it is only because of radio and TV. Billions of rupees business done by them annually.

Most work as production and marketing houses.

Agencies are between the producers of industrial products, services sector and the broadcasting houses. But it the broadcasting which opened gates of enormous business of ads and leads to provide jobs to tens of thousands of people having different skills in production and marketing.

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**OVER doing is annoying**

During sports overdone, even at dramas and some time discussions the time telling ads cause irritation... some ethics must be practiced, for it may prove counterproductive.

You want to see the replay of how one got out, but an ad run to eclipse the replay is not going to get favour, quality broadcasting houses prevent it.

NEWS channels BBC/ CNN avoid ads; hardly on air any, contrary to the entertainment channels which have many ads..... depends on the policy of the channels. Want to give pure news and info without detracting them from issues, likewise educational channels focus more on their target and not look crazy commercial broadcasting houses.

BUT MONEY is required to maintain, growth, expansion and research purposes, ads are but one major source of earning but it also means quality production, higher the quality – more ads business.

**Loss of Truth**

This is one of the most criticized area in advertisement. The broadcasting is usually done under a set of ethics at the top of which is to inform truth to people. In ads this is quite possible that a false impression about a product is given, losing viewers' confidence on other similar products which may not be inferior.

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**LESSON 40****ENIGMA OF MORE CHANNELS**

Television broadcast is fast heading to a problem radio broadcast had faced years ago – the mushrooming of channels.

More the TV stations, more a sinister situation it is. It is getting increasingly difficult to watch all the channels available. This state of affairs is entirely different from only a few years ago when hardly three to four channels could be viewed. But the arrival of dish antenna opened the flood-gates of channels and off late, the cable services appear completely inundating the whole scenario of TV viewing.

It is a common sight these days seeing a person sitting on sofa and surfing through a multitude of TV channels. It is here that a term has been coined to call the person as *couch potato*. Are you a couch potato? Or, this program is not meant for a couch potato, are the phrases you commonly encounter these days.

The problem is not confined to commoner, students of mass communication, who are supposed to know how to wriggle out of this situation or guide others in finding ways to a sensible TV watching, themselves are not placed any better.

Here in this session we shall see how this emerging scene in broadcasting should be tackled.

**The Investment**

We should be aware of the fact that opening of a new TV channel means that some massive investment has been done by an individual, or a company. In any case it is an indication that investors – supposed to be much more aware about the market than ordinary people, have full confidence over the success of their new enterprise. From another angle this also establishes that despite a mess of channels, there is still room for more. For graduates of electronic media communication it is a very welcome sign for it is bound to generate more job opportunities.

**Fresh Ideas**

Obviously when a new channel appears it tends to create a space for itself by launching new ideas about production and transmission of its programs. This generally involves modern techniques and latest available technologies for mass communication. The people, who are already in the filed of broadcasting are but all pleased to learn about the latest ideas and technology in their fields. This also opens more jobs of superior nature for the seasoned staff.

## **Leads to healthy competition**

There is always quite a sensation attached with the announcement about new channels. Months before the new venture's surfacing, the channels feeling threatened, order their staff to pull up socks for a new competition. New programs are conceived, some changes are introduced in the existing formats of different programs. From viewers point of view things move towards a healthy change.

## **The Remote Control**

Gone are the days when you would move to the TV set to switch to a station of your choice. In fact such sets have disappeared from the market. Instead, sets available at present are all laced with the remote control devices. You sit down on a rocking chair and keep playing with the channels by a push of a button. All TV channels are aware of this fact. They now know that a slight weakness in the production may force a viewer to move to some other channel. This singular factor is also helping to keep sense of competitiveness among TV channels.

## **The Disadvantages**

### **Loss of business**

The advertisements which are main source of earning for the TV channels are always limited. Or the size of advertisements in the sense of business does not grow as fast as the growth in the TV broadcasting. With the opening of every new channel, the business of ads generally gets divided. This may hurt a TV channel which is making good productions but loss of business may compel it to compromise on its production quality or scrap some of its very interesting programs.

### **Staff leaving to other channels**

One of the most embarrassing things for a channel happens when some of its senior and seasoned staff members join the new channels. Generally the new channels offer reasonably more than what experienced people are getting from their present employer. There may be more reasons to do so but the fact that the existing channels lose their good staff members does not go well with them and they have to resort to some negative tactics which may mar the whole market.

### **Closure of channels**

The situation some times get so adverse that some channels draw the conclusion to close down the transmission altogether. This renders all their staff jobless and the companies involved in business with this channels in a very confusing state as all their business in the pipeline with this channel has to come to an abrupt closing as well.



## How to justify viewing all these channels?

It is a difficult question but it does not mean that there is no solution to it. Monitoring other channels is a regular feature, and a separate job, at every TV station. The channels are always divided into different categories like news, sports, music, educational and cartoons etc.

By regularly watching these channels category-wise helps in short listing channels which are closer to serve your purpose of monitoring and entertainment. It has been studied that an average TV viewer does not go beyond a dozen channels during normal viewing time. This means every viewer applies the short-listing technique one way or the other. It is only after finding no interesting program on the short-listed channels that viewers try other channels. As far new channels are concerned, they are watched with interest in the beginning but are registered in the viewers' short list if the interesting programs stay long otherwise the hype of new channel watching ends in short time.

## One thing for sure – the inevitable loss

One thing must be admitted here – the loss due to high number of channels is inevitable. You are watching one channel which is airing something valuable but at the same time another station is also broadcasting an equally good program. You have to lose one in any case. The situation some time is very agonizing when one member of the family wants to watch a program other does not want. There is no such plan as yet among TV channels to coordinate in a manner that people could watch all the interesting programs on different channels,

Mushrooming channels

Couch potato

Remote

Lots of investment goes

Place... equipment .... Capital investment.... Recurring expenses..

Shows potential in TV broadcasting

Creating employment at large scale

More competition... more quality.... channels know remote control in hand will switch over quickly if programs are not interesting.

But limited business-ads, get divided, loss may see closure, or reduce production cut employment

Not possible to watch all..

Loss of good program

Good programs from two stations – dramas, news.. talk shows... supports...

Cannot watch all; loss is there.

Recording facilities are available as an alternate.. but common people do not do this practice

Like newspapers, radio stations, you can't stop new channels... global phenomenon

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One way if you need to watch, monitor, make categories,,,, local, regional and international..... or news and current affairs, entertainment, educational watch them regularly... but still not possible to see all.

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**LESSON 41****ANCHORPERSON**

With the introduction of broadcasting came a unique job of anchorperson. There is no way out to carry out a program without a person especially in the programs of current affairs.

Be it an interview or conducting a talk show, a seminar or commentary there has to be a person to conduct the program.

**Male or Female**

Although the gender debate is not raging any more in the area of broadcasting, producers, however, have been confronting with the question of handing over the anchorperson job to a male or female. The choice of a female is obvious in programs meant for women but the fair sex is also considered for children's programs and programs produced on subjects like health and education.

But still economic, political, globalization and governance are the subjects which remain predominantly males' domain as far regulating broadcasting programs are concerned.

There are certain programs which encourage anchorpersons over and above gender consideration like news reading or news documentaries.

There are exceptions as some female are proving as good as male in appearing as an anchorperson in programs made on political or financial issues. Some females are now showing interest in making running commentaries especially for the sporting events in which women appear. A marked change seems taking place though gradually.

**Appearance and Confidence****(Voice and speech)**

Having done on the subject of engaging a male or female for conducting a program, a program producer looks forward to a person who is acceptable in his/ her looks through the lens.

It is here that first part of the audition is taken. There is hardly an anchorperson, even the most fluent and charming persons in this field, who join this area without passing through the process of audition. It is not necessary that a person should be very good looking and attractive. This is usually considered additional qualification of the compere. What matters along with the looks is the confidence of the person who wants to take up the job of anchorperson.

No one is suddenly called to appear before the microphone or camera and prove its mettle as the talent. People are usually short-listed by the producers and then given a particular script

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which is usually easy to learn and render. Good producers also help potential talents in injecting confidence in the later. Audition is not conducted once; talents are given chances to muster up their confidence to go through the testing period.

### **Job Opportunities**

Needless is to overemphasize here that with the world of broadcasting has also come a separate and complete job as anchorperson, announcer, news reader etc. It all depends on a person how he/ she takes up the job.

### **Qualities in an anchorperson**

Like every job there are certain qualities which a broadcasting house makes sure are possessed by the people who are willing to make a career in the job of modulator.

Here below we will examine some of essential characteristics of an anchorperson;

#### **Properly Educated**

No broadcasting house is going to compromise on this property for an anchorperson. To be educated and properly educated is well defined in the eyes of a producer – one may be generally educated; a graduate or post-graduate. But for a producer a properly educated person means the one who should understand the exact requirement of the program under question and for which an anchorperson is being found. For instance, a person is masters in English language; the program belongs to financial sector – to discuss budgets, import-export policies, globalization of economy or free trade among nations etc. A producer will have to make sure that the compere of the program knows about the subject.

#### **Laced with modern knowledge**

A good producer is always on the hunt to mark a person who is not only educated in the subject of his program, he very strongly wish to get a person who possess latest knowledge on the subject not only in the sense of terminologies but in the sense of latest developments going on in that field. For instance if the program is to discuss the free market economy and the global trends, the knowing of the process of globalization by the anchorperson would not suffice, he/she must be in the know of the latest developments – conferences, recommendations by the world economic forums and some regional agreements – and the criticism on those developments by the stakeholders would enable the anchorperson to talk to the participants of the program with confidence and help the viewers interested in the program to update their knowledge on the topic.

Similarly, if the program is on music, a mere knowledge of music would not work, the compere needs to know the latest albums, singers, tracks, instruments, re-mixes and the

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experimentation going on in certain areas of the music field to justify a talk on the subject of , for example, modern music and emerging trends.

### **Technical comprehension**

An anchorperson is not a separate entity but very much a part of the production team. From this angle he/ she must understand the technical matters pertaining to production. For instance if he/ she feels that some vital mistake has been done in the opening remarks while recording the program, and instead of staying nervous all through the program, the person should understand that the mistake would be removed in the post-production process and viewers, or listeners would not get it, would help greatly in conducting the rest of the program.

Similarly the knowledge of camera positions, lights and microphones by the anchorperson would always help the producer to complete the recordings without inordinate breaks.

### **Ethics and Legalities**

A sound and sensible anchorperson will always take care of the legalities involved in the matter under discussion and the ethics in the exchange of views. The person should not humiliate a participant of the program in any manner and at the same time ensure that no other participant indulge in a negative attitude at the same time. A program conducted in a sophisticated manner is always valued higher than the programs ignoring this very sensitive aspect of production.

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**LESSON 42****COMPARISON BETWEEN RADIO AND TV BROADCAST**

Little idea prevailed at the time of experiments on radio waves early last century that the invention of radio would soon lead to another even stronger transmission of images alongside the sound on the same electromagnetic waves.

The interest of scholars was so immense in furthering the transmission system by using air waves that within 20 years of the successful radio operation, they were able to materialize their thinking of creating a box like radio set but which could also show images. By the mid 1920s, television in its initial form had appeared.

Both remarkable inventions in the field of electronic media took the world by storm in the years to follow and to-date there has been no looking back. The fact remains that the electronic media is assuming new dimensions simply because of the enormous success of radio and TV over the last 80 years.

Here below we shall make an attempt to find what is common between the two distinct areas of modern day communication systems and where do they differ.

**The common playing fields**

The two areas of telecommunication – radio and TV – have much in common. Both use electromagnetic air waves to transmit their signals. Apart from using terrestrial transmission method both qualify to use microwave technology to link distant transmissions. Both are capable to use satellites for beaming their signals to any part of the world.

It is very common for radio and TV to exploit sound and music effects to enhance value of their products. Radio in particular is purely depended on voices and sound effects. It hardly has another way through which it could communicate to listeners. TV uses both, sound and voice but goes a step further of showing images.

Inside a radio station or a TV broadcasting house, one can notice common factors easily. The presence of sound proof studios, availability of microphones, sitting arrangements, and a highly disciplined movement of staff across the stations is but something which a visitor can't miss to notice.

On the formats of production, both show common approach. For both there is an indoor production of different programs – news, talk shows, and dramas and on music and an outdoor arrangement to cover a range of programs including sporting events, meetings, seminars, interviews, road shows, documentaries and features etc.

## **The Difference**

The areas where radio and TV broadcast shows difference are many.

### ***Script***

Script of any program is written in a very different way for the two areas of electronic communication. A TV play would have a far different script from the one written for a radio play on the same topic. The availability of visual means to the script writer of a TV play creates all the difference. The news script is also different as a radio news reader has to describe the whole event through words and not to pause long whereas news reading (script) for TV newsreel is punctuated with long pauses when footage of some event is shown. The script for story telling to children, or of interviews and talk shows for the two areas is noticeably different from each other.

### ***Direction***

A radio producer is always concerned about the presence of talent, studio and the microphones. The voice quality and audio expressions are his prime concern along with the sound effects if they are required in a program. In comparison, director of a TV program is more concerned about the sets, color scheme of the scene, lighting arrangement, positioning of the microphone and entry of talents at various points of the program. The anchorperson should be more confident and sitting at a position from where he/ she can control the participants of a program. The participants are making proper point of view from camera perspective. He would take serious view of the nodding of heads and other gestures of people within the camera frame for that should not go against the concept of the program.

In another manner, from viewers or listeners point of view, you need to sit in front of the TV sets to watch it but in case of radio you can put it in a pocket and listen to programs of your interest while jogging at a park, driving or even lying on the bed with lights off and resting.

But TV seems overwhelmingly outplaying radio on various counts. First, the impact of visual communication is far more than to what you hear only. For instance if you hear a news item about an accident, you may forget it soon, but if you have seen horrifying images of the same accident on TV news you may not forget the impact on your mind for years.

### ***Insignia***

The TV screen is doing magic. By watching a program on TV, you can always see the broadcasting station's insignia in some top corner and know what station it is. It is not possible on radio unless an announcement to this effect is made.

**Match progress**

As you watch a drama on TV, you can find the latest score of a cricket match, or over by over report, at some lower corner of the screen without being interrupted from watching the drama.

**Slow motion**

In games and in some film reports, the repeat of action in slow motion is one of the most interesting features of the TV broadcast.

**Tele text**

These days some TV channels also give in text form latest in the stock market, timings of trains, flights and inter-city buses, weather reports and many other activities through tele-text services, or simply displaying details pertaining to all these activities in text form somewhere on the screen. These reports may stay on the screen longer or flash at regular intervals of time.

**News ticker**

You can easily mark a ticker, a scroll bar at the bottom of the TV screen, continuously running during what ever the program is going on, to tell you latest routine news, and indeed about the breaking news.

**Clock**

A digital or analog clock would tell you about time.

**Announcements**

A program is not finished, yet, an announcement of other programs is displayed... more announcements are also possible this way.

*All this is not possible on radio.*

Since print media has survived after the birth of a strong media in the form of radio, it seems radio will also survive due to its peculiar nature after the enormous popularity of the visual medium in the field of electronic communication.



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## Similarities

Both electronic media ... electromagnetic waves

Sound and music effects..... common

Use of studios ... mikes ... radio open.....tv hidden.....boom or collar should not block the view on tv.

Script ... different for the two

Directors' concern radio voice/ sound mikes types, tv lights, colors, sets, contrasts, script

Looks of anchorperson and sitting within the frame.

Outdoors.....common different running commentary.....TV selective.

Radio...no pauses (FM)... TV... pauses in voice, visual

News only voice ... tv visuals so can do with few lines

TV gestures (nodding, hand movement) radio no such

Radio gives you more room for imagination, varying from person to person as beautiful, color, rage, losses, ... but TV shows you much more.

Radio you may forget (impact) Tv difficult if you see the accident.

Radio would continue as medium as newspapers survived after radio, TV seems making advancement but TV is an advanced form of radio visual added to voice... technical aspects are more in common as compared between radio and newspapers

You can hear and see a program on tv but side by side you can see the station insignia, clock for timing, weather report temperatures, stock market rates, cricket match score a scroll below telling you all the latest and above all a breaking news --- something not possible on radio.

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**LESSON 43****TERRESTRIAL TO SATELLITE TO CABLE TV**

It is not very long ago that the TV transmission was initiated. Not even hundred years of history could be attached with the television broadcast. The fact that TV broadcast started in 1927 when only mechanical TV sets were doing the magic of showing the moving images of very primitive nature, looks very strange as we see the rapidly advanced form of television transmission across the world today.

The TV transmission has passed through different phases of development thanks to the great work done by scientists in the field of telecommunication.

In the paragraphs below we shall see various forms of TV broadcast and the progress which has been made in propagating the TV signal in different ways.

**Terrestrial TV broadcast**

The very first form of TV broadcast is on-the-air. A transmitter high in the air would throw the electromagnetic waves carrying the TV signals which would travel on the principle of line-of-sight. This means, the waves would move in a straight line. They would end, or lose their energy after hitting the ground due to the curvature of the earth. So higher a transmitter more distance it could cover to send signals which could be caught by the TV sets in most cases.

People would use ordinary antennae which are generally fixed at the roof tops to get a little stronger signal and through a semi flexible wire the signal would go to the TV set where it would be decoded accordingly and viewers are able to see the transmission.

The antenna has to be pointed towards the transmitter. And in areas where signal had been weak, people would do strange things – attaching different metallic objects with the antenna to strengthen the signal and no surprise it worked sometime. Stormy and rainy evenings would change the antenna direction and spoil the evening joy of watching your favorite program.

Till 1950 the world did not know any other method of catching a TV signal when Community Access TV (CATV) was introduced in the USA. The new system was just an amended form of the terrestrial broadcast. The only difference was that a strong antenna was mounted at the top of a mountain to receive a clear signal from a TV transmitter and then multiple numbers of TV sets at different houses and offices were linked to it through coaxial wire. But that was basically sharing of the terrestrial broadcast signal in an amended form.

There are still a high number of television stations around the world which are doing on-the-air or terrestrial broadcast, especially in the thickly populated urban areas this mode of TV broadcast is very much in vogue and people can enjoy a TV broadcast without any interference or to depend on any other source for providing the TV services.

## Satellite TV – a revolution in TV broadcasting

The problem of not being able to send TV signal at a greater distance had always been an issue of concern. The microwave links were created to relay stations and enlarge the scope of TV broadcast but still it was far from satisfactory.

Experiments to use the spaceships in some manner to pick and redirect TV signals to the earth in the early 1960s bore fruit. The first satellite television signal was relayed from Europe to the Telstar satellite over North America in 1962. The world's first commercial communication satellite, called Early Bird, was launched into the orbit on April 6, 1965. Early Bird's design was built for the National Aeronautics and Space Administration to demonstrate the feasibility of communications from the orbit. On station in orbit 22,300 miles above the



equator, Early Bird provided line of sight communications between Europe and North America.

**<=A satellite orbiting around earth for sending down TV signals**

Satellite television, like other communications relayed by satellite, starts with a transmitting antenna located at an uplink

facility. Uplink satellite dishes are very large, as much as 9 to 12 meters (30 to 40 feet) in diameter. The increased diameter results in more accurate aiming and increased signal strength at the satellite. The uplink dish is pointed toward a specific satellite and the up-linked signals are transmitted within a specific frequency range, so as to be received by one of the transponders (devices which receive and redirect signals) tuned to that frequency range aboard that satellite. The transponder 'retransmits' the signals back to Earth but at a different frequency band (to avoid interference with the uplink signal), The leg of the signal path from the satellite to the receiving Earth station is called the downlink.

Ever since many a countries have set up their satellites in the space which keep their fixed position by moving at a speed which corresponds to the revolution-speed of the earth at its axis.

The presence of satellites opened gates for hundreds of channels to million of viewers across the world who could enjoy different TV broadcasts without much cost. The only thing they needed is to have a small dish at an open place pointed towards a satellite and attached to a special receiver for decoding the very high frequency signal to ordinary range of frequencies which a TV set can read easily.

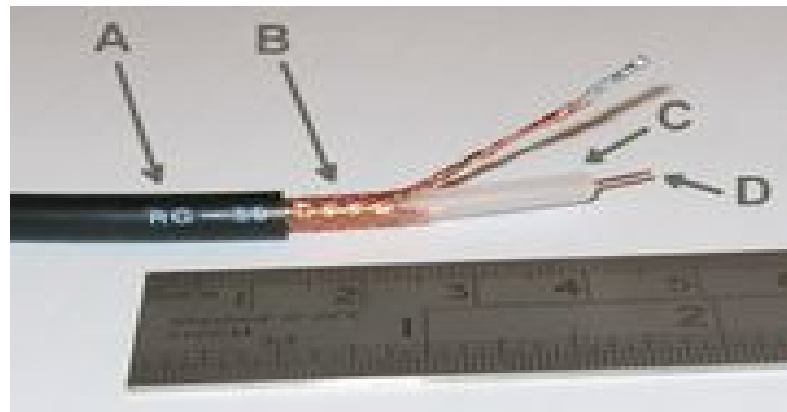
But the TV channels which were very popular around the world, especially sports and entertainment channels, started encrypting their service which meant that now a viewer needed to have a decoder, which cost reasonably, to watch those stations. One by one almost all the good channels went on to decoders. The free-to-air channels which are available through satellite are usually news channels or those which enjoy little popularity. The boom of satellite channels for ordinary and low income viewers was over and the dishes and receiver sets, bought at a reasonable cost, were rendered a junk.

### Cable Network

But before viewers bemoan themselves much, there came the concept of the cable network operations. These are small organizations which invest on equipment which can catch a range of TV broadcast – the terrestrial, satellite or any other. All the channels are brought to one point and through fiber optic or coaxial wires – which can carry a high number of signals put at different frequencies, to any point in distance where an ordinary TV set can decode this signal.

**A specimen of coaxial wire used by cable operators to carry multiple TV signals =>**

With the arrival of cable service, though always a limited area operation, the viewers are in a position to enjoy TV transmissions of many dozen stations at a very nominal cost.



But there have been problems with cable operators. They some time miss a station you want to see, or run programs which you do not want to see. They sometime do breach of law, ethics and irritate people by sending in signals of recording programs which are high offensive. At times, during sporting events, they run commercials at crucial points of the game.

### CD Channels

These are not production or broadcasting houses like a TV station. This practice is done by local area cable operators who need a small place to run recorded materials- songs, dramas, concerts etc, and pick the signal for transmitting through the coaxial wire to the subscribers. For a viewer this is like a channel because it would occupy a channel slot of the TV set. Cable operators may have any number of such channels. They do this practice for saving money of decoders, or add attraction. In this quest sometime they ignore ethics on piracy and social norms and are criticized strongly by offenders.

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**LESSON 44****CAREER IN BROADCASTING**

As we study Introduction to Broadcasting, and so far covered almost all the areas of broadcasting – from the start to-date, it will be pertinent to give a sight to what lies in store as jobs for the students of this subject.

The invention of radio, and later the introduction of TV broadcast, seems to have done a great deal in providing jobs to tens of thousands of young people all across the world in various fields which are either directly or indirectly concerned with broadcasting.

The jobs could be divided in various categories as far return is concerned, but generally speaking the wages in the field of broadcasting are very competitive, and people working with radio stations or TV channels command a fair amount of respect in society.

The jobs in broadcasting have a global dimension. People who know these jobs are in a position to go abroad and work with some broadcasting house. More you know, more fortune it brings to you. Since the electronic media is growing fast, not only in Pakistan and South Asia, it is still one of the most lucrative areas for investment across the world, the jobs to competent people are available frequently.

Here we shall give a long sight to what jobs are available to young men and women who intend to join the world of broadcasting.

**Production**

What immediately comes to mind as we qualify in the subject of electronic media is the field of production. A producer's job seems a natural choice as it is exactly what students learn in this subject.

A producer is supposed to knowing all nuts and bolts of producing a program for radio or television. This job has two clear areas:

At first the producer must know what exactly is the nature of program and what type of people are required to accomplish the job. He must understand as who can write script for the program, who should work as an anchorperson, and what technical facilities and staff are required to record the program

Secondly, producer is also a managerial job. The producer is to manage all the matters related to the production of the program. The availability of space (studios), equipment, props, writer, editor, graphics, sound and the compere. Any thing missing from this list of arrangements would not allow a program to take its final shape.

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Since production is a tough ask, usually the broadcasting houses, both radio and TV, prefer to offer job of assistant producer to newcomers. In this case the young people, who have to become full producer some day, have only to manage part of the responsibilities in the beginning and gradually they learn to manage other affairs. It depends how quickly one learns and make progress to be made a producer.

### **Producer specialization**

Production, as we now know, is a vast field. One producer can't – exceptions apart, ensure quality production in all areas of production. So as you work as an assistant producer with some broadcasting house, you are afforded opportunities to select areas of your liking. Main areas to choose from are: news, current affairs, programs (dramas, documentaries, shows etc) and music.

### **Direction**

Though sometime producers are supposed to work as directors, but lately most broadcasting houses have come to believe that to produce a high quality program, they need to have a separate person as director. This arrangement reduces pressure on producers and at the same time gives a free hand to directors to experiment and put more vision for the success of a program.

A director in broadcasting is the one who fully understand the concept of the program, the performers, sound effects and the budgeting matters so that a production must not prove too costly to be undertaken. Since he specializes in his job, he is more aware of locales and the timing about shooting in the outdoor as well. He is cautious of the fact that a program has to be complete in a given timeframe.

### **Lighting Director**

A lighting director is an independent job. Working closely with the program director, a lighting director specializes in the job of making lights available at different angles to give scene in visual production a correct mood and make the perspective clear. In most productions world over and in Pakistan too, lighting directors are employed to ensure quality production. As a fairly specialized job, students who take more interest in this field can have an independent job in this area.

### **Set Designers**

Like lighting directors, the set designers' job belongs to TV broadcast. Almost every production for television is done on some set, speaks about the vastness of the job. This area also demands specialization. Students, who are more interested in visual communication, stand a fair chance to qualify for the job of set designer.

## **Script Writer**

There is hardly a radio or TV program – from news to dramas, which is done without script. People who have good communication skills, and command over the language are very likely to succeed in the job of script writer. Highly respected and paid, the script writing job is always available with broadcasting houses.

## **Anchorperson**

Most programs on FM radios or TV channels need a person who should regulate the program (only, news reading offers a complete career job) generally they are called anchorpersons. A detailed view about them has been given in a previous chapter, it is only to repeat here that a fine a reasonably paid job is available to people who are good in exploiting various characteristics of voice, dialogue delivery and possess a good voice and confidence.

## **Technical Jobs**

Though not be directly, some technical jobs like recording on panel, camera operating and editing on different computer software are but few technical areas where jobs have been created with the growth in electronic media.

## **Investment**

It must be an encouraging sign for students of broadcasting that huge investment is coming in this field. An FM radio station may create new jobs to few dozen people; a new TV channel needs fresh people by hundreds if it is to survive in the market. The opening of FM radios and zest to open TV channels is growing fast, only ensuring mass communication, particularly students of broadcasting, and a good future ahead. Proof of this fact is the presence of young men and women at the FM and TV channels which have opened only recently. The only thing you need is to study hard, listen instructors carefully and observe as much as you can the operations of various broadcasting houses. Success is guaranteed.

**REVISION (LESSON 23 TO 44)****History of Television**

- 1927 mechanical TV Cultural revolution
- 1954 colored TV

**Pakistan Television (PTV)**

- At last on Nov 26, 1964 country's first TV station was set up in Lahore.
- Excitement
- News/ dramas/ live shows/ 65 war/ color transmission 1982/ microwave links

**Broadcasting Laws****Laws in the 19<sup>th</sup> century:**

- The Registration of books and newspaper act,1867
- The Press (emergency power)act 1931
- The States (protection against disaffection) act, 1922
- The Foreign Relations act 1932
- The Criminal law amendment act 1932
- The States Protection act, 1934
- The Post office act 1898
- The Official Secret act
- The Press and Publication Act of 1963

**Constitution of 1973****Article 19**

This article reads as follows:

“Every citizen shall have the right of freedom of speech and expression, and there shall be freedom of the press, subject to any reasonable restrictions imposed by law in the interest of the glory of Islam or the integrity, security, or defense of Pakistan or any part thereof, friendly relations with foreign states, public order, decency or morality or in relation to the contempt of court, defamation or incitement to an office.”



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## PEMRA

By late 1990's, Pakistan establishment had come to realize that to counter the cultural threat imposed by the Hindi channels available through satellite receivers, it needed to encourage private TV networks since the state owned PTV was failing to attract audiences who wanted more openness both in terms of entertainment and current affairs. This led to the promulgation of an ordinance in 1997 to set up a regulator for the electronic media. Federal cabinet in January 2002 formally approved the text of an ordinance to create an autonomous regulatory authority for independent electronic media. Initiating in April 2000 as regulatory authority for media broadcast organizations RAMBO, it was later renamed the Pakistan electronic media regulatory authority PEMRA. PEMRA was established on March 1st 2002 through an ordinance to induct and facilitate the private sector in to the field of electronic media.

PEMRA, the regulator for electronic media in Pakistan, has been made responsible for formulating technical standard and scrutinizing technical feasibility for broadcasting services including radio, television, satellite broadcasting, cable television, multi-channel multi-point distribution service (MMDS) and local multi-point distribution service (LMDS).

### Replicas of radio broadcast

#### SETS:

- Permanent Sets
- Hot & Cover sets
- New Sets

### Camera Shots – the visual language

#### The Standard Shots:

Basic shots are discussed under this title

|                 |  |
|-----------------|--|
| Big Close up    | from head to chin  |
| Close up        | slight headroom to shoulder-line                                   |
| X-close up      | one part of body like eyes   |
| Medium close up | with little head room to chest line                                |
| Medium shot     | with more headroom to the waist-line                               |
| Medium long     | ample headroom with lower line cutting below knees                 |
| Long shot       | with adequate headroom to a slight foreground- covering whole body |
| Very long shot  | giving enough details of the surroundings of an individual/object  |

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**Some other important shots:**

Composite (also nose room/looking room)

Wide angle

Master/establishing

O/S

Cut-in

Cut-away

**Broadcasting and media imperialism**

**Budget**

**Pre-production**

**Production and post production**

**Enigma of more channels**

- The Investment
- The disadvantages
- Leads to healthy competition
- Fresh Ideas

**Terrestrial to Satellite to cable TV**

- CD Channels

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**BROADCASTING TERMINOLOGIES**

|                   |   |
|-------------------|---|
| Audience Analysis | to analyze the targeted audience  |
| Audition          | a trial.  |
| Background        | the music used in the background to establish a certain mood or to show a specific time.  |
| Balance           | used to refer harmony among all areas of a program.   |
| Billboard         | a slide or an announcement, shown or made in the beginning of a program that gives premier information about that program and the whole production team involved in it. |
| Bite off          | to delete some part of the program in the middle that was initially decided to be a part of it.   |
| Block             | to block the time   |
| Boom Mike         | mike used to record sounds coming from different directions at the same time.   |
| Bridge            | to make a transition/ change form one scene to another.   |
| Bye Bye           | to shift / move from one station /place to another.   |
| Clean it up       | to improve a program during rehearsals.   |
| Creeper           | performer who gradually moves closer to the mike during a broadcast   |
| Cross talk        | distracting conversation on a broadcast circuit, not originating on the program itself  |
| Cue Bite          | to start before the previous performer is through   |
| Cue sheet         | outline of a program, listing various elements, the timing of each, and cues  |
| Cushion           | material of a changeable length tentatively inserted in a program to help director end on time  |
| Cut               | to stop the transmission of a program suddenly  |
| Cuts              | portions of a script eliminated before or during a broadcast/ used in post-production to arrange shots in a new sequence.   |
| Dawn patrol       | station personnel who prepare early morning broadcast   |
| Dead air          | silence, intended or unforeseen   |

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|                   |  |
|-------------------|--|
| Dead end          | part of a studio, which is so sound absorbent that it deadens sound                              |
| Dead mike         | disconnected mike  |
| Director          | Individual who selects performers, rehearses and directs programs                                |
| Disc, disc jockey | Announcers who emcees his/ her own record programs   |
| Discrepancies     | Changes from script made in last minute at studio, and indicated on station log                  |
| Double            | an actor doing several parts   |
| Echo chamber      | device consisting of a space which produces echo-like or distance sounding reverberations        |
| Fading            | lowering of volume   |
| Fight the music   | not distracted by background music while reading lines   |
| Fill-in           | to stand by or perform in the even that a program alteration must be made without advance notice |
| Filter            | kind of microphone for altering tonal quality  |
| Fluff             | error in reading   |
| FM                | Frequency Modulation   |
| Gimmick           | particular quality which sets off a program from others which resemble it                        |
| Guide sheet       | plan of a program procedure  |
| In the beam       | to be within the operational range of a mike   |
| Kill the mike     | Disconnect microphone circuit  |
| Live              | Performed by people, not a recording   |
| Live announcement | Announcements performed at the time of the broadcast   |
| Live mike         | microphone connected to the circuit, picking voices  |
| Log               | Program log prepared by radio stations as a schedule   |
| Master Control    | Central point at which all studios in a station are linked, for relaying                         |
| Medium            | means by which messages are transmitted to public  |
| Off mike          | position of a performer situated slightly away from mike   |
| Offside           | improper or questionable comedy line   |
| On the head       | begins exactly on time   |

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|-------------------|---|
| On the nose       | ending of a program at precise time planned   |
| Outlet            | station which broadcast a particular program  |
| Overboard         | program which runs over, not finishing on time  |
| Pad               | to include additional material  |
| Part-time station | station authorized to broadcast only at given hours   |
| Playback          | Immediate playing of a recording after it has been made, usually for judging                            |
| Plops             | Overemphasis of the letters B & P, misrendering of the sound  |
| Plug              | announcement advertisement of a given product.  |
| Production        | Planning, preparation, and offering of a program, or commercial   |
| Punch Line        | a part of the script which is stressed more than the rest of it   |
| Quonking          | the background voices and activity in a scene   |
| Run over          | used for a program that has gone beyond its time.   |
| Scoop             | means microphone was not switched on, on time.  |
| Script Show       | to reveal the script of the program before recording or a pre-planned talk/discussion                   |
| Service Features  | regular features of a broadcasting house on aired as a public service.                                  |
| Set up            | the placement of different performers and equipment and other crew members on the set or in the studio. |
| Sound Table       | Portable table used for holding sound-effects appliances  |
| Spell a line      | rehearse a line with voice accentuation as required by the scene  |
| Station break     | the break when station identity is announced, and other announcements                                   |
| Spot              | announcement or ads at a particular time in between programs  |
| Spread            | to lengthen part of a program to consume all time meant for broadcast                                   |

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| Stand by         | be ready, AND also a program prepared to fill (sudden) gap purposes        |
| Station break    | brief time between programs when radio stations identify themselves        |
| Straight reading | reading script without stressing words, or giving special impression, news |
| Stretch          | prolong playing music / reading to finish at exact time                    |
| Tag line         | final and decisive line in scene / commercial                              |
| Take timings     | take time of every section of program by stop watch                        |
| Talent cost      | money required to engage talents in a program                              |
| Throw a cue      | director's gestures to performers / engineers to take certain action       |
| Time signal      | announcing correct time  |
| Transition       | music or silence used for moving from one scene to another if needed       |
| Under            | program which finishes early than scheduled time                           |

**THE END**