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Reference Material for Three Years

Bachelor of Arts Journalism & Mass Comm.

Code : 024

Semester – IV

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SUBJECT: BASICS OF ADVERTISING

Paper Code: 202 BA(JMC)

UNIT 1

1. Define Advertising. What are the different types of Advertisements?
2. What do you understand by OOH advertising? Explain in detail.
3. What are the various functions of advertising? Explain with examples.
4. Explain AIDA Model. State the advantages and disadvantages of AIDA Model.
5. What do you understand by Target Audience? Can an advertisement have more than one T.A? Support your answer with relevant examples

Unit 2

1. What do you understand by *Copy* in advertising? Why is a good copy necessary?
2. Differentiate between Tagline and Slogan. Explain with examples.
3. Explain the concept of STP in detail.
4. Differentiate between Emotional Appeal and Rational Appeal.
5. Explain Humour Appeal. What are the advantages and disadvantages of using Humour Appeal in advertisement?

Unit 3

1. What is and Advertising Agency? What are its functions?
2. What are the duties of Account Planning department?
3. State the various reasons why clients terminate agency relationship?
4. Write the steps involved in pitching an ad campaign to the client.
5. What are the role and functions of DAVP?

Unit 4

1. What do you understand by media measurement tools? Name any 2 tools.
2. What is Media Planning? Discuss the steps involved in creating an effective Media Plan.
3. What are the factors which affect Advertising Budget?
4. What is Scheduling? Name the various types of media scheduling?
5. Explain Product Life Cycle in detail.

ANSWERS

UNIT 1

Ans 1. Advertising is any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor. Advertising is paid, nonpersonal communication through various media by business firms, nonprofit organizations and individuals who are in some way identified in the advertising message.

Types of Advertising

1. Nothing works better than promoting a brand through **signboards, billboards, hoardings and banners** intelligently placed at strategic locations like railway stations, crowded areas, heavy traffic crossings, bus stands, near cinema halls, residential areas and so on. Such advertising is also called as out of home advertising.

Out of home advertising is a way to influence the individuals when they are out of their homes. The hoarding must be installed at a height visible to all even from a distance. Make sure it catches the attention of the passing individuals and influences them to visit the store.

Keep it simple and make sure it doesn't confuse the customers; instead it should convey the information in its desired form.

2. **Print media** is also one of the most effective ways to promote a brand. Newspapers, magazines, catalogues, journals make the brand popular amongst the individuals. Retailers can buy a small space in any of the leading newspapers or magazines; give their ads for the individuals to read and get influenced.
3. **Television** also helps the brand reach a wider audience. Now a day's retailers also use celebrities to endorse their products for that extra zing. Celebrities are shown using the particular brand and thus making it a hit amongst the masses. Sachin Tendulkar - the famous Indian cricketer endorses Castrol India, MRF tyres, Adidas, Boost etc. A child gets influenced to drink Boost because his favorite cricketer drinks the same.
4. **Radio Advertisements** also help in creating brand awareness.

5. **Social networking** sites have also emerged as one of the easiest and economical ways to promote a product or brand

Ans. 2. Out-of-home advertising (OOH) is any visual advertising media found outside of the home. This can include billboards and signs, ads on street furniture like bus shelters or benches, in transit areas like airports or train stations, and place-based ad media like you might see at a stadium or in the cinema. These various formats account for thousands of locations and millions of screens around the world.

Types of OOH ads are, posters, billboards, banners, fliers etc

Out of home advertising can be a brilliant alternative to the world of online digital advertising. It can have limitations; for example, the rise of ad blockers has meant that digital ads viewability isn't always perfect. Combine this with the sheer amount of information that consumers are faced with online, and it's easy to understand why digital advertising isn't always the best solution.

With out of home advertising, this isn't a problem. OOH ads are difficult to avoid, and they can have a significant impact on consumers due to their size and contrast to the real-world environment. Alongside this, OOH has a positive effect as a complement to digital advertising.

Ans. 3 Functions and Effects of Advertising

Advertising permeates the Internet, network television, daily newspapers and roadside billboards. Products, services and ideas are sold through advertising, enabling businesses to attract customers for their wares. Internet advertising is rapidly displacing print advertising, due to its convenience of use, cost effectiveness, and ease of distribution.

Identifying Brands

Products, services and ideas are sold through businesses that are differentiated by their brand identities. Brand identity is communicated to the public via advertising. Consumers build emotional relationships with certain brands with which they become increasingly familiar through the years, thanks to advertising.

Information

Advertising supplies the necessary information to consumers so that they know what is available and where to buy it. It broadcasts information on products, services and ideas sold on the open market through a variety of media portals. It reveals the special features being sold, what color and size the product is and which stores carry it.

Persuasion

Powerful, visual advertising presentations compel consumers to purchase goods, services and ideas as a way to achieve emotional fulfillment. Persuasion is the core mission of advertising. Advertising tells you how the product, service or idea you are considering will improve your life. According to Jeremiah O'Sullivan R, author of "The Social and Cultural Effects of Advertising," advertising feeds on the concepts of ideology, myth, art, sexual attraction and religion. Advertising infuses images and ideas into products and services, just as the meanings of products and services are infused into images and ideas, notes O'Sullivan.

Previewing New Trends

Previews about the virtues of new products, services and ideas motivate consumers to obtain them because they don't want to be left out. Advertising lets consumers in on up-and-coming trends and new markets. They offer coupons, rebates and trial offers on new products, services or ideas to recruit new customers and induce existing customers to try things. Advertisers preview new or improved products, services and ideas to consumers in order to appeal to their sense of wanting to be in the know about leading edge trends. Previewing new trends is a technique employed by advertisers that capitalizes on consumers' desires to "keep up with the Jones" by owning the latest and greatest product, service or idea.

Demand

The demand generated by advertising, public relations, and sales promotion "pulls" the goods or services through channels of distribution, notes "Reference for Business." One of the powerful functions of advertising is to generate consumer demand for specific products, services and ideas through ad campaigns that target the audiences that are most likely to buy them." Products, services and concepts are sold in volume, according to the consumer demand for them.

Customer Base

Consistent quality advertising increases consumer loyalty for a product, service or idea. Advertising seeks to maintain the current customer base by reinforcing purchasing behavior with additional information about the benefits of brands. The goal of advertising is to build and reinforce relationships with customers, prospects, retailers and important stakeholders.

Pricing

Advertising displays consumer goods with competitive prices relative to the current market, thus educating consumers about what things should cost. Advertising lets you know what the competition is doing, when the next sale is, and how you can receive the latest coupon or rebate and seeks to assure you that you are receiving the best value for your money.

Ans.4 AIDA is an acronym used in marketing and advertising that describes a common list of events that may occur when a consumer engages with an advertisement. The base of brand promotion also.

- **A - Attention (Awareness):** attract the attention of the customer.
- **I - Interest:** raise customer interest by focusing on and demonstrating advantages and benefits (instead of focusing on features, as in traditional advertising).
- **D - Desire:** convince customers that they want and desire the product or service and that it will satisfy their needs.
- **A - Action:** lead customers towards taking action and/or purchasing.

Using a system like this gives one a general understanding of how to target a market effectively. Moving from step to step, one loses some percent of prospects.

AIDA is a historical model, rather than representing current thinking in the methods of advertising effectiveness.

Advantages of using AIDA

If you have not been using any model or framework to track success, AIDA is a great way to structure how you think about the user experience and data points on your website.

By thinking about what you want to achieve depending on the phase of the journey, you avoid the trap of trying to boil the ocean. You can identify what you're trying to achieve depending on the stage of the journey, isolate that, and work on improving just that part of the experience.

By tracking each phase of the journey, you'll be able to see which parts deliver strong returns and properly transition most visitors into the next phase.

This also tells you which parts tend to fail. By understanding which parts of the site are broken, you'll can prioritize and devote most of your resources to things that are likely to move the needle.

AIDA Model Limitations and Criticism

AIDA's longevity is a testament to its usefulness as a model.

It is, however, a model that is over a hundred years old. There are things that it will not be useful for in today's environment.

Multiple transactions

For one thing, AIDA covers the point from the time a person might be interested to the time when the check clears. There's nothing in there about what happens after the first transaction.

For some businesses, repeat business and customer lifetime value are more important to think about than single purchases.

If you have a business that relies on repeat customers, you need to augment the AIDA model with a framework that takes customer lifetime value into account.

Ans.5 A tagline is a short, memorable phrase that is used throughout your marketing. It should convey the main sentiment or feeling that you want people to associate with your brand. A good tagline becomes a cultural reference. Phrases like McDonald's "I'm lovin' it" or Nike's "Just do it" are examples of taglines that entered the public consciousness and served as constant reminders of the products and companies associated with them.

A target audience is the demographic of people most likely to be interested in your product or service. If you own a plumbing company, your target audience is property owners, both commercial and residential. If you own a toy store, your target audience is parents, grandparents, and anyone else with children in their lives. An advertisement can have more than one target audience

In order for people to "buy into" a product or service, they need to relate to the tone and content of the message. By striking a chord with someone, a personal connection is made, and trust is established. Let's say the goal is to sell a product to working mothers.

The advertising methods might employ digital and social media platforms and may have an energetic and empathetic tone. A better approach to reaching retired seniors is a marketing campaign using print ads in newspapers and magazines that carry a more subtle and relaxing tone

For instance, if a consumer lives in an area to which you don't ship products, he or she doesn't belong in your target audience. Similarly, a consumer who can't afford what you sell isn't part of your audience.

We'll break this down in more detail later, but for now, understand that the target audience is the group of people to whom you direct your marketing and advertising efforts. They're the ones who might actually convert into customers.

UNIT 2

Ans.1 Advertisement Copy is the soul of an advertisement. An advertisement copy is all the written or spoken matter in an advertisement expressed in words or sentences and figures designed to convey the desired message to the target consumers.

In print media, an advertisement copy is made-up of head-line, sub-headlines, body of the copy, illustration logo-type, slogan and the brand name. Strictly speaking, written content of an ad copy is the product of the collective efforts of copy-writers, artists and the layout-men. Copy writer and artist must collaborate to provide an advertisement though copy writing precedes or succeeds the art- work and the layout.

Essentials of effective copy:

Whether a copy is effective or ineffective is a matter of personal judgment. It is really very difficult to judge as its evaluation is purely subjective and perceptive. However, a good or effective copy is one that succeeds in reaching the target consumers to create favourable attitudes towards the product and the producers, impelling an action on the part of consumer to buy.

The goal of ad copy is to increase conversion rates and profits. There are three ways to make a business more profitable. You can increase the traffic to the sales page, increase the value of the product or service, or you can increase the percentage of web traffic that converts to customers. Increasing the conversion rate is the most effective way to increase the profitability of a business.

Ad copy achieves this by highlighting the key components of a product or service and communicating them to potential customers in a way they can relate to. When used properly, ad copy is very powerful and effective.

Ans2. A tagline is a short, memorable phrase that is used throughout your marketing. It should convey the main sentiment or feeling that you want people to associate with your brand. A good tagline becomes a cultural reference. Phrases like McDonald's "I'm lovin' it" or Nike's "Just do

it” are examples of taglines that entered the public consciousness and served as constant reminders of the products and companies associated with them.

A slogan can be any expression or phrase which is used in marketing and advertising as well as in political, religious, and other purposes.

Taglines vs. Slogans

1. A tagline can be a brief phrase, idiom, saying, or any expression that is used in marketing and advertising to help promote a company or product. A slogan can be any expression or phrase which is used in marketing and advertising as well as in political, religious, and other purposes.
2. A tagline is used to define a product or company while a slogan is used to define a certain campaign where the company is taking part in.
3. A tagline usually lasts for a long time, while a slogan can be short lived or long lasting depending on its success.
4. Although both are used to promote products, taglines are geared towards making a distinct impression with an audience that stays with the audience’s memory, whereas slogans are more subtle.

Ans 3. A brand is an identifying symbol, mark, logo, name, word and/or sentence that companies use to distinguish their product from others.

In marketing, segmenting, targeting and positioning (STP) is a broad framework that summarizes and simplifies the process of market segmentation. Market segmentation is a process, in which groups of buyers within a market are divided and profiled according to a range of variables, which determine the market characteristics and tendencies. The processes of segmentation, targeting and positioning are parts of a chronological order for market segmentation.

- Segmentation comprises identifying the market to be segmented; identification, selection, and application of bases to be used in that segmentation; and development of profiles.
- Targeting is the process of identifying the most attractive segments from the segmentation stage, usually the ones most profitable for the business.

- Positioning is the final process, and is the more business-orientated stage, where the business must assess its competitive advantage and position itself in the consumer's minds to be the more attractive option in these categories.

Segmentation

The division of a broad market into small segments comprising of individuals who think on the same lines and show inclination towards similar products and brands is called Market Segmentation.

Market Segmentation refers to the process of creation of small groups (segments) within a large market to bring together consumers who have similar requirements, needs and interests.

The individuals in a particular segment respond to similar market fluctuations and require identical products. In simpler words market segmentation can also be called as Grouping.

Kids form one segment; males can be part of a similar segment while females form another segment. Students belong to a particular segment whereas professionals and office goers can be kept in one segment.

Targeting

Once the marketer creates different segments within the market, he then devises various marketing strategies and promotional schemes according to the tastes of the individuals of particular segment. This process is called targeting. Once market segments are created, organization then targets them.

Targeting is the second stage and is done once the markets have been segmented.

Organizations with the help of various marketing plans and schemes target their products amongst the various segments.

Nokia offers handsets for almost all the segments. They understand their target audience well and each of their handsets fulfils the needs and expectations of the target market.

Tata Motors launched Tata Nano especially for the lower income group.

Positioning

Positioning is the last stage in the Segmentation Targeting Positioning Cycle.

Once the organization decides on its target market, it strives hard to create an image of its product in the minds of the consumers. The marketers create a first impression of the product in the minds of consumers through positioning.

Positioning helps organizations to create a perception of the products in the minds of target audience.

Ray Ban and Police Sunglasses cater to the premium segment while Vintage or Fastrack sunglasses target the middle income group. Ray Ban sunglasses have no takers amongst the lower income group.

Garnier offers wide range of merchandise for both men and women.

Each of their brands has been targeted well amongst the specific market segments. (Men, women, teenagers as well as older generation)

Men - Sunscreen lotions, Deodorant

Women - Daily skin care products, hair care products

Teenagers - Hair colour products, Garnier Light (Fairness cream)

Older Generation - Cream to fight signs of ageing, wrinkles

A female would never purchase a sunscreen lotion meant for men and vice a versa. That's brand positioning.

Ans.4. EMOTIONAL APPEAL : The copy is designed to stimulate one's emotions, rather than one's sense of the practical or impractical. When copywriters use emotional appeal in advertising, they are attempting to appeal to the consumer's psychological, social, or emotional needs. The copy is written to arouse fear, love, greed, sexual desire, or humour, or to create psychological tension that can best be resolved by purchase of the product or service.

RATIONAL APPEAL: The reasonable, practical and functional desirability of a product or service to a potential consumer. It is concerned with an appealing price point and with

highlighting the benefits of owning the product. It encourages consumers to buy or to act on a cognitive rather than emotional basis. The rational appeal is widely used by small businesses to fend off competition.

Showing people enjoying the product or, very commonly, showing customers interacting with friendly, helpful salespeople or employees is a common strategy for companies attempting to appeal to their customers on an emotional level.

Rational brand advertising often places the product in the center of the ad, with all the activity revolving around the product as opposed to revolving around the people who use it.

Ans 5. Humour appeal causes consumer to watch advertisement, laugh on it, and most important is to remember the advertisement and also the product connected with humor. For example- Happydent White Ad (Won Cannes Award), Fevi qwik . The humor appeal is especially good when the product, service, or idea you are promoting is not particularly controversial and your intention is to create goodwill for your company. Be careful when using humor, though, that you don't alienate the people you are trying to reach. Different types of humor appeals to different types of people.

Recognize what will actually be funny (you never want to try to be funny and then fail) and take note of what your target audience may find offensive. The larger your target audience, the more broadly you want your humor to appeal. The more narrow your audience, the more niche kind of humor and even inside jokes you can pull off.

Advantages:

Attention-grabbing

A great campaign not only sells your brand and ideas, it sets the tone of your company in a memorable way. After grabbing the consumer's attention, it plants the seeds that will stick with them through their entire buyer's journey.

People love to spread laughter

We live in a fast pace world equipped with short attention spans. We want what we want and we want it now. Something people still slow down to for is to laugh, so it makes the most sense that, after you have their attention, engage them with humor and you will have a chance to go viral.

Funny brands are more relatable

Laughter is universal, even though some of us find several different types of things funny. Laughing is about reacting to those things that we find funny, whether it takes thought or not. More often than not, the reason we find something funny is that we can relate to it: the more it “clicks” with us.

Humor is linked to higher recall

Once the connection is made it becomes even stronger when we experience the emotional reaction to what is engaging us (the less control we have over that process the more impactful!). If you make them laugh they will remember you.

Disadvantages:

Cracking jokes just for attention

Most of us can sniff out a fake, and it just feels wrong when we do it, leaving an awkward air about the whole situation. So if your making jokes just to jump on a bandwagon, your consumers might be turned off by it. You may find your brand at a bigger disadvantage than before you did. There is a reason why not all body wash sells like the Old Spice commercials.

Humor Can Communicate Immaturity

Some industries should stay away from comedy in order to maintain a more clinical approach. For instance, health care companies or other industries that deal with life and death situations would want to avoid using humor to convey their professionalism.

Humor Can Be Outright Offensive

Although there are particular niche audiences that can appreciate a humorously offensive approach, there is no place for putting out messages that are meant to harm the reputation or well-being of others under any guise, humor or not.

Unit 3

Ans1. An advertising agency or advert agency is a service business dedicated to creating, planning, and handling advertising (and sometimes other forms of promotion) for its clients. An ad agency is independent from the client and provides an outside point of view to the effort of selling the client's products or services. An agency can also handle overall marketing and branding strategies and sales promotions for its clients. Typical ad agency clients include businesses and corporations, non-profit organizations and government agencies. Agencies may be hired to produce television commercials and radio commercials as part of an advertising campaign.

Various functions ad ad agency are:

Attracting clients - Advertising agency needs clients (advertisers). Without them, it cannot survive.

Account Management

- Within an advertising agency the account manager or account executive is tasked with handling all major decisions related to a specific client.
- The account manager works closely with the client to develop an advertising strategy.

3- Creative Team

- The principle role of account managers is to manage the overall advertising campaign for a client, which often includes delegating selective tasks to specialists.
- Advertising agency put the advertising-plan into action under its creative function. Creation of ads is the most important function of an ad agency. Generally, it involves activities like:
 - Copy writing, Drawing photographs, Making illustrations, layouts, an effective ad message, etc.

- These jobs are done by experts like copy writers, artists, designers, etc. These people are highly skilled and creative. They make an advertisement more appealing. Attractive ads help to increase the sales of the product.

4- Researchers

- Full-service advertising agencies employ market researchers who assess a client's market situation, including understanding customers and competitors, and also are used to test creative ideas.
- Advertising agency gathers information related to the client's product. It collects following information about a product under its research function:
- Features, quality, advantages and limitations of a product, Present and future market possibilities, Competition in the market, Situation in the market, Distribution methods, Buyers' preferences, so on
- Ad agency analyses (studies) all this collected information properly and draws conclusions for its research. It helps in planning an advertising campaign, selecting proper media and creation function.

5- Media Planners

- Advertising agency helps an advertiser to select a proper media (ad platform) to promote his advertisement effectively.
- Media selection is a highly specialized function of an ad agency. It must select the most suitable media for its client's ad.
- Advertising agency plans the entire ad campaign of its client. Advertising planning is a primary function of an ad agency. It is done when its research function is completed. That is, after analyzing the client's product, its competitors, market conditions, etc. It is done by experts who use their professional experience to make a result-oriented advertising-plan.

- Once an advertisement is created, it must be placed through an appropriate advertising media.
- Each advertising media, of which there are thousands, has its own unique methods for accepting advertisements, such as different advertising cost structures (i.e., what it costs marketers to place an ad), different requirements for accepting ad designs (e.g., size of ad), different ways placements can be purchased (e.g., direct contact with media or through third-party seller), and different time schedules (i.e., when ad will be run). Understanding the nuances of different media is the role of a media planner, who looks for the best media match for a client and also negotiates the best deals.

6- Advertising budget

- Advertising agency helps an advertiser to prepare his ad budget. It helps him to use his budget economically and make the best use of it.
-
- Without a proper advertising budget, there is a risk of client's funds getting wasted or lost.

7- Coordination

- Advertising agency brings a good coordination between the advertiser, itself, media and distributors.

8- Sales promotion

- Advertising agency performs sales promotion. It helps an advertiser to introduce sales promotion measures for the dealers and consumers. This helps to increase the sales of the product.

9- Public relations

- Advertising agency does the public relations (PR) work for its clients. It increases the goodwill between its clients and other parties like consumers, employees, middlemen, shareholders, etc. It also maintains good relations between the client and media owner.

10- Non-advertising functions

- Advertising agency also performs many non-advertising functions:
- It fixes the prices of the product, It determines the discounts, It designs the product, It also designs its package, trademarks, labels, etc.

Ans.2 Within an advertising agency the account manager or account executive is tasked with handling all major decisions related to a specific client. These responsibilities include locating and negotiating to acquire clients. Once the client has agreed to work with the agency, the account manager works closely with the client to develop an advertising strategy. For very large clients, such as large consumer products companies, an advertising agency may assign an account manager to work full-time with only one client and, possibly, with only one of the client's product lines. For smaller accounts an account manager may simultaneously manage several different, though non-competing, accounts.

The advertising account manager also leads the agencies ideas presentation, ensuring the ideas remain faithful to the brief and that it is kept within the time frame and budget.

The most important task in account management is to design the brief; a well targeted brief can be the making of a great campaign. While the work varies depending on the agency, account managers are normally responsible for client budgets, for managing the work of account executives and performing a range of related administrative functions.

Ans.3. Clients continue to cite the same reasons for terminating their relationship with their agency. Most of the time, these issues might have been resolved if they were acknowledged and addressed earlier.

- Turnover – new management on one or both sides
- Lack of interest/understanding of client's business
- Strategy and creative linkage unhinged

- “Outgrown” the agency
- Understaffing and inexperienced personnel on the agency team
- Research scores consistently below norms
- Creative intransigence and arrogance
- Mandated consolidation
- Loose attention to budgets

How to Get the Most Out of the Relationship – A Client Perspective

Obviously, sustaining a successful relationship is a two-way street. Neither just the client nor the agency can exert all the effort. On the client-side, there are a number of simple attitudes and behaviors that foster communication and create a long-term, successful agency relationship.

- **Install a spirit of partnership in the relationship.** The best advertising can only be created in absence of fear. Lack of respect for agency’s expertise, threats of canceling the contract and other undercurrents of intimidation will only create an atmosphere of mutual distrust and aversion.
- **Establish clear expectations.** Define your goals unambiguously and let the agency people know what you want to accomplish with the campaign. Provide all the relevant information they need to soak in your product, people and corporate culture and formulate a satisfying strategy that best achieves the intended results.
- **Provide a well-written and effective brief.** An agency is more effective if clients are clear about what is needed, provide the critical information necessary to complete the task in an agreeable manner and motivate the people to do their best. In the advertising world the end product is less tangible and failure to define the precise purpose of advertising dooms the creative process from the very beginning.
- **Treat the agency people well.** You are in for a very complex and inter-connected relationship and you need to do everything possible to make your agency see that they are working with you, not for you. Approaching your agency as just another vendor hinders the collaboration and disrupts the synergy. Create an environment of friendship and teamwork to get the best out of them.

- **Keep the approval process simple.** Limit the points of contact when it comes to approving or rejecting the campaigns. Be honest. If you don't like something, say so. Be specific. Don't ask for a new execution simply because this one "doesn't work". Great clients state precisely why they disagree, then challenge the agency to find a solution both parties can agree upon. Be kind. Think of the commentary as if you are evaluating the person.
- **Establish clear paths for integration.** Set clear expectations on scope and responsibility and give them the authority they need to succeed. Be sure they have an open and productive working relationship with partners from other disciplines if they exist. Be collaborative and share responsibility for the end result.
- **Regularly schedule assessments and evaluate the progress.** Having a formal agency assessment process is a great way to make course corrections. Develop metrics to increase accountability and put in place the means to gather the necessary and relevant data to analyze and evaluate the effectiveness of the advertising programs.
- **Make sure the agency makes a fair profit.** At the end of the day, both the advertisers and the marketers look for the same thing – profitable growth in their businesses. Have wide-ranging discussions to align the client's needs and agency interests and priorities. Have a mutually agreed upon remuneration contract and a well-defined State of Work both of which are easy to understand, simple to administer and flexible enough to accommodate possible changes in the future.

Ans 4. The steps involved in pitching to clients are as follows:

- Arrange a meeting to make your pitch.
- Ask the client to ensure that everyone involved in the selection decision will be present at the meeting.
- Bring any essential equipment, such as a laptop, projector, etc to the meeting.
- Describe your credentials and state why your firm can meet the campaign requirements.

- State the objectives for the advertising campaign and explain how you will measure results against the objectives.
- If the objective is to generate quality leads for the sales force, state your target for number of leads.
- Describe the target audience and detail their product preferences.
- Show how your messages differentiate the client's product from those of competitors.
- Present the creative proposals for the campaign.
- Present the media proposals for the campaign, explaining why the selected media represent the most cost-effective strategy for reaching the target audience.
- Provide the client with a proposed budget for the campaign, including creative, media and production costs.
- Where possible, compare the campaign costs with the forecast results to demonstrate value for money and return on investment.
- Go through the campaign schedule, setting out key dates for detailed creative proposals, client approvals and publication.
- Restate the key measurements for the campaign.
- Summarize the key points of your pitch and state why you believe your pitch will help the client's team meet its marketing objectives.
- Invite questions from the client team.
- Thank the client team members for their time and ask when they will make their decision on the winning pitch.

Ans5. The Directorate of Advertising and Visual Publicity (DAVP), a media unit of the Ministry of Information and Broadcasting, is the nodal multi-media advertising agency of the

Government. It caters to the communication needs of Ministries/Departments including Public Sector Undertakings and Autonomous Bodies under them and provides single window cost effective service.

The DAVP informs and educates people, rural and urban, about the policies, programmes, messages and achievements of the Government and helps in motivating them. It reaches people utilizing modern & traditional means of communication such as press advertisements, audio-visual media, printed material, outdoor formats, exhibitions and mass mailing. DAVP has the expertise to handle campaigns on all India basis with integrated media approach utilizing various means of communication for coordinated & focused campaign.

AIMS & OBJECTIVES OF DAVP

- To inform and educate people about the policies, programmes and achievements of the Government of India through multi-media publicity.
- To secure wide and cost effective possible dissemination of messages
- To provide quality service to client Ministries/Departments.
- To ensure smooth, transparent and satisfactory relationship with client newspapers/agencies.
- To maintain fairness and balance in release of advertisements among newspapers/agencies, keeping in view the message, the target, resources, client's requirement etc.
- To keep pace with technology for better, faster and more effective dissemination.

FUNCTIONS & DUTIES OF DAVP

- To function as the nodal multi-media advertising agency of the Ministries/Departments including Central Public Sector Undertakings (PSUs) / Autonomous Bodies (ABs) and help them formulate communication strategies/media plans besides providing support to meet their publicity requirements.
- To publicise policies, programmes and achievements of the Government.
- Empanelment of newspapers/journals for release of government advertisements and entering into rate contract with them.
- Planning, visualization and preparation of designs / artwork for press advertisements.

- Production and publicity through display of outdoor formats such as animation displays, cinema slides, kiosks, hoardings, wall paintings, bus/train panels, bus queue-shelters etc.
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Unit 4

Ans.1. Consumers have more media content, channels and more choice of devices than ever before. Advertisers, media owners and media buyers need to identify which digital and traditional channels are most successful at attracting the right audiences.

The audience measurement solution is the trading currency for television (e.g. TV ratings), print, radio, out-of-home, online and mobile media. We track which consumers are using what channel, how they are engaging with content across each medium and what is driving their behavior.

With this detailed view of consumers' content appreciation our clients not only get ratings of what people are watching or listening to – they also know why.

The Indian Readership Survey (IRS) is the largest continuous readership research study in the world. IRS was launched in the year 1995 with an objective of setting an industry standard for readership & other media measurement, & to provide insights on media & product consumption as well as consumer behaviour patterns.

IRS covers nearly 70 cities, 1178 towns and 2894 villages with the coverage being reviewed before the start of every round. The universe for IRS has been defined as the total resident urban and rural population of India aged 12 years and over.

Research and Analysis of Media (RAM) measures and records how ads and articles are read and understood - and what impact they have. The system has been developed to meet the Media's need for surveys and market research and is primarily based on standardized questionnaires. RAM's unique solution combines a rapid and cost-efficient research and survey process with solid, qualitative results.

BARC (Broadcast Audience Research Council) India is an industry body set up to design, commission, supervise and own an accurate, reliable and timely television audience measurement system for India. BARC India brings together the three key stakeholders in television audience measurement - broadcasters, advertisers, and advertising and media agencies, via their apex bodies.

Ans.2. “Media planning is a decision process regarding use of advertising time and space to assist in the achievement of marketing objectives”- Wells Burnett

Media Planning, in advertising, is a series of decisions involving the delivery of message to the targeted audience. Media Plan, is the plan that details the usage of media in an advertising campaign including costs, running dates, markets, reach, frequency, rationales, and strategies.

Steps in Development of Media Plan

1. Market Analysis

Every media plan begins with the market analysis or environmental analysis. Complete review of internal and external factors is required to be done. At this stage media planner try to identify answers of the following questions:

- Who is the target audience?
- What internal and external factors may influence the media plan?
- Where and when to focus the advertising efforts?

The target audience can be classified in terms of age, sex, income, occupation, and other variables. The classification of target audience helps media planner to understand the media consumption habit, and accordingly choose the most appropriate media or media mix.

2. Establishing Media Objective

Media objectives describes what you want the media plan to accomplish. There are five key media objectives that a advertiser or media planner has to consider - reach, frequency, continuity, cost, and weight.

3. Following Media Strategy

Selecting the right Media Plan considering the budget, the required time period of the campaign, media mix, target market etc.

4. Implementation of Media Plan

The implementation of media plan requires media buying. Media Buying refers to buying time and space in the selected media. Following are the steps in media buying:

- Collection of information: Media buying requires sufficient information regarding nature of target audience, nature of target market, etc.
- Selection of Media/Media Mix: Considering the collected information and ad-budget, media or media mix is selected which suits the requirements of both - target audience and advertiser.
- Negotiation: Price of media is negotiated to procure media at the lowest possible price.
- Issuing Ad - copy to media: Ad-copy is issued to the media for broadcast or telecast
- Monitoring performance of Media: Advertiser has to monitor whether the telecast or broadcast of ad is done properly as decided.
- Payment - Finally, it is the responsibility of advertiser to make payment of media bills on time.

5. Evaluation and Follow-up

Evaluation is essential to assess the performance of any activity. Two factors are important in evaluation of media plan:

- How successful were the strategies in achieving media objectives?
- Was the media plan successful in accomplishing advertising objective?

Successful strategies help build confidence and serve as reference for developing media strategies in future, and failure is thoroughly analyzed to avoid mistakes in future.

Ans.3. Advertising budget is a financial document that shows the total amount to be spent on advertising and lists the way this amount is to be allocated.

- It is a translation of an advertising plan into monetary units.

- It helps in meeting advertising objectives of an org.
- It is prepared for a specific future period of time.
- It is prepared by the advertising manager in consultation with the marketing manager and approved by the top management.
- It shows the plan of allocation of available funds to various advertising activities.
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- It shows the plan of allocation of available funds to various advertising activities.

FACTORS INFLUENCING THE ADVERTISING BUDGET

- Advertising task to be achieved
- Stages in the product life cycle.
- Market share
- Competition
- Frequency of advertising
- Product differentiation
- Support from retailers
- Financial resources

Ans.4 Scheduling refers to the pattern of **advertising** timing, represented as plots on a yearly flowchart. These plots indicate the pattern of scheduled times that coincide with favorable selling periods.

Continuity

This model is primarily valid for non-seasonal products and some kind of seasonal products. Advertising usually runs steadily with little variation or change over the campaign period. There might be short gaps between advertising at regular intervals and also long gaps, for instance, one advertising every week for 12 months and then pause for a while. This pattern of media

advertising prevalent in service and packaged goods requires continuous reinforcement on the customers for top of mind recollection at point of purchase.

The advantages are as follows -

- It works as a reminder.
- It covers the entire purchase cycle.
- It helps in achieving cost efficiencies in the form of large media discounts.
- It helps with positioning advantages within media.
- It incorporates a program or plan that helps identifies the media channels used in an advertising campaign, and specifies insertion or broadcast dates, positions, and duration of the messages.

Flighting

Flighting involves intermittent and irregular periods of advertising, alternating with shorter periods of no advertising at all in media scheduling for seasonal product categories. For example Halloween costumes are purchased mainly during the months of September and October and not the entire year round. Example ads for warm clothes in Indian Market.

Advantages:

- For a relatively shorter period of time, the advertisers buy heavier weight than competitors.
- It results in little wastage, since this type of advertising concentrates on the best purchasing cycle period.
- The series of commercials as unified media campaigns appear on different media vehicles.

Pulsing

By using low advertising all the year round and heavy advertising during peak selling periods, Pulsing combines both flighting and continuous scheduling. The product categories that experience a surge in sale at intermittent periods are good candidates for pulsing product categories that are sold year round. For instance, under-arm deodorants, sell all year, but more during the summer months.

Advantages:

- It covers different market situations possible

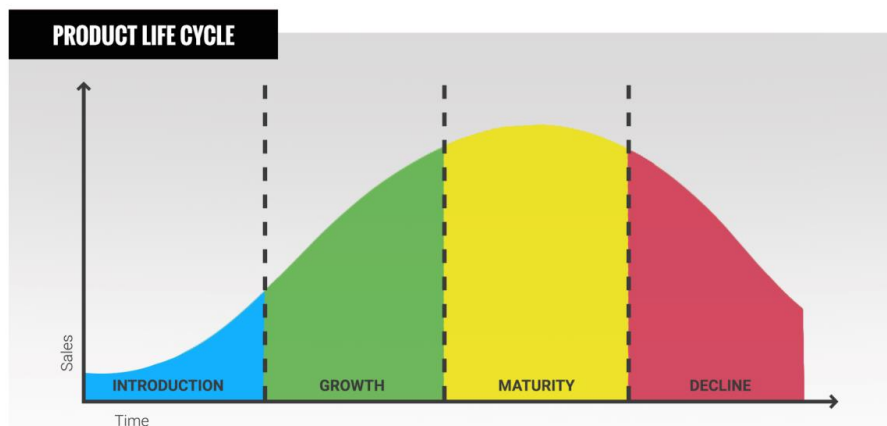
- It combines advantages of both continuity and flighting possible

Ans5. The product life cycle is the process a product goes through from when it is first introduced into the market until it declines or is removed from the market. The life cycle has four stages - introduction, growth, maturity and decline.

While some products may stay in a prolonged maturity state, all products eventually phase out of the market due to several factors including saturation, increased competition, decreased demand and dropping sales.

4 Stages of the Product Life Cycle

Generally, there are four stages to the product life cycle, from the product's development to its decline in value and eventual retirement from the market.



1. Introduction

Once a product has been developed, the first stage is its introduction stage. In this stage, the product is being released into the market. When a new product is released, it is often a high-stakes time in the product's life cycle - although it does not necessarily make or break the product's eventual success.

During the introduction stage, marketing and promotion are at a high - and the company often invests the most in promoting the product and getting it into the hands of consumers. This is perhaps best showcased in Apple's famous launch presentations, which highlight the new features of their newly (or soon to be released) products. The principle goals of the introduction stage are to build demand for the product and get it into the hands of consumers, hoping to later cash in on its growing popularity.

2. Growth

By the growth stage, consumers are already taking to the product and increasingly buying it. The product concept is proven and is becoming more popular - and sales are increasing.

Other companies become aware of the product and its space in the market, which is beginning to draw attention and increasingly pull in revenue. If competition for the product is especially high, the company may still heavily invest in advertising and promotion of the product to beat out competitors. As a result of the product growing, the market itself tends to expand. The product in the growth stage is typically tweaked to improve functions and features.

3. Maturity

When a product reaches maturity, its sales tend to slow or even stop - signaling a largely saturated market. At this point, sales can even start to drop. Pricing at this stage can tend to get competitive, signaling margin shrinking as prices begin falling due to the weight of outside pressures like competition or lower demand. Marketing at this point is targeted at fending off competition, and companies will often develop new or altered products to reach different market segments. Given the highly saturated market, it is typically in the maturity stage of a product that less successful competitors are pushed out of competition - often called the "shake-out point." In this stage, saturation is reached and sales volume is maxed out. Companies often begin innovating to maintain or increase their market share, changing or developing their product to meet with new demographics or developing technologies. The maturity stage may last a long time or a short time depending on the product. For some brands, the maturity stage is very drawn out, like Coca-Cola

4. Decline

Although companies will generally attempt to keep the product alive in the maturity stage as long as possible, decline for every product is inevitable.

In the decline stage, product sales drop significantly and consumer behavior changes as there is less demand for the product. The company's product loses more and more market share, and competition tends to cause sales to deteriorate.

Marketing in the decline stage is often minimal or targeted at already loyal customers, and prices are reduced.

Eventually, the product will be retired out of the market unless it is able to redesign itself to remain relevant or in-demand. For example, products like typewriters, telegrams and muskets are deep in their decline stages (and in fact are almost or completely retired from the market).



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ISO 9001:2015 & 14001:2015

SUBJECT: BASICS OF PUBLIC RELATIONS

Paper Code :204 BA(JMC)

Q1 Define Public Relations.

Public Relations is a strategic communication process companies, individuals and organisational relationships with the publics. A PR specialist drafts a specialised communication plan and uses media and other direct and indirect mediums to create and maintain a positive brand image and a strong relationship with the target audience.

- Anticipating, analysing and interpreting the public opinion and attitudes of the public towards the brand and drafting strategies
- Drafting strategies to support brand's every campaign and new move through editorial content
- Writing and distributing press release
- Speechwriting
- Planning and executing special public outreach and media relations events
- Writing content for the web (internal and external websites)
- Developing a crisis public relations strategy
- Handling social media presence of the brand and responding to public reviews on social media websites
- Counselling the employees of the organisation with regard to policies, course of action, organisation's responsibility, etc.
- Dealing with government and legislative agencies on behalf of the organisation
- Dealing with public groups and other organisations with regard to social and other policies of the organisation and legislation of the government
- Handling investor's relations

Q2 What are the Ethics in PR?

Code of ethics of Public Relations Society of America and the Society of Professional Journalists presents core values based on truth, independence, accountability and respect. These values are

wat every public relations worker should use to help make good decisions and maintain professional behavior.

- **Honesty-** This means providing accurate and truthful information. When communicating with the public on behalf of a company or organisation it's crucial that public relation professionals are honest.
- **Advocacy-** Since a Public Relation professional works as an advocate for the public, it is important to provide the public with pertinent information so that people can make informed decisions.
- **Expertise-** This means doing research and using articles thinking in order to maintain credibility as an expert and a trusting relationship between the company and the public. In order to communicate accurate information, Public Relations Professionals must do this homework.
- **Independence-** This simply means the PR professionals take responsibility for their own action when representing a company or organisation.
- **Loyalty-** A PR employee should respect and maintain loyalty to the company for which he/she is working that allows the employee to rest-assure that the PR professional is working in the best interest of the company.
- **Fairness-** As an individual working in PR, it is important to respect all of those different views and opinions. It is also important to remain fair to all those work for and with so that each person feels free to express their thoughts

Q3 Explain CSR as an important tool in PR

CSR is a concept that suggests that it is the responsibility of the corporations operating within the society to contribute towards economic, social and environmental development that creates positive impact on the society at large, while at the same time addressing the expectations of the shareholders and stakeholders

- CSR and PR are closely related to each other. PR could be both a blessing and a curse to CSR
- CSR needs to be a part of one's business. It has to be a core component and strategy and structure of an organisation. It is about being fair to all the stakeholders including stockholders, employees, customers, community, supply chain and the environment.

- According to the experts, CSR needs to be a part of one's business. It has to be a core component of strategy and structure of an organisation. It is about being fair to all the stakeholders including stockholders, employees, customers, community, supply chain, and the environment.
- A company with good CSR strategy in place is sustainable and beneficial to everyone. Such a business has reached its success through smart decisions, integrity and honesty. It recognises, acknowledges and values the contribution of all the stakeholders in its success journey. It includes and encourages everyone in their CSR initiatives including the employees and customers.
- For an organisation that actually has CSR imbibed in their DNA, PR is merely a medium of sharing their success story to the world and inspire people through it. Getting media attention is important to them not because they want to show everyone that they do good. They do good because they want to and by showcasing their work, they encourage others.
- Another mistake that several organisations make is use CSR as a PR fix. This leads them to initiate a CSR activity to repair the brand image that was damaged earlier by a business practice. This kind of a practice can do more harm to the company's image than good in a longer run.
- For example, several soda companies have set up their manufacturing plants in rural areas near natural water reservoirs. They have exhausted these reservoirs by overusing the water and polluting the reserve, making the water bodies unusable by local dwellers. Some corporate giants undertake CSR programs to conserve water in order to save their image.
- PR is a blessing for CSR as long as it shows a clear image of the corporate. It is not only unethical, but also dangerous when PR showcases and celebrates the work which is either not done or is considered to be the duty of the organisation.
- True CSR does not need to hide the wrongdoings of the company. True CSR guides the company to stay away from wrongdoings.

Q4 What are IPRA's Code of Conduct?

Throughout its existence IPRA has always sought to provide intellectual leadership for the public relations profession.

A key part of this has been the development of a number of Codes and Charters seeking to provide an ethical framework for the activities of the profession. Upon joining IPRA all members undertake to uphold these Codes and in doing so benefit from the ethical climate that they create.

In 2011 these Codes were consolidated into a single document updated to reflect the age in which we now live. The code was reviewed in 2020 and no changes were deemed necessary.

Launched in 2011 the IPRA Code of Conduct is an affirmation of professional and ethical conduct by members of the International Public Relations Association and recommended to public relations practitioners worldwide.

The Code consolidates the 1961 Code of Venice, the 1965 Code of Athens and the 2007 Code of Brussels.

- Recalling the Charter of the United Nations which determines “to reaffirm faith in fundamental human rights, and in the dignity and worth of the human person”;
- Recalling the 1948 “Universal Declaration of Human Rights” and especially recalling Article 19;
- Recalling that public relations, by fostering the free flow of information, contributes to the interests of all stakeholders
- Recalling that the conduct of public relations and public affairs provides essential democratic representation to public authorities
- Recalling that public relations practitioners through their wide-reaching communication skills possess a means of influence that should be restrained by the observance of a code of professional and ethical conduct
- Recalling that channels of communication such as the Internet and other digital media, are channels where erroneous or misleading information may be widely disseminated and

remain unchallenged, and therefore demand special attention from public relations practitioners to maintain trust and credibility

- Recalling that the Internet and other digital media demand special care with respect to the personal privacy of individuals, clients, employers and colleagues

In the conduct of public relations practitioners shall:

1. Observance

Observe the principles of the UN Charter and the Universal Declaration of Human Rights

2. Integrity

Act with honesty and integrity at all times so as to secure and retain the confidence of those with whom the practitioner comes into contact

3. Dialogue

Seek to establish the moral, cultural and intellectual conditions for dialogue, and recognise the rights of all parties involved to state their case and express their views

4. Transparency

Be open and transparent in declaring their name, organisation and the interest they represent

5. Conflict

Avoid any professional conflicts of interest and to disclose such conflicts to affected parties when they occur

6. Confidentiality

Honour confidential information provided to them

7. Accuracy

Take all reasonable steps to ensure the truth and accuracy of all information provided

8. Falsehood

Make every effort to not intentionally disseminate false or misleading information, exercise proper care to avoid doing so unintentionally and correct any such act promptly

9. Deception

Not obtain information by deceptive or dishonest means

10. Disclosure

Not create or use any organisation to serve an announced cause but which actually serves an undisclosed interest

11. Profit

Not sell for profit to third parties copies of documents obtained from public authorities

12. Remuneration

Whilst providing professional services, not accept any form of payment in connection with those services from anyone other than the principal

13. Inducement

Neither directly nor indirectly offer nor give any financial or other inducement to public representatives or the media, or other stakeholders

14. Influence

Neither propose nor undertake any action which would constitute an improper influence on public representatives, the media, or other stakeholders

15. Competitors

Not intentionally injure the professional reputation of another practitioner

16. Poaching

Not seek to secure another practitioner's client by deceptive means

17. Employment

When employing personnel from public authorities or competitors take care to follow the rules and confidentiality requirements of those organisations

18. Colleagues

Observe this Code with respect to fellow IPRA members and public relations practitioners worldwide.

IPRA members shall, in upholding this Code, agree to abide by and help enforce the disciplinary procedures of the International Public Relations Association in regard to any breach of this Code.

This code was formally adopted by the IPRA Board 5 November 2010 and launched in 2011.

Q5 Explain PR as a Marketing tool

- Marketing is all about communicating the right message to the right people- an opinion
- PR is the vital support systems to marketing
- Business need a PR team to design and implement the most compatible PR programme
- This is a cost-effective method of obtaining highest quality work from PR experts
- A PR firm can act as the marketing arm of your business by a steadfast dedication to your products, services and the business name

Market PR Goals

- Enlarge awareness base
- Develop a loyal customer base
- Build credibility
- Adopt relationship marketing
- Earn customer testimonials to inspire new customers
- Build market excitement at pre and post advertising lunch stage
- Inspire sale force and dealers
- Keep promotional cost under tab
- Influence the opinion leaders
- Build and maintain corporate image
- Support to new product launches
- Assist products to attain maturity

- Recycle and reposition the products
- Boost public interest in certain product categories
- Target specific groups
- Manage controversies and crisis situations

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Q6 What are the functions of a PR Agency?

- Press Release- a PR department performs the function of creation and discrimination of information to press. This is known as publicity.
- Product publicity- the product information presented in the paid space of media is read or heard by a company's customers or prospects. The department publicises the product through sponsoring effect
- Corporate Communications- PR department promotes the understanding of the company and its products and services for this purpose. They undertake external and internal communication.
- Lobbying- Professional Lobbyists are employed in order to influence key decisions of the governments affecting company's prospects.
- Counselling- PR department advice the top management on matters related to public issues. This also includes advertising the company in the event of product mishap.
- In-house Journals- Many service organisations publicises their own magazines which are calculated among customers. PR agencies or department play a significant role in developing in-house journals.
- Special events- PR department helps organisations attract media attention by arranging newsworthy organisations. These special events are the backbone of the service marketers.
 - Public Service Activities- PR departments help companies build goodwill by contributing money and time to good causes. Large corporate ask executions to support community affairs.

Q7 What is a House Journal? What are the steps for a House Journal?

- The publication is aimed at its employees and other target groups

- The internal journal is one of the important tools for effective communication. External house journal aims at some segments of external public like dealers, shareholders, etc.
- A third party is a combination of internal and external, meant for employees as well as the external publics
- The primary objective of a house journal is to create a forum for exchange of thoughts and vision on various issues concerning an organisation and its employees
- A house journal, if carefully produced, serves as an important link between the management and its various employees
- Format of house journals differ depending on management's philosophy and availability of funds

Steps:-

- **Planning-** At this stage, a concept that serves the objectives of the company which has to be developed including the format, size and periodicity. Plan all these keeping in view the objective, target audience and the budget. Get all these approved by the management.
- **Organizing-** After the approval of the management, organize staff members to proceed with the task. A detailed schedule for writing or collection of stories, production, printing and mailing has to be worked out and followed strictly. For content, you can invite write-ups from the staff members if it is an internal journal. If it is for external publics, you can seek for write-ups.
- **Publishing-** before sending the journal for publishing, you have lots of tasks in your hand. It includes editing, proof-reading, designing, selecting photographers, graphics and cover page designs.
- **Distribution-** After the journal is printed, you have to distribute it among the target audience. Select the quickest and economical means to get the journal into the hands of the readers.

Q8 How does PR uses Digital Media?

- Develop relationships with the media and influencers
- Facilitate the brand image or message through content distribution
- Incorporate social sharing into Press Release
- Create and leverage campaign hashtags

- Real-time crisis management
- Pair social media and PR for ongoing success
- Faster, widespread coverage: Social networking enables instant sharing of information and, as the number of people using the Internet continues to rise, with many blogging themselves, releases you post can be easily picked up and posted by other bloggers and online journalists. This offers you wider coverage of your news and ensures it reaches a larger target audience.
- Visibility: Social media can be used to help you improve the public's awareness of your company and your overall business image as blogging and online mentions help to spread the word about your company. When your company establishes its presence online, it will become more visible which can be used to promote your business. The more readers you attract, the higher your number of followers will be and increasing your readership also increases the reach of your communications and how effective they are.
- Increased communication: With social media's ease of use, everyday people can post their thoughts on a variety of topics. Social networking sites allow you to ask questions and get answers quickly from any number of readers, with varying enthusiasms and experience. By using these communications channels, you can develop relationships with readers, which you can then use in PR activity and stakeholder targeting to ensure your posts are relevant and of interest so more likely to be read. Building on this initial relationship to engage and keep readers, and anyone they forward your blog link to, increases traffic to your website, giving it a better standing on search engines and attracting even more readers. Companies are also able to know what people are saying about their business so they can respond quickly to anything that arises or use their followers to dispel bad 'word of mouth'.
- Easy integration: Most people know how to use one or more social media tools so your company should aim to maximise its reader base by using your staff's online connections to promote your business, giving you a bigger reader base. The more people who know about your company, and what it does, the more likely your business will succeed and attract loyal customers.
- Links and SEO: Including links to relevant info and supporting documentation within your online content gives your copy authority which, in turn, means search engines notice it. If you link to established and respected domains, your web ranking will increase and

bloggers and online journalists will think it is worth checking out and may even include links to it – or a mention – within their own content. To ensure your website climbs the search rankings, make sure everything you write is strong, topical and has lots of good information in it that will continue to engage readers. There is some evidence that ‘likes’ and links in Twitter are recognised by search engines – potentially improving your search rankings.

- Social media is a great way for companies to keep their finger on the pulse of public opinion, increasing your company’s customer base, learning about their preferences and then using this information to successfully tailor future PR activity. If you need a sense of the importance of social media channels remember that facebook accounts for nearly one in four of all web page views in the US. In conclusion, social media’s main benefit is keeping your company in the public spotlight, ensuring it is current and in touch with potential customers.

Q9 Explain Multi-Media Release in PR

- Media release or news release is a written or recorded communication directed at members of the news media for the purpose of announcing something claimed as having news values
- It is the most used tool in the field of PR. Sometimes news releases are sent for the purpose of announcing news conferences at which other communication tools are used to reinforce a central theme or message
- It contains videos, images and anything else that will help influencers discover, share and write about your story
- It creates a deeper story – With a written press release, you have a very specific press release length you need to meet. You need to keep your words to a minimum so journalists can quickly get an idea of what your story is about.
- Now, the multimedia news release lets you include a video, links to additional resource pages, or other media to tell more of the story. This gives the journalists and other readers more information, allowing you to communicate your message more effectively.
- Journalists aren’t your only audience – With online press release distribution, journalists are no longer your only audience. In addition to sending your press releases to key

influencers, you can also publish them yourself on PR distribution websites, blogs, and other online medium. Here, your customers will read your news releases.

- By adding video and social bookmarking to your news releases, you let your other audience interact with your content and share it online with their friends and social networking connections. This helps you spread your message further, educating more people about your company, products, and services.

In this way, the multimedia news release is like a bunch of building blocks. The journalist can view all the different pieces-videos, links, charts, pictures, etc. – and arrange them in a way they determine builds the best story.

Q10 What are the emerging trends in PR?

- Data- From big data to small data, modern public relations has become ever dependent on data. Public relations is all about stories. To tell compelling narratives to the target market, important data has to be collected and scrutinized. This is mainly because of the internet age that has ensured there is so much information available at the click of a button, so many businesses starting as quick as it takes to create a logo and website, and therefore so many companies pushing for their own stories.
- Pitching 2.0- Previously, mass emailing worked so effectively because journalists, writers, and bloggers all received very few emails and pitches because not many people had emails or access to the internet. That is not the same anymore because in the last decade nothing has spread around the world like access to the internet and email systems. Today, pitching is only effective if you take your time to study everyone in your press list, their readership, and niches. You cannot get away with mass emailing among other pitching mistakes anymore because journalists and bloggers now receive a ton of pitches per day. They can also easily tell when the email was sent to a gazillion other journalists.
- Analytics- A decade or two ago, very few people really cared about numbers when it came to marketing. All it took to get the attention of the market is an amazing and beautiful advertising banner placed across the street, on exterior walls of a building or on TV. Today, no matter how amazing your advert is, at some point in your funnel the prospective client will ask for the numbers backing up your nice ad. It's harder for clients to trust nice YouTube videos, or television ads or beautiful banners along the streets –

thanks to the availability of too much information making it harder to discern between the wrong and right information.

- Influencers- Modern public relations can no longer be controlled or defined only by media. The game is changing. The whole world is now a global village courtesy of the internet and improved technology. Previously, the press defined and governed brand awareness. However, in the current world, that neighbour of yours who has 100k followers on Instagram can give life-changing impact to your brand. The world today consists of people who are trusted and highly followed by people. Bloggers too have become extremely influential and those who are credible can be the go to person when you need to send the word out about your company.
- Reading- Reading has always been important for PR and it remains the same. However, it's more important today because the culture of reading has tremendously reduced and what people do nowadays is skim and digests the titles. For PR teams, this can be the biggest undoing – very detrimental.
- Content strategy- It is nearly impossible to succeed in the current world without having content strategy. A definite and elaborate content creation and marketing plan sets you apart from the companies that are just focused on their products. Long gone is the belief that publicity only comes from media. As we have seen earlier, influencers and bloggers have become integral to brand awareness. More fundamental, however, is social media.
- Profitability matters- Before 2018 we saw start-ups that boasted big numbers but were not making any money. They received a lot of hype in the media but most of them either got more funding from investors or went to die after burning through their little money. The result was that all the publicity they had received just turned into bad names for the publications that talked about the so-called success of these companies.

Q11 Who is a PRO? What are the responsibilities of a PRO?

A PRO is also known as the media specialist. He/she is the spokesperson of an organisation. His/her role is to convey the policies and interests of the organisation to the public through various modes of media.

- Reputation Management- The Prime function of a PRO is to create, maintain and enhance the reputation of an organisation. It is the responsibility of a PRO to promote the people, products, services or solution of the establishments he/she works for

- Goodwill Creation- creating goodwill of an organisation will help in creating a favourable public image of the organisation. It is the responsibility of a PRO to promote the people, products, services or solution of the establishments he/she works for
- Crisis Management- One of the crucial and difficult duties of a PRO is crisis management. A PRO should be capable enough to deal with problems causing damage to the reputation of the organisation
- PR Strategies and Campaigns- A PRO should constantly look out for opportunities to present the organisation in a positive light. PRO need to come up with different PR strategies that will lead to easy acceptance and appreciation of any new move by the organisation. A PRO also needs to plan promotional strategies, keeping in mind the target audience and desired result in mind
- Press conference- whenever an important decision of an organisation is to be made public, PRO must arrange a press conference
- Communication- It is necessary for a PRO to have excellent oral and written communication skills. A PRO should be well-versed in corporate jargon as he/she has to draft speeches, prepare publicity brochures, press releases, newsletters for employees, company magazines, etc.
- Effective Marketing – PRO should have sound sales and marketing skills that will help in effective promotion of the product and services
- Corporate Identity- Every organisation has its own set of corporate brand identity. The PRO has to check whether the logo and branding of the organisation in ads, newsletters, brochures, etc. are in accordance with the organisational interest
- Translating Content- It is the duty of a PRO to get the content on websites, press release, press notes, brochures, leaflets, etc. translated from an agency and identify it before communicating the same
- CSR Activity- It is expected from the PRO to give an impetus to social activities and provide good publicity by utilizing platforms of communication

Q12 What is the Role of PR in Political Parties and Election Campaigns

The three key areas in which public relations plays a role in politics are:

1. Awareness

Let's face it: Unless you are aware that a given individual is running for office, you likely wouldn't cast a vote for him. Therefore, one of the main roles public relations plays in politics is the generation of knowledge about a candidate client. Whether through mass media placement, events or social media efforts, building awareness of the candidate's name, party, platform and special areas of interest helps solidify his image in the minds of the general public. Candidates lacking public awareness certainly can't win an election.

2. Education

Once voters have a general awareness of a candidate, the rubber truly meets the road. A public relations professional must then keenly focus on properly educating voters about specifics related to the candidate. What does the candidate stand for? What does she support? What does she oppose? What is her background? What are her affiliations and causes? Public relations practitioners are responsible for translating all of these elements into easily understood and digestible concepts so that voters can more easily sort through the overwhelming amount of information they are bombarded with during campaign season.

3. Persuasion

Public relations teams work directly with candidates to help them sharpen not only their messaging platforms, but also their presentation skills, body language, tone and tempo of delivery. Public speaking is challenging on its own, but add to that the pressure to recount limitless facts at a second's notice and communicate them to a broad and diverse public, and even the best public speaker can use support in the art of persuasive communication. PR professionals help candidates understand what issues are ranking as most important so that they can respond efficiently and maximize their time. In the end, every candidate seeks to sway the polls in his favour and, to do so, he must be persuasive in the way he communicates his position on numerous issues, and he must do it in a way that endears diverse publics.

Q13 What is the Role of PR in Health Sector?

Healthcare is one of public relations biggest growth areas and it covers a number of sectors, including biotech, pharmaceuticals, animal health, vaccines, medical technology, and health care providers. With healthcare constantly evolving public relations are proving to be needed now

more than ever. People working in healthcare public relations specialise in handling internal and external communications for healthcare companies, from helping promote products that improve quality of life to helping clients navigate some of the world's dilemmas, like AIDS in undeveloped or cost management in developed countries.

Public relations in healthcare consist of four key roles:

Communicating- Healthcare industry has multiple audiences to address to and each audience demands customized messages which are emphasizing importance to them in different tones and different use of language. For instance, in communication with clients/consumers about certain products focus should be on possibility for better and healthier life that product offers, on the other hand while communicating to physicians focus should be on products ease-of-use, patient compliance or possible issues.

2. Building the Brand- Reputation decides fate for every, including healthcare, company and it is made of image that company makes for itself and public opinion of that company and its work. One of the main factors of public opinion are media. Media are vital for recognizable presence of company through positive publicity (such as articles, reviews, statements and interviews) which is why is important to ensure good relationship with media professionals. Besides creating a strong brand, which needs to keep interest of the customers and pace with the competition, healthcare companies employ public relations agencies or advisors to enhance credibility with third-party endorsement that shows the company in good light.

3. Company Advisor- Because of constant changes and bold advancements in healthcare industry there is rising risk for potential crisis. Therefore public relations offer outsiders perspective and different outlook on problems to assist during crisis. This more objective and very often creative view can also be helpful in making everyday recommendations and advises for more effective business communication.

4. Enhance Business Growth- Through building strong brand and spreading messages and information that audience demands, healthcare companies are attracting new customers, maintaining good relationships with old customers and nourishing trust that builds them. Customer relations, as all public relations tasks, require strategies that need to be integrated with sales, marketing and management divisions in company. If done correctly, these strategies can be

time and thought consuming but worth the effort. They can enhance the brand; lead to bigger media coverage and generating demand which all in the end leads to generating bigger revenue.

Public Relations is a creative, fast-paced industry developing in many different branches of industry, from music and sports to politics and diplomacy. In my opinion one of the most interesting and rewarding areas of PR industry is healthcare public relations.

Q14 What is the Role of PR in Education Sector?

The Educational sector is a very large sector in India. It includes primary and high schools, under-graduate and post-graduate colleges, B-schools etc. Though a large part of India is still rural, the education institutions at that level include small government and private schools and vocational colleges.

Education Institutes use public relations both internally and externally. Internal PR stands for PR within the organisation and its employs. External PR stands for maintaining favourable relations with the public.

Events are held within the organisation for the members to build a good rapport amongst themselves and smoothen communication. Faculty/Staff Handbook, Faculty meetings, Faculty luncheons, News releases e-mailed to F/S & posted online are other tools to facilitate internal PR.

The purposes of internal PR is to clear communication about organizational intentions, activities and performance, improve sense of cohesion among employees, and circulate adequate task-related information, positive information regarding an organization's ability to provide challenging and meaningful tasks.

The external PR of any organization is when the institute holds several conferences, sends out press releases, manages events and keeps itself much in the public glare for better promotion and more recognition. Institutes these days maintain special alumni Relations Cell through which they keep in constant contact with their students who have passed out and are doing well in the industry. They do it for the purpose of a better brand name and to ensure decent placements to the upcoming batches through their contacts.

And with, internet taking the centre stage for all communication, the role of PR here becomes precise yet demanding. Use of social media sites, blog, pod-cast etc. is the tools available on the PR professional at the fingertip giving them a wide scope of reaching out.

Q15 What is the Role of PR in Public and Private Sector?

Role of PR in Public Sector-

- Implementation of public policy.
- Assisting the news media in coverage of government activities.
- Reporting the citizenry on agency activities.
- Increasing the internal cohesion of the agency.
- Increasing the agency's sensitive to its public's.
- Mobilisation of support for the agency itself.
- Contributes to national economy
- Is profitable and productive core sector.
- Has social commitment
- Contributes to revival of sick units
- Primary function of PR is to build image of public sector companies and tell the world about contribution made towards the economic and social well-being of the people.

PR in Private Sector

All private organisations are profit-oriented. To achieve their objectives, they function in a competitive approach using aggressive marketing strategies. For the manufacture and marketing of their products/services, they depend on many categories of public.

- Crisis management- One of the crucial and difficult duties of a PRO is crisis management. A PRO should be capable enough to deal with problems causing damage to the reputation of the organisation
- Employee relations
- Internal communication
- Coordination and counselling- the PR has to counsel and assist the management in formulating and implementing effective policies towards each of the publics. Also, the PR person has a role in maintaining inter-departmental coordination

- Planning Communication Activities- PR process involves research planning, executing and evaluation. The PR person has to conduct each of these functions effectively to bring about a favourable attitude among the publics towards the organisation
- Image Building- PR plays a crucial role in building image. A company's credit worthiness, its concern for its employees, its quality of products and its discharging of social responsibilities, all contribute towards its overall image

Q16 Define Corporate Communication

Corporate communications refers to the way in which businesses and organizations communicate with internal and external various audiences. These audiences commonly include:

- Customers and potential customers
- Employees
- Key stakeholders (such as the C-Suite and investors)
- The media and general public
- Government agencies and other third-party regulators

Corporate communications can take many forms depending on the audience that is being addressed. Ultimately, an organization's communication strategy will typically consist of written word (internal and external reports, advertisements, website copy, promotional materials, email, memos, press releases), spoken word (meetings, press conferences, interviews, video), and non-spoken communication (photographs, illustrations, infographics, general branding).

1. Media and Public Relations

This refers to the way in which a company or organization communicates with the general public, including the media, by:

- Organizing news conferences, product launches, and interviews, and creating materials (banners, flyers, etc.) for such events
- Writing and distributing press releases to the media to garner coverage
- Monitoring the news for mentions of the organization, its product, and key employees such as stakeholders and members of management

- Devising a plan to address unfavourable press coverage or misinformation

2. Customer Communications and Marketing

Though most businesses still differentiate between their marketing and communication departments, the lines between the two have begun to blur in recent years. Corporate communication strategy often impacts marketing strategy, and vice versa, which has increased cooperation and collaboration between the two functions.

It is not uncommon, therefore, for members of the communication department to help generate various marketing materials and general customer communications, including:

- Marketing emails
- Brochures
- Flyers
- Newsletters
- Website copy
- Social media strategy

3. Crisis Communication

Crisis communication refers to the specific messaging that a company (or individual) portrays in the face of a crisis or unanticipated event which has the potential to damage their reputation or existence. In the event of such a crisis, it is the responsibility of the communications department to create a strategy to address it (often done with the aid of outside experts) which may include:

- Organizing interviews and news briefings for company representatives to discuss the issue at hand
- Advising company representatives on what to say and how to say it when speaking with members of the media
- Communicating with attorneys, government regulators, emergency responders, and politicians as necessary
- Generally protecting the organization's reputation and ability to do business

Exactly what constitutes a “crisis” will depend on the type of organization but may include anything from workplace accidents and violence to business struggles to product defects, chemical spills, litigation, and more.

4. Internal Communications

In addition to being responsible for communicating the organization’s message with external audiences, most communications teams will play at least some role in internal communications, including:

- Drafting emails and memos announcing company news and initiatives
- Compiling employee resources (such as information about employee benefits)
- Creating printed materials, such as employee handbooks or flyers
- Facilitating group brainstorming sessions and training sessions amongst employees
- Managing internal blogs, newsletters, or other publications

Internal communication is often done at the direction of or in partnership with the human resources management team.

Q17 Explain the Process of a PR Campaign

The PR process can be as simple or complex as you’d like. Yet if you want to have a strong and mutually beneficial relationship with your publics, it’s going to be a somewhat involved practice.

What is symmetrical communication? This model as described in Grunig’s Excellence Theory, is the process of ensuring that decisions made by organizations are mutually beneficial between the organization itself and it’s audiences. This means using strategic communication to negotiate with your audience, resolve conflicts, and promote mutual understandings all backed with thorough research. This type of system is put in motion when generating a strategic PR Plan.

While there are multiple variations of this PR process, the two most common are R.P.I.E. and R.A.C.E. Though both are found to be equally effective, we believe the R.A.C.E. process to be a

more in-depth and evaluative process. For that very reason we will be going over the basics of R.A.C.E.

RACE is an effective process to follow when developing a strategic PR plan if you want to have a strong and mutually beneficial relationship with your publics. The R.A.C.E process encompasses the following 4 phases: Research, Action and planning, Communication and relationship building and Evaluation.

Now, let's take a look at each step.

Research

Both formal and informal research with internal and external stakeholders is required to define the problem or opportunity.

You should be able to answer the “Who?” “What?” and “Why?” for your organization’s situation. A good starting point in gathering research is noting what other organizations have done in the past given similar circumstances. How can you ensure your findings are reliable? Make sure you are gathering your information methodically. It is important to mention that in this phase you should search for any possible assumptions and consequences the public might make.

Action and Planning

This step is essentially strategizing and creating the plan. Dr. Hongmei Shen, PR author and researcher, recommends using S.M.A.R.T. objectives to set goals for a program based on research and analysis. Shen recommends having a:

- Specific (purpose)
- Measurable (outcomes)
- Attainable (objective)
- Realistic (goal)
- Time (available and necessary)

Following this model allows for structure and a clear estimation of a goal's attainability. Your action and planning are necessary to gauge measurable results! Follow these S.M.A.R.T. objectives and you'll avoid falling off track.

Communication and Relationship Building

Relying on that two-way symmetrical communication, build mutually beneficial relationships with your publics. Full disclosure, honesty, and transparency are vital to building consumer trust. It's not enough to just send messages anymore, there should be an ongoing conversation. Maintaining focus on social responsibility should be a high priority in creating positive relationships.

Communication is the foundation of PR and where you go to relay your information determines how people will receive your news. Knowing your target audience plays a huge role in the success of your PR plan. Zero in on demographic information, find where your target audience goes to for their source of information, and what they like to see. Understanding who you're talking to is just as important as how you're talking to them. Depending on your audience your channel of communication can vary (ex. television, magazines, social media, etc.)

Evaluation

The evaluation phase should focus on your campaign results, be aligned with your primary objectives, and guide you in preparing any additional steps for the future. It should be an ongoing process that is measured against your previously set goals to analyze overall effectiveness. Need a good way to prove growth? Determine your ROI. Monitor any press generated from your campaign, give a rough estimate for the value of that press, and compare it to any expenses affiliated with producing that PR. Here are additional ways to monitor and measure the success of your campaign:

- Secondary Data – (PRSA, IPR, etc.)
- Case Studies – Best practices, methods of crisis communication
- Press Clippings – How much coverage was generated
- Advertising Value Equivalent – Editorial coverage value (Column length/air time x Ad rate)
- Media Content Analysis – Tracking past and future success and failure
- Readability Test – Years of education required to understand campaign
- Audience and reader surveys
- Focus groups and interviews

Q18 What is the difference between PR and Corporate Communication?

Corporate communications and public relations share so many commonalities that you would be forgiven for using them interchangeably. They are often grouped together in universities and by employers seeking to fill communications positions. Both necessitate that you excel in fundamental communication skills – speaking, writing, and an educated and innate ability to know what critical information needs to go to the people who need it, when they need it. There are some subtle and not-so-subtle differences, however, that may determine the path you choose.

Corporate Communications

Corporate communications encompasses all communication activities that an organization undertakes, both within and outside the organization. Internally, as a corporate communications professional, you help management build bridges between departments so that communication flows smoothly. For example, an internal newsletter or bulletin lets each employee know what is happening in each department, or alerts staff to any upcoming special visitors or events the organization has scheduled. Externally, you may do everything from writing annual reports to send to investors, to participating in community working groups for civic matters.

Public Relations

If you select a career in public relations, you will work closely with management in identifying, building and nurturing relationships between the company and various publics. Obviously good communication is inherent in this capability – both writing and speaking. Key to building these relationships is promoting your organization’s reputation through highly visible channels, using reporters and editors to communicate about your employer based on information you provide. This sole function is often referred to as media relations. Controlling the messages that the public hears is also important, particularly if your organization faces a crisis and erroneous information or rumors could cause panic or tarnish the company’s image.

Choosing a Path

Consider your strengths and what you enjoy when determining which educational or career path is more suited to your skills, experience or aptitude. If you have experience as a journalist or enjoy understanding how the media work, public relations is a good fit – but you will need

persuasive skills and the ability to verbalize well, in addition to keen writing. Plan also to act as your organization's spokesperson, so you must be comfortable in interview situations – including on-camera – while aptly articulating the necessary messages specific to any circumstance. If you are better at writing than speaking, or have other creative skills such as graphic design or video editing, corporate communications is a better path. You should expect to still verbally communicate with audiences but if your job duties don't incorporate media relations, you won't have to worry about improvising speaking scenarios.

Overlap and Differences

It's not unusual for public relations professionals to engage in corporate communication roles out of necessity. A natural communicator is an invaluable resource for all internal and external communications. It's more difficult if you have solely corporate communications experience – and no experience working with media – to fill a public relations position that requires media relations expertise. Like most relationships, building a credulous relationship with the media takes times and many organizations will favour established relationships when hiring for PR positions. Still, many communications and PR professionals successfully move between these two roles.

Q19 What do you understand by a PR Campaign?

A public relations campaign is a series of activities that are planned in advance and relate to a specific goal. This contrasts with other areas of PR, such as general ongoing publicity tactics, paid advertising, and reacting to events. Ultimately a public relations campaign has three characteristics: identifying an objective, finding the message that will help achieve that objective and communicating that message to the appropriate audience.

Specify an Objective

A good public relations campaign will have a clear objective. In theory this could simply be to raise awareness of a product, service or brand, but ideally it will be more specific. This could include a company increasing sales of a product or a pressure group changing public or government behavior. A specific objective not only makes it easier to focus the planning and execution of a campaign, but also to quantify its success.

For example, an objective to increase positive consumer opinions by 50 percent through the use of social media sets a measurable goal while providing a basic look at a strategic tool that will be utilized to achieve the desired result.

Deliver a Message

Public relations requires a clear message for the organization to communicate. A good rule of thumb is to make the message as clear and concise as possible without losing precision or risking ambiguity. Ideally the message will not just inform the audience of a particular fact or viewpoint but will spur them into taking a particular action. If your company is using a donation drive to promote goodwill, relate basic goals, such as providing dental services in a community where 25 percent of children receive no dental care.

Target an Audience

Public relations campaigns occasionally target the entire population but usually need to target a specific group. This should be the group most likely to respond as desired to the message. For a company, this could be the type of consumer most likely to buy a particular product or service, which takes into account interests, tastes and spending power. For a membership group, this could be potential members.

For a campaign group, this could either be potential activists and supporters, or it could be people in authority with the ability to make decisions that promote a cause. For example, a promotional effort for luxury handbags or briefcases would fall on deaf ears in an impoverished community while zip codes with high real estate values could embrace the message.

Pitfalls to Avoid

There are a wide range of other factors that can affect the success of a public relations campaign. One is that it operates to a planned budget and that the money is spent in the most effective way possible. Another is that it does not fall foul of any regulatory issues – for example, by defaming somebody or by breaching rules on incentives offered to public figures. Public relations staff also need to plan carefully to make sure a message cannot be misinterpreted or cause offense.

Q20 Explain a PR Pitch in detail

A media pitch or a pitch is what we refer to as the email you send out to editors when pitching your client or brand to secure press interest. It's also a critical part of the marketing and PR process that involves creative thinking and writing!

Nailing your pitch is the best way to ensure PR campaign success that yields impressive results for your clients.

While we can all agree on the importance of media relations, sometimes securing a media coverage placement isn't as easy as it sounds. With editor inboxes being flooded with a barrage of email pitches, you need to figure out how to get their attention quickly and effectively get your point across.

How to Structure a PR Pitch

- First, start with the lead. There are two main types of leads that are the most effective when it comes to media pitching. The first is a news peg and the second is a time peg. To learn more about the differences between these two types of leads, read this article.
- The second part is your call-to-action. This is the action you want your audience to take. Whether it is writing a product review, publishing a piece of content, or conducting an interview, it's important to make your intention here as clear as possible.
- Next comes your value proposition. This is a key piece of the puzzle as it will be the meat of the pitch; this is where you can showcase the value of what you are offering and why they should be interested in it. It is essential in differentiating yourself from the hundreds of other pitches they receive.
- The last piece of the puzzle is your conclusion. This is pretty straightforward and is where you should recap your call-to-action and thank them for their time and consideration.

Writing a PR Pitch

- Be fully aware of whom you are pitching- It's important that you are fully aware of who you are pitching. Is your pitch related to what they typically cover? You need to put some effort in, but sadly, most pitches are done completely blind, with zero research or thought behind them.

- Avoid emails that reek of a copy-and-paste job- Generic pitches that appear to be automated are a complete waste of your time.
- Highlight the value you are providing the publication- For me to give a pitch attention, it needs to offer value, and I need to be able to see that value within seconds of opening the email. Instead of writing a paragraph about how awesome something is, provide answers to the following:
 - Why will my audience be interested in the story?
 - Why will this story attract traffic and interest?
 - How will this story help me reach my target audience?
- Stop using the same automated templates that every other PR "pro" is using- Now automation tools are bad. Please don't just use the standard template that comes pre-loaded. They are never intended to be used, yet so many people fire up software and launch a campaign without any customization or thought put into it.
- Get to the point -- clearly and quickly- "Writing a long-winded pitch says that you don't value your target's time. The less they have to think, the greater chance you have receiving a response," explains Johnson. Be 100 percent transparent and honest in your initial pitch -- be clear in regards to what you are looking for.

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ISO 9001:2015 & 14001:2015

SUBJECT: TV PROGRAMMING & PRODUCTION

Paper Code: BA(JMC)(206)

Question 1. Explain the Characteristics of television as a medium.

Floating somewhere between cinema and radio, yet comfortably furnished in 98% of homes, is the television. Undeniably, television is a dominant cultural force that has aided in generating the term “media” as a somewhat unavoidable household presence in the life of a modern human, a ubiquitous presence as common as a couch and taken just as casually for granted. What is television? The question seems facile, but the term, with all its meanings and power, amounts to much more than the Sony TV set in one’s living room.

Defining McLuhan’s theorization of television of “*Understanding Media*” brings to light the medium’s controversial role in media discourse. For McLuhan, television is a “cool medium,” one with which the viewer participates actively, rather than passively as one watches a movie in a dark theatre. The construction of television as a cool medium is partly due to its technology and visuality compared with film: the pixilation and generally poor, digital, blurry image quality (likened to a mosaic) as opposed to the crisp analog of film invite the viewer to “complete” the picture, complete the medium, which forms a highly participatory circuit completely unlike in the movie theatre, as the viewer has nothing to “fill in” with a movie that is already so much larger-than-life. Yet the “filling in” is complicated by the fact that the motion is filled in by both mediums, and more pronouncedly in cinema, which does not have interlaced graphics. “The TV image requires each instant that we “close” the spaces in the mesh by a convulsive sensuous participation that is profoundly kinetic and tactile, because tactility is the interplay of the senses, rather than the isolated contact of skin and object.” McLuhan then declares television the fulfillment of the romanticized notion of synaesthesia: while cinema is audiovisual, television is “tactile” and “textured,” yet another way to pull the viewer into a circuit of participation. Though television is not as detailed visually as cinema, McLuhan also declares that the “TV mosaic” has the power “to transform American innocence into depth sophistication.”. Television is, ironically enough when we consider the lack of intelligent programming, the medium of “depth.” McLuhan treads into more controversial territory with this statement, leading to one of the fiercest debates

of television: its valuation. Following are few examples of television medium:

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

Domestic Medium: To watch television, we need not leave your drawing room. No need of going to the movie theatre or buying tickets. We can watch television in the comfort of our home with our family. This is why television is generally regarded as a domestic medium. It provides entertainment and information right inside our homes and has become an integral part of our everyday lives. It can actually pattern our daily activities. Even our family makes it a point to watch their favourite serial at a particular time and adjust dinner timings accordingly. This domestic nature of television influences the content also. We have noticed that a newspaper report has an impersonal tone, whereas the television anchor addresses us directly. The domestic nature of television makes it an intimate medium. This makes the viewers experience a sense of closeness to the Television.

Live Medium: The important characteristic of television is that it is capable of being a live medium. This is because the live nature of television allows it to transmit visuals and information almost instantly. The visuals of an earthquake in Indonesia can reach our television set in almost no time. This capacity of the medium makes it ideal for transmitting live visuals of news and sports events. If we are watching a cricket match in a television channel, we can almost instantly see the wicket hit by our favourite player. On the Television allows you to witness events which happen thousands of miles away.

Mass Medium: All of us know that there are a large number of people who cannot read or write. Such people may not be able to read a newspaper, but they can watch television. Anyone with a television receiver can access the information shown on television. This makes it an ideal medium to transmit messages to a large audience. In a country like ours, with a huge illiterate population, this characteristic of television .Makes it an ideal instrument for transmitting social messages. Television also has a very wide output, range and reach. It is truly a mass medium.

A Transitory Medium: Television programmes are not easy to be recorded by viewers. It may

be practically impossible to record every programme which appears on your television. Therefore, television is generally identified as a transitory medium.

Expensive Medium: There is need to large amount of machinery and expertise needed to run a television station. We can write articles and stories and draw our own pictures. All we need will be paper, pen, drawing instruments and time. However, a television programme can never be made this. However, a television programme can never be made this easily. It requires lots of money, machinery and experienced people. Broadcast media in general and television in particular involves complex technology and organization. We will need crores of rupees to start a television station.

Wide reach and high credibility: It's a supreme medium of mass communication which has turned world into a global village. It has turned our society into an information society. It has widen the mental horizon of man by humanizes knowledge and make them feel as a citizen of world. Its credibility lies in the fact that seeing is believing. Because of its reach and believability, it becomes a powerful medium for projecting the world of politics, sports, arts, personalities, events and ideas.

A glamorous medium: It shows glittering personalities, fashion shows, rich and famous people etc. and all this sitting back at home which adds to its glamour. Because of this TV has also been called the magic box, which fascinates the millions. However on the bad side, the glamour and magic of TV has a potential of attracting people to the point of addiction.

A medium of the close-up: Because of small screen, it is ideal for close up of human faces, expression, reaction and interaction between people, for presenting an interview and discussion etc.

A democratizing medium: It is a democratizing medium as it is available to all the people. It democratizes information, informal education and literature etc. by catering to all sections of society. Most of the TV programs are for the common man.

A medium of Immediacy: TV is a supreme reporter and it captures the evens as they are happening. TV operates in fixed time units which makes performers, writers of the scripts and producer to be disciplined.

Advertisers Influence: TV is a great salesman of modern times. The businessman sells his product and services through TV and it allows them to reach out to a vast no. of potential and actual costumers.

Question 2. Explain the historical background of Television in India.

In India, terrestrial television started with the experimental telecast in Delhi on September 15, 1959, with a small transmitter and a makeshift studio. The regular daily transmission started in 1965 as part of All India Radio. In the beginning, only educational programmes and news were telecast. Gradually entertainment programmes—mostly plays, concerts and film- based music/dance—were also telecast. The television service was extended to Bombay (now, Mumbai) and Amritsar in 1972. Doordarshan remained the sole provider of television in India till 1975.

Television services were separated from radio in 1976. Six years later, national telecasts were introduced. In 1982, colour television was introduced in the Indian market. Indian small screen programming started off in the early 1980s. Over time, regional channels were opened and the reach of television widened stupendously. Doordarshan ventured into soap operas in Hindi with Hum Log in July 1984, a serial scripted by Manohar Shyam Joshi and directed by Kumar Vasudev. It proved very popular, as did the next serial, Buniyad; based on the partition of India, the television serial was directed by Ramesh Sippy and Jyoti Sarup.

In 1987 and 1988 came the hugely popular mythological serials, Ramayana directed by Ramanand Sagar and Mahabharat produced by B.R. Chopra. Besides these, there were Tatnas, a serious serial on the partition, and Bharat Ek Khoj, a serial (1988) based on Jawaharlal Nehru's Discovery of India and directed by Shyam Benegal with cinematographer V.K. Murthy. In 1991-92, the Indian government started a series of economic reforms. This led to the liberalisation of the broadcasting industry, allowing in private and foreign broadcasters and opening the sector up to cable television. Zee TV was introduced as the first privately-owned Indian channel to broadcast over cable followed by Asia Television Network (ATN) and the Star TV Network became a pioneering foreign channel in Indian television scene. A few years later many foreign channels like CNN, Discovery Channel, National Geographic Channel and BBC made their foray into India. Special Sports channels also came up—such as ESPN—as well as channels

solely for movies, Indian and foreign. Throughout the 1900s, along with a multitude of Hindi-language channels, several regional and English language channels flourished all over India.

Question 3. What are the characteristics and importance of Television.

Following World War II, television became a must-have item. With TV production resuming and families having the funds to purchase a set of their own. Despite the accessibility and popularity of computers and smart-phones, people continue to purchase TV sets. Clearly, people remain attached to television. While some of it may have to do with a reluctance to part ways with something so embedded in our daily lives, we like to think that it's really because of television's importance.

Entertainment: Entertainment is perhaps TV's most important function. Watching our favorite shows, movies, and sports teams is one of the greatest ways to distract yourself from your worries and the problems of life. While TV won't solve any issues that reality has in store for you, it's an easy way to escape for a bit or to give you a good laugh, or cry, when you need it.

Gaining Information: While new technology feeds us up-to-date and endless information, TV has been the main source of information for people for decades. People still rely on TV for local and world news, the weather, sporting events, or even informational programming.

Education Value: Despite what critics have stated throughout the years, TV doesn't exactly make children less smart. Besides being more than just a babysitter for kids, TVs can be used in the classroom as an aid to benefit in instruction, or to give a teacher a break. But children aren't the only one who can benefit from the educational potential of TV. Adults can watch a documentary or historical program to enhance their own knowledge.

Connecting to People: Television has for years been a great way to connect people to each other. Whether it's discussing a show with co-workers at the water-cooler, watching a program during family time, or sharing your thoughts with people from across the world on message boards or social media. As a matter of fact, a 2012 survey in Australia found that 36% called or texted family and friends and 41% posted on Facebook while watching TV.

Advertising: Yeah, we hate advertising, too, but you can't escape it on the net either.

Regardless, companies have to make cash, as well, and TV has been a consistent medium for advertisers to push a product or service onto viewers. Advertising also informs the public on new products. Unfortunately, it's just an evil that we have to live with.

Question 4. Explain the formats in which TV programs is produce.

A TV format is the overall concept and branding of a copyrighted television show. The most common type of formats is those in the television genres of game shows and reality shows, many of which are remade in multiple markets with local contestants.

1. Television News

- The Standard Newscast in India employs the technique of reading out the news in a formal manner from script (on electronic teleprompter), interrupted with an occasional still, a map or a moving pictures.
- News is an event or incident which has an audience interest in it to gather information or to make opinion about the matter.

2. TV Documentaries & Features

- The aims of documentaries are to enlighten, arouse and motivate, or simply to entertain. In documentary, it's the story that dictates film technique, not vice versa.

3. Interview Programmes

- Personality interview.
- Content interview: the message rather than personalities is of prime importance.
- Group interview: such as Press Conference.

4. Quiz Programmes & Game Shows

- They are studio oriented. Very popular because of active audience-participation. Advertisers provide their products as prizes for such shows.

5. Children Programmes

- These programmes are specially made for and offered to children at certain special times. Cartoons, puppet shows, stories and plays, educational items etc. are the examples of children show.
- Feature films in Hindi for children are screened occasionally.

6. Programmes for Farmers & Industrial Workers

- These programmes are targeted to urban and rural workers. They are largely instructional and demonstrative. Eg. Krishi Darshan

7. Music & Dance Programmes

- These programmes are entertainment programmes.
- Very popular amongst the audience. Eg. Chitrahaar, NachBaliye, Zara NachKeDikha, Sa Re Ga Ma etc.

8. TV Commercials

- A simple idea with the minimum use of words makes for maximum impact. →Types of structures:
 - i. **Problem –solution structure:** offers a product as a solution to a dilemma, or frustration.
 - ii. **Spokesman Structure:** a famous name is used to talk about a product.

9. Soap Operas & Sitcoms

- Soap Operas are ongoing television serials for years. Eg. Kahani GharGhar Ki, Hum Log, Saath Phere etc.

- Sitcoms are episodic programmes. Sitcom means situational comedy eg. FIR, Office Office, etc.

10. TV News script format

1. **Scripting for Fiction/Non Fiction:** Writing for film, fiction or non-fiction, is quite different from writing for print. There are a few unique features of film that a screenwriter must consider:
 - i. **Film is visual.** The words that a screenwriter writes will never be read by anyone. They will only be seen and heard as images on a screen. The most important skill of a screenwriter is that he must be able to write visually. Theorizing or explaining a concept in a script is pointless; if the audience can't 'look' at the theory, it's not worth writing. A screenwriter must think, 'Is what I'm about to write visual in nature? If not, then how can I make it visual?'"
 - ii. **Film shows motion.** Most of the images you see on screen have action. It's what separates moving images from photographs. Stories for film must be translated by a screenwriter into active images.
 - iii. **Film reveals what the eye often can't see.** A tiny cell in our bodies, a country we've never been to, details that we would normally miss. The screenwriter must bring things to life for the audience who may have never before experienced what they see on screen.
 - iv. **Film transcends time and space.** A film doesn't adhere to our dimensions of time and space. Once made, it continues to exist in a little bubble of its own, transcending the limits of our present lives. A screenwriter must understand that writing for a film means creating a being that should have a life of its own long after the writer has moved on from it.
 - v. **Film is Subjective.** By simply pointing the camera in a specific direction, a subjective choice has been made. The very nature of film, like our eyes, is to focus on what is

considered to be the object of interest and eliminate what lies beyond the lens, thereby losing all sense of objectivity.

- vi. **Film chooses audience.** The screenwriter must always keep in mind that each film chooses its own audience depending on how he chooses to tell the story. By varying a script, he may be showing the film to very different people in the end.
- vii. **Film repeats accurately.** Film footage doesn't discriminate between objects, doesn't hide, cheat or lie. It consistently reproduces what the camera sees in full detail. It is the filmmaker who must shoot objects in a particular way to include or eliminate details.
- viii. **Film may have color and audio elements.** It's not only about moving images. Most films, unless the filmmaker chooses not to use them, have the elements of sound and color. These elements are always, if present, incorporated into the script.
- ix. **Film emphasizes and emotionalizes.** Films can evoke different kinds of reactions in the audience, from grief to anger. They can make the audience think and send powerful messages across to them.

11. Documentaries: When it comes to documentaries in particular, there are a few more things to be kept in mind before starting to write a script. Documentary scripts do share many common elements with scripts for fiction films, shorts and features alike. However, they also have their own specific considerations:

- i. **Documentary deals with fact, not fiction.** Most importantly, documentaries delve into a non-fictional world with real events, real issues, real conflict, real people and real emotions. Everything seen and heard on screen is grounded in accuracy and has no element of fiction.
- ii. **Documentary is flexible.** Unlike fictional films, documentaries have no fixed visual and conceptual guidelines per se. It's impossible to concretize events or decide one way or the other about how the film will turn out eventually. There are fewer 'rules' to be followed, which reflects the fact that there are few rules in the real world as well. This makes it more challenging but infinitely more exciting.

- iii. **Documentary inspires movement and action.** At the very heart of documentary, there is an issue and a message at hand. The passing on of this message to the audience is usually the reason that the film was made in the first place. Documentaries have long been used as an instrument to inspire change in their audience, be it social change or inner change.
- iv. **Documentary involves less control.** Unlike fiction films, documentaries must be shot in the real world and show real events happening. Often, the filmmaker is unable to control the event he is shooting as well as the circumstances surrounding the event. It's difficult to think about lighting when in the middle of a sniper shootout! There is less control over the subject in documentary; however this unmodified, improvised element is often the very charm of non-fiction films.
- v. **Documentary subject is paramount.** Documentaries are inherently bound to their subject matter. Since their purpose is so issue-specific and their circumstances are non-fictional, the subject is the most important aspect of documentary films and is given precedence over other aspects, for example: entertainment value. In fact, until recently filmmakers scoffed at the idea of a documentary being entertaining. This attitude has, of course, changed now but subject still remains the dominant element.
- vi. **Credibility is key in Documentary.** The emergence of the documentary as a recognized cinematic genre in the 1920's inherited the trust of the audience in the veracity of the image as an authentic representation of the real. Today, we are much more skeptical, even with documentaries. Audience trust, once lost is gone forever so a documentary, in this day and age, must always provide credible information and sources to put a suspicious audience at ease.
- vii. **Form is more important than formula.** There are no recipes in documentary films. Every subject and issue is specific and is showcased on film in its own appropriate manner. Form and the layout in which a subject is showcased in a film are important as they add value to the film, but there is no one tried and tested way to do this.

Question 5. Describe various stages of television programme production

Program production consists of four main stages:

1. Pre-production :
 - a. research
 - b. scriptwriting and storyboard
 - c. Project planning
 - d. Briefing performers
 - e. securing locations, acquiring permissions
 - f. Production and agreement of project timeline and deliverables
2. Production (The Shoot)
3. Post-production :
 - a. assembly of footage
 - b. animations and motion graphics
 - c. music
 - d. recording of voice-over
 - e. titles and graphics
 - f. rough edit
 - g. final edit
4. Duplication and delivery:
 - a. Output to chosen media format
 - b. cover design (where required)
 - c. packaging (where required)
 - d. distribution

Scheduling the stages of production with the client will require their approval at key stages providing the opportunity to suggest small changes. All parties commitment to adhering to the Timeline is critical to achieving the delivery deadline. Production resources are booked as per the agreed timeline, any delay in the deliverables section of the timeline will mean production resources must be re scheduled causing inevitable delays.

Question 6. What are the objectives of developing programme briefs?

Idea to Screen is essential in the production of any television programme, because without proper planning, your production could run over time, the film could go over budget, or you could find yourself in the editing room with missing content. Whether its storyboarding, location scouting, or budgeting, each of the steps below plays a crucial role in the success of your project.

1. **Concept:** This is where you develop your story, its structure, and plot points. Ideas often are drawn from personal experiences or ripped from the headlines.
2. **Treatment:** Your treatment is an extended summary of your film, typically 1-3 pages in length, depending on the scope of the project. It covers the whole story from beginning to end.
3. **Outline:** Most writers outline the story using index cards, so that they can easily arrange and re-arrange scenes. Once completed, give the scenes in your outline letters and numbers to stay organized. These will remain with the scenes all the way through production and post-production, so be consistent and logical about your system. You'll likely end up adding scenes later on, so set aside unique alpha-numeric combination for those pickups.
4. **Screenplay:** When writing the screenplay, keep referencing your outline so that you never lose track of your story structure.
5. **Script Breakdown:** This is the process in which every single item needed for the movie's shoot is identified. This includes locations, props, effects-absolutely everything. It's incredibly important to pore over every detail in this process in order to estimate a budget and schedule.
6. **Shot list:** This is your shot-by-shot-breakdown of each, scene, with a description of the framing and other details, such as focal length, camera movement, and location.
7. **Storyboard:** A visual representation of each scene in your film, your storyboards can illustrate character placement, blocking, lighting positions, focal length, and other notes.
8. **Finance:** Filmmaking is an expensive business. The producer needs to secure funding to pay for the entire pre-production, production, and post-production process, in addition to

marketing and distribution once the film is complete.

9. **Location Scout:** When location scouting for each scene, physically go to the location if possible. Observe things like the ambient light and sound. Bring the shot list to visualize each shot in the scene. If the location is outdoors, think about visiting it at different times of the day to see how the light and sound change. Check the weather. If you have a large crew or a lot of gear, think about access both for your crew members and production vehicles. Bring a camera to snap some photos of your locations — this will be helpful for the production designer when choosing a location. Think about what permits or property releases you might need at each location.
10. **Tech Scout:** Having locked all locations and produced the shot list, the director, cinematographer, production designer, line producer, and 1st AD go on the tech scout. The purpose of the tech scout is for the director to visit each and every location with the heads of each department and explain precisely what each shot will entail: where the camera will be, details of camera movement, what the actors will be doing, and what the look of the scene will be. Again, bring a camera to snap some photos. The cinematographer can use this opportunity to replicate each shot with a still camera.
11. **Scheduling:** After the tech scout, the 1st AD uses the director's shot list to draw up a schedule for each day of the shoot.
12. **Casting:** Casting is taken care of by Casting Directors, who are very good at finding actors that match the director's specifications. Obviously, the director makes the final choices, but the preliminary selection – which is the most time-consuming and tedious part – is done by the casting directors, who are, frankly, worth every penny they charge.
13. **Production Design:** After the scout, the production designer designs and oversees the production of set pieces, and arranges the procurement of anything that needs to be purchased, such as plants, furniture, and props. The costume designer does the same.

Question 7. What is the importance of research & researcher for producing a TV programme?

Research can be broken down into four sections:

- 1. Print Research:** Read as much as possible about the subject. Print research can involve scanning databases, checking bibliographies and print sources, and reading books, papers, magazines, trade journals, articles, diaries, letters, and even congressional records and transcriptions of court trials.
- 2. Photographs and Stock Footage:** You might search through local libraries, private collections, family albums, and attics or look at old videos shot by the industry you are investigating.
- 3. Interviews:** Your objective in research interviews is to talk to as many participants and experts in the field as possible.
- 4. Location Research:** You should experience the subject on location.

Research can help constantly showing you new possibilities and new direction for your film. A researcher can work on various film & television productions, including news & sports shows, documentaries, factual/lifestyle/reality programs, comedies and dramas. They can help with developing program ideas, researching possible content & guests, checking facts and preparing information/brief packets for writers, producers, directors and/or hosts. Working as a researcher in Television can often times be a great stepping stone toward working as a Production Manager, Production Coordinator, Producer or even Director.

Skills for a Researcher:

- Excellent verbal and written communication skills
- Adaptability, stamina, enthusiasm, determination & perseverance
- Able to work well under pressure & meet deadlines
- Administrative & organizational skills
- Some IT skills, MAC & PC friendly
- Able to demonstrate a genuine interest in the work.
- Basic understanding of camera, editing, & storytelling

Researchers may often times work directly with a Producer, Director or Writers to aid in carrying out the further development and creation of ideas for a television show or a development department. They help to identify important story information, characters & locations, research ideas, formats, concepts, talent etc. In some cases they may also produce original programming ideas and documents to be considered and/or expanded upon by their producers, a broadcaster or production companies.

Average Responsibilities Include:

- Researching and gathering relevant information on any number of subjects, people or ideas
- Organizing phone calls and/or meetings with the appropriate people
- Writing and editing packages of information for the production
- Conducting interviews via phone, email, skype, or on tape
- Briefing Hosts, Producers and/or Directors
- Writing documents, rough outlines and any other content deemed necessary

Typical Work: The work carried out by a researcher depends on the overall needs of the Production, Producer, Writers, PM, PC or Host. Depending on the size of the production, researchers may be doing solely in office research tasks, working on set, or scouting potential future locations or characters.

- Discussing research needs with producers, directors, designers, hosts or writers
- Generating, developing and/or producing new ideas
- Creating clear and concise information packets to be used by production or departments
- Researching by any means necessary; Internet, Cold Calls, Film, TV, News Papers,

Libraries

- Judging Characters or Locations for incorporation into show.
- Administrative duties; typing, answering phones etc.
- Finding interviewees and conducting initial interview
- Producing and Directing a shoot and overseeing the edit

For a specific production, the job may involve organizing, planning and researching everything that will happen during the program. During preliminary phone interviews, they can assess all

sorts of things from the suitability of potential pieces of talent to a potential location. They often check availability and help to coordinate logistics with the Production Manager and/or Production Coordinator. They also might be required to determine location requirements or assess the suitability of a particular location. All these pieces of information are often made into a research document accessible by all who might require said information.

Examples:

- Who will be interviewed? Contact info?
- Where is the location located?
- How do we get there? Closest hospital?
- What is the power situation? Fuses? Breakers? Outlets? Amperage?
- What is the sound situation? Elevators? Loud Fridges? Computers? Noises?
- What is the lighting like? Is it controllable? Tungsten? Windows?
- Will the film crew fit? Where can we set up Video Village?
- Can we bring additional gear? Lights? etc.
- What is the space like? Dimensions? Any special/must know info?
- Washroom? Place for talent to change?
- Where can craft set up? Lunch?

Often times a researcher will compile dozens of documents filled with large amounts of information for each character, location or concept. These documents will be used by the rest of the production to aid in further communication, logistics and even aid in creating the call sheet when necessary.

Question 8. What do you understand by script designing and script layout?

Script Designing: It usually depends on the type of the programme. The normal format for a programme shooting script is essentially a two-column affair, which breaks down each sequence into its component shots. The left-hand side shows the type of the shot (long shots, close-up etc), a description of the subject matter plus any instructions regarding movement of the camcorder. The right-hand of the script covers sound, i.e. narrative, dialogue and special sound effects.

Pre-planning and scripting will undoubtedly assist in making a good documentary but don't be too hidebound. If, during the shoot, you think of something better, or an unexpected relevant event occurs, then use your common sense and accommodate changes.

Pre-location planning- one element of video work, which is sometimes overlooked with embarrassing results, is logistical planning. Dependent upon the type and scale of the documentary the logistics can cover a multitude of things like:

Location- any required permissions should have been sought prior to or at the research stage but where applicable, confirm with the appropriate persons that a specific time is O.K. A reconnaissance exploring will also help to establish the best camera positions and whether there are likely to be any lighting, sound or power problems, which will need to be overcome. Where necessary and possible, take some trial shots.

Personnel- make sure that all concerned, be they crew or cast, are fully conversant with where the shoot is to take place, their personal time of arrival and how long it is likely to last. With a dramatized documentary, try to avoid having the cast standing around for too long waiting for their scenes to be shot. It is a sure way to soon kill enthusiasm.

Sustenance- thought must also be given to refreshments and food, the cheapest option being to suggest that all personnel bring their food. Sometimes with a large-scale project catering responsibilities are also allocated.

Equipment- prepare a checklist of all the equipment likely to be needed, including, safe main power leads, and batteries for camcorders and other equipments, microphones, tripod, lights, reflector and enclosed headphones etc. don't forget props.

Script Layout

It's easy to feel intimidated by the thought of writing a screenplay. Since a familiarity with the basics of the craft is half the battle, The Writers Store has provided you with resources, a screenplay example, and overview on how to write a screenplay to help you get up to speed on screenwriting fundamentals.

In the most basic terms, a screenplay is a 90-120 page document written in Courier 12pt font on 8 1/2" x 11" bright white three-hole punched paper. Wondering why Courier font is used? It's a

timing issue. One formatted script page in Courier font equals roughly one minute of screen time. That's why the average page count of a screenplay should come in between 90 and 120 pages. Comedies tend to be on the shorter side (90 pages, or 1 ½ hours) while Dramas run longer (120 pages, or 2 hours).

A screenplay can be an original piece, or based on a true story or previously written piece, like a novel, stage play or newspaper article. At its heart, a screenplay is a blueprint for the film it will one day become. Professionals on the set including the producer, director, set designer and actors all translate the screenwriter's vision using their individual talents. Since the creation of a film is ultimately a collaborative art, the screenwriter must be aware of each person's role and as such, the script should reflect the writer's knowledge. For example, it's crucial to remember that film is primarily a visual medium. As a screenwriter, you must show what's happening in a story, rather than tell. A 2-page inner monologue may work well for a novel, but is the kiss of death in a script. The very nature of screenwriting is based on how to show a story on a screen, and pivotal moments can be conveyed through something as simple as a look on an actor's face. Let's take a look at what a screenplay's structure looks like.

Screenplay Elements: Below is a list of items that make up the screenplay format, along with indenting information. Again, screenplay software will automatically format all these elements, but a screenwriter must have a working knowledge of the definitions to know when to use each one.

Scene Heading: Indent: Left: 0.0" Right: 0.0" Width: 6.0"

A scene heading is a one-line description of the location and time of day of a scene, also known as a "slugline." It should always be in CAPS.

Example: EXT. WRITERS STORE - DAY reveals that the action takes place outside The Writers Store during the daytime.

Subheader: Indent: Left: 0.0" Right: 0.0" Width: 6.0"

When a new scene heading is not necessary, but some distinction needs to be made in the action, you can use a subheader. But be sure to use these sparingly, as a script full of subheaders is generally frowned upon. A good example is when there are a series of quick cuts between two locations, you would use the term INTERCUT and the scene locations.

Action: Indent: Left: 0.0" Right: 0.0" Width: 6.0"

The narrative description of the events of a scene, written in the present tense. Also less commonly **known** as direction, visual exposition, blackstuff, description or scene direction.

Remember - only things that can be seen and heard should be included in the action.

Character: Indent: Left: 2.0" Right: 0.0" Width: 4.0"

When a character is introduced, his name should be capitalized within the action. For example:

The door opens and in walks LIAM, a thirty-something hipster with attitude to spare.

A character's name is CAPPED and always listed above his lines of dialogue. Minor characters may be listed without names, for example "TAXI DRIVER" or "CUSTOMER."

Dialogue: Indent: Left: 1.0" Right: 1.5" Width: 3.5"

Lines of speech for each character. Dialogue format is used anytime a character is heard speaking, even for off-screen and voice-overs.

Parenthetical: Indent: Left: 1.5" Right: 2.0" Width: 2.5"

A parenthetical is direction for the character, that is either attitude or action-oriented. With roots in the playwriting genre, today, parentheticals are used very rarely, and only if absolutely necessary. Why? Two reasons. First, if you need to use a parenthetical to convey what's going on with your dialogue, then it probably just needs a good re-write. Second, it's the director's job to instruct an actor on how to deliver a line, and everyone knows not to encroach on the director's turf!

Extension: Placed after the character's name, in parentheses

An abbreviated technical note placed after the character's name to indicate how the voice will be heard onscreen, for example, if the character is speaking as a voice-over, it would appear as LIAM (V.O.).

Transition: Indent: Left: 4.0" Right: 0.0" Width: 2.0"

Transitions are film editing instructions, and generally only appear in a shooting script.

Transition verbiage includes:

- Cut
- Dissolve
- Smash
- Quick
- Fade

As a spec script writer, you should avoid using a transition unless there is no other way to indicate a story element. For example, you might need to use DISSOLVE TO: to indicate that a large amount of time has passed.

Shot: Indent: Left: 0.0" Right: 0.0" Width: 6.0"

A shot tells the reader the focal point within a scene has changed. Like a transition, there's rarely a time when a spec screenwriter should insert shot directions. Once again, that's the director's job.

Question 9. What are the conventions of storyboarding? Explain the concept in detail.

Storyboards are graphic organizers such as a series of illustrations or images displayed in sequence for the purpose of pre visualizing a motion graphic or interactive media sequence. The storyboarding process, in the form it is known today, was developed at the Walt Disney studio during the early 1930s, after several years of similar processes being in use at Disney and other animation studios. Storyboarding became popular in live-action film production during the early 1940s.

A storyboard is essentially a large comic of the film or some section of the film produced beforehand to help film directors, cinematographers and television commercial advertising clients visualize the scenes and find potential problems before they occur. Often storyboards include arrows or instructions that indicate movement. In creating a motion picture with any degree of fidelity to a script, a storyboard provides a visual layout of events as they are to be seen through the camera lens. In the storyboarding process, most technical details involved in crafting a film can be efficiently described either in picture, or in additional text.

Some live-action directors, storyboard extensively before taking the pitch to their funders, stating that it helps them get the figure they are looking for since they can show exactly where the money will be used. Other directors storyboard only certain scenes, or not at all. Animation

directors are usually required to storyboard extensively, sometimes in place of doing a script. Storyboards were adapted from the film industry to business, purportedly by Howard Hughes of Hughes Aircraft. Today they are used by industry for planning ad campaigns, commercials, a proposal or other projects intended to convince or compel to action.

A "quality storyboard" is a tool to help facilitate the introduction of a quality improvement process into an organization. More recently the term "storyboard" has been used in the fields of web development, software development and instructional design to present and describe interactive events as well as motion on user interfaces, electronic pages and presentation screens.

Question 10. Explain the importance of maintaining continuity in programme production.

Even in blockbuster movies, continuity errors happen, and eagle-eyed viewers love to find the mistakes. Shooting a movie over a period of days, weeks or even months can be a very difficult task - especially when it comes to maintaining continuity. When everything in the shot, scene and movie is consistent, then you've succeeded in maintaining continuity. If an actor picks up a cup with her right hand, the cup has to be in her right hand in the next shot, to stay consistent and maintain fluidness and continuity.

When a feature film is shot, there is usually only one camera and the scene is done many times. The director will usually want to shoot the scene a variety of ways. Shooting a scene from various angles and shot sizes is known as coverage. The more coverage, the more options the editor and director have during the editing process. However, the more you shoot a scene, the greater the risk is that you will have lapses in continuity. Actors have to do the same movements, wear the same costumes and move the same places, all over many hours and usually days of shooting. How can you possibly maintain continuity? Costumes, Makeup, Jewellery and other props are important factors to maintain continuity of the scene. To illustrate how difficult it is to maintain continuity, let's look at some movie examples and talk about how to prevent continuity problems. Keep in mind, movies are shot over a series of days, weeks and even months. Maintaining continuity is very difficult when working on a massive project, and sometimes things get missed.

The person in charge of continuity on a film set is the script supervisor, who must maintain a record of scenes shot and how they may have deviated from the original script. The script supervisor also creates a continuity report and works with an assistant to make sure

continuity is maintained. The continuity report provides a detailed record of the day's shoot, including crew list, camera settings, weather and the acting, audio and picture quality of each shot. The continuity report also describes in detail the action that occurs and any possible continuity problem areas. The assistant will take pictures of costumes, hair and makeup, set dressings, actor positions and props to compare when setting up later takes of the scene. This report helps cut down on the continuity errors, which, if caught early enough, can be fixed, but only through an expensive reshoot. Yes, today filmmakers can fix some errors through digital touch-ups, but that too is very expensive and usually beyond the financial and technical abilities of the typical video producer.

Question 11. Explain the steps involved in production. Also explain the utilization of a TV programme.

Imagine you had to paint something on a canvas. Essentially, you will need a brush, colors and a palette. Similarly, if you want to make a good programme on television, you need some essential equipment like camera, lights, sound recorder etc. We can categorise the basic production elements as follows:

Camera: The most basic equipment in any and every production is the camera. If you carefully look at any camera, you will see a lens in it. This lens selects a part of the visible environment and produces a small optical image. The camera is principally designed to convert the optical image, as projected by the lens, into an electrical signal, often called the video signal.

Light: Have you ever tried to see something in dim light? It's difficult to see. Isn't it? Just like the human eye, the camera also cannot see without a certain amount of light. There comes the role of lights in television production. Lighting any object or individual has three main purposes:

1. To provide the television camera with adequate illumination for technically acceptable pictures.
2. To show the viewers what the objects shown on screen actually look like, say, for instance, if there was no light in the room, we would not have been able to see how the chair, table or anything else for that matter would look like. Lights also help us know when the event is taking place, in terms of the season and the time of the day.
3. To establish the general mood of the event.

Microphone: Microphone converts sound waves into electrical energy or the audio signals. But the sounds that we produce are very feeble in nature and cannot be sent to larger distances. Therefore, it is amplified and sent to the loudspeaker which reconverts them into audible sound.

There are different types of microphones available for different purposes. Picking up a news anchor's voice, capturing the sounds of a tennis match, and recording a rock concert - all these require different types of microphones or a set of microphones.

Sound Recorder: Radio is an aural medium where as print relies on visual content. However, television combines compelling visuals with the personal immediacy of the radio. This audio visual character gives it great power in conveying realism in a convincing way. Television sound/audio not only communicates information, but also contributes greatly to the mood and atmosphere of the visuals that come along with the audio on screen. The sound recorder essentially records the sound picked up by the microphone. With a sound recorder, you can:

1. Select a specific microphone or other sound input
2. Amplify a weak signal from a microphone or other audio source for further processing
3. Control the volume and ensure the quality of sound
4. Mix or combine two or more incoming sound sources

Videotape recorder: As we all know that television is an audio-visual medium, we need to record both audio and visual components. While the sound i.e. audio is recorded on sound recorders, visuals are recorded on video tape in a videotape recorder. Most of the television programmes that we see are recorded on videotape or computer disk before they are actually telecast.

Post production editing Machine: In television programmes, before we actually telecast a programme on television, we need to do the post production. In the post production stage, we select from the recorded material, those visuals which seem to be most relevant and copy them onto another videotape in a specific order. This is called editing. The post production editing equipment/machine helps to edit the programme after it is recorded. While many of the elaborate editing systems may help you to obtain the desired results, most of them cannot make the creative decisions for you. It is therefore important for you to know the desired result and shoot

accordingly. Again, the better the pre production and production stages of the programme are, the more easier becomes the post production stage.

Question 12. Describe the work profile of key professionals in a programme production.

You may have noticed that the programmes which you see on television are either shot inside the rooms i.e. closed areas, or are shot in open spaces, or as we call outdoor areas. Thus, the recording of all the programmes that we see on television can be done, in broadly two ways, either inside the studio or an outdoor location. The recording done essentially within the four walls of the studio for the production of television programmes is known as studio recording. Whereas, any recording that involves shooting outside the studio is known as outdoor recording.

- Making a film requires the team consists of creative talent as core members and there are other support staff also.
- The members may be required to perform more than one role and that depends on the type of organisation or a production house, and the type and scale of the production. Regardless of the specific job functions of the various members, they all have to interact as a team.
- Let us now discuss the team members in a television production need to play.

Executive Producer: This role (interchangeable with the title of show runner, considered the „auteur“ of the program) is more abstract than other roles in production, though likely the most crucial to the production happening in the first place.

The concept and initiative for the program often comes from this person/s. In commercial productions, an executive producer is often the chief financial backer or production company head. Occasionally, an executive producer/show runner may have conceived the program's idea, and will develop its direction throughout the series, though wishes to delegate the tasks of executing their idea to a producer.

Producer : In television, a producer is generally the primary person of responsibility for the production. The program may often be their own brain-child and a producer's role co-ordinates all elements of production at its highest level. A talented producer is adept at co-ordination - of

crew and cast; administrative, legal, financial, budgeting and scheduling issues, as well as being the driving creative force. With all these issues and tasks to consider, a talented producer is a great delegator, being willing and able to pass on responsibility to trusted production team members they have assembled. It's often best for the producer to delegate as many roles as necessary to ensure they have enough time (and headspace!) to coordinate the production.

Director : The role of director varies between programs filmed in-studio and on- location shoots. A director of a multi-camera studio program is responsible overall for the inner workings of the control room, and the crew working within (occasionally known as a tech manager on some SYN TV productions). As such, they hold responsibility of the final product of a program as it goes to air live, trying to maintain quality output from the in-studio camera operators; as well as vision switchers, audio operators and graphic operators in the control room. A talented director is knowledgeable of all equipment in studio, plus the broadcast equipment it feeds in to. Similar to a floor manager, a good director makes decisions quickly, communicates clearly, and can react with a level head swiftly to unexpected occurrences, understanding any occurrence in studio or the control room to be expected. The director communicates to the crew member's earpieces via a studio microphone.

Assistant Director: On location-based programs, an assistant director acts as somewhat of an intermediary between the director and the cast and crew - this role is somewhat optional, and may depend on the scale of the production. For live television productions (and with regards to SYN TV's live shows), the Assistant Director may also keep time to make sure all segments are running to the appropriate duration. The AD also counts ad breaks in and out.

Assistant producer: As its name suggests, this role is the right-hand person to the producer, and often the first line of delegation - perhaps tasked with delegating to others in the crew, yet again. This role may occasionally serve as the producer's representative on shooting days, ensuring the shooting goes to plan. A good assistant producer communicates well with the producer and is self-motivated to carry out the tasks requested of them. Other similarly-titled producer roles delegated by the head producer may include a segment producer, tasked with being responsible for a pre-taped segment's production; or a daily producer, who may hold responsibility for a particular day's production for a program which shoots live each weekday.

Writer: A writer's role varies depending on the program. For a narrative-based program, writers are tasked with forming a screenplay to be filmed from. In a program's credits, the person who conceived the broad structure of the story may have been different to the person that filled that broad story out to a usable script.

Publicity: A publicist is given the task of raising awareness of a production's airing to increase the viewership, and sales if applicable. This may be done via various mediums of promotion, including advertising, social media, press releases, media interviews and articles and further alternate means of marketing.

Casting director: A casting director casts actors or personalities to appear on camera to suit each role in a script, as instructed by the director/producer.

Production manager: A production manager's role varies dependent on whether the production is commercial in nature. In commercial productions, the role is head of the administrative business of the production, organising the crew and its technical requirements. A non-commercial production manager's role holds similar tasks of organising the crew and tech requirements, though may be less responsible for managing and reporting the costs. A talented production manager has a good mind for the practicalities of creating a TV program.

Floor Manager: In a studio-based program, the floor manager holds responsibility for operation of the studio floor where filming takes place, co-ordinating the talent, crew, props, set and tech equipment - acting as the main line of communication from the director within the control room. A good floor manager is able to co-ordinate many tasks and variables with a cool, even temperament and adapt flexibly and swiftly to the frequent unexpected occurrences typical of many shoots. They do this by communicating succinctly and clearly to the crew members they co-ordinate. Additionally, a floor manager ensures the set - with its many items and cables - is safe for all cast, crew and visitors.

Camera operator/Cinematographer/Director of Photography: A camera operator generally operates at the instruction of the director, and the composition (or framing) of their shots may be left to their own initiative, or instructed specifically to the director's desire. A talented camera op has a natural feel for shot composition and light factors; takes instruction well, and has good

stamina and stays attentive on a long day's shoot, in addition to a good instinct to the action taking place.

A cinematographer (or Director of Photography) is only necessary for productions that wish for one (generally when a director/producer has a specific vision of the program's appearance), as the role is concerned with the creative aesthetic of the TV program - evoking themes, emotions and setting a tone for the audience. This is done by capturing and manipulating light, as well as factoring in the use of lenses, camera type (or film stock, if not shooting on digital) and various factors related to film photography. On a smaller crew, a camera op may hold the role a cinematographer would on a production concerned with how the visuals will affect the audience. In a production involving a cinematographer, a camera op would take instruction from the cinematographer. A cinematographer collaborates prior to, and during filming with the director, to ensure the director's creative vision is translated to film

Audio operator: Depending on the scale of production, sound can be handled by a single audio operator. On larger productions however, these roles can be broken up and delegated. In a small studio, this role can advise on-air presenters and guests of the positioning of their lapel or wireless microphones, while mixing the audio output from these mics within the control rooms audio mixing desk. In larger studios, a separate sound mixer would be operating an audio mixing desk, keeping the various mic outputs to a volume and quality suitable for broadcast. Location shoots may simply require a crew member operating a boom or shotgun mic to capture audio, while listening to the output through headphones to ensure appropriate audio levels are being achieved. A separate sound mixer may be used in the editing process, to mix the sound for the final product. In some cases however, the editor may perform this task themselves, using their editing software. It serves the sound mixer best however, to capture the best audio quality possible while shooting.

Boom operator : Whether in-studio or on location, a boom operator's main task is operating and placing a microphone from lengthy boom poles. A boom op positions the mic to record audio as required, ensuring the mic hovering above or near the action on-camera, is out of shot. As this sometimes heavy pole is on occasion held for long lengths, a boom operator has physical strength and stamina in holding the boom for extended periods. In a large team, they communicate and receive instruction from a sound mixer in the control room.

Vision switcher: A vision switcher (or mixer) performs switching between the different video sources - both from camera shots and videos to be played during an in- studio shoot, selecting shots presented before them on a bank of screens in the control room,. Along with this, the role requires managing the contrast balance and colour of the final broadcast output. Performing this function occurs via a vision switching panel in the control room. In some productions, a director's role holds this task, and in others, gives instruction to a vision switcher. A good vision switcher has a natural intuition for which shots and pace of cuts suit the nature of the program.

Graphics operator: This role prepares and displays on-screen graphics to go to air, usually via the use of a graphics-operating software on a computer. They conduct this role during an in-studio shoot, with a swift reaction and flexibility to opportunities for the display of a graphic as required by the action on- camera.

Make-up artist: This crew member is tasked with applying make-up to those appearing on screen. The use of make-up isn't essential to all productions, though in those which elect to use it, this is to make the on-screen face appear more aesthetically pleasing - or whatever the production requires - in some cases applying materials to evoke more elaborate or grotesque features. A hair stylist and wardrobe designer may multi-task under this role, or be separate altogether.

Costume designer: The costume designer selects, designs and is in charge of all garments and accessories to be worn on-camera, as well as designing, planning, and organising the creation of the garments down to the fabric, colours and sizes. On some productions, this role is considered an art form, with each costume piece meticulously procured or created, contributing to the overall aesthetic and creative tone of a production - perhaps conveying the inner, emotional mindset and interpretation of a character. On other productions though, the role is mostly practical to have the on-air presenters clothed appropriately.

Production designer: The production designer holds the responsibility of the visual appearance of a production, evoking a vision in accordance with the producer or director. They design, plan, organise, and arrange set design, equipment availability, as well as the on-screen appearance a production will have.

Gaffer/Lighting director: A gaffer is the primary electrician on-set, tasked with lighting the stage at the instruction of the cinematographer or tech manager. The term “gaffer” is often limited to film production and lighting may even be co-ordinated by the tech manager where possible. The term “best boy” refers to one of the gaffer’s electrical assistants. In a smaller television production, the Gaffer positions lighting to ensure the set is well-lit.

Dolly grip: A dolly grip places and moves the dolly track (dolly being a vehicle which allows for smooth camera movement along the ground) where required by the camera op or cinematographer, motioning the dolly along the track during filming.

Key grip: A key grip’s responsibility is the movement of equipment for camera mountings and support when that equipment is more complex than a simple tripod. Grips may also be tasked with maneuvering of tech equipment on a large set.

Runner: Runners are tasked with carrying out the miscellaneous tasks required for the production, in support of those crew members requesting it.

Editor: On programs which do not go live-to-air, in post-production an editor will work alongside the director (and possibly the producer) to edit the footage that has been shot to create the final product. An editor’s role is largely one of cutting together and juxtaposing shots and audio to the requirements of the director/producer. In some productions however, an editor’s abilities may influence the creative output.

An editor may commence work prior to the completion of the shoot and in most productions the editing process takes longer than the shoot. Editing work is commonly carried out on computer-based video editing software. An editor’s ability is largely dependent on their proficiency with that software, as well as their intuitive feel for the editing together of disparate shots to create the tone and pace instructed by the director/producer. The process is fairly laborious and may go through many changes before being suitable for presentation as a final product.

Music/Composer: This role is required for productions requiring their own original music - whether for an opening theme, closing credits, or music to be played throughout the program. The composer writes and sometimes also performs this music. They may also conduct or produce a group of musicians to perform the work they have written. The tone of the

composition and theme may be communicated by the producer, or written based on a viewing of the cut of an episode.

Opening titles designer/motion graphics designer: The opening titles displayed at the beginning of a program can set the tone of the program to come. As such, a producer will communicate to an opening titles designer a brief of what they may like these titles to convey. The titles designer may be given a lot of freedom to design and conceive an idea, or be instructed specifically, tasked with producing in accordance with this brief. The titles design should often be designed with the opening titles music in mind. This position may also be responsible for creating stings and breakers for the program, as transitions between segments. They may animate a graphic created by someone else, or produce their own graphic for animation.

Question 13. Explain the television production stage.

Of the three stages of film production, the production phase is where Background Actors, Stand-Ins, and doubles are the most involved. Production is where the principal photography (filming) for the movie or TV show takes place. During rehearsals and camera blocking, Stand-Ins work with the Director, Assistant Director, camera crew, and other crew members to block out actor movements and lighting set-ups for a scene. Stand-Ins have a chance to work more closely with actors and crew members and may work more regularly on a project.

When a scene is ready to be shot, Background Actors will be called to set. The Assistant Directors will instruct them where and when to move in a scene, which may involve crossing the camera. Background Actors often have to pantomime in scenes so they don't interfere with the sound being recorded by the principal actors. When Background Actors are not needed on set, they're taken to Holding. There are a variety of doubles that are used depending on the needs of the project. Photo doubles must match the principal actor as closely as possible in height, build, hair color, and complexion. Body doubles can be used when an actor plays two or more characters on screen, to replace a principal actor for nude scenes, to perform special skills, or for second unit or insert shots to free up the actor to film other scenes.

Question 14. Give a brief account of various equipments required for production

Below is a video production equipment list for the beginner filmmaker. This is simply a starter guide in your search for some basic filmmaking gear. A great place to start is with a video camera and build from there.

Video Camera: A video camera is the centerpiece of your filmmaking gear package. What camera you choose depends on your budget, the type of shooting you're doing (static, stealth, run-and-gun, etc.) and where you plan to showcase your film (web-only, theater, broadcast, etc). You can shoot a documentary on anything from your iPhone to a DSLR to a top of line digital cinema camera such as the RED. Whatever camera you choose, make sure you capture excellent audio.

Tripod: A necessary piece of equipment to keep your footage looking steady and professional. Get a tripod with a fluid head for smoother looking pans.

Camera Light: Sometimes a nice pop of light from the camera can help fill in ugly shadows. A camera light is a nice accessory to have especially in a documentary/news style shoot where you might not have time for a full 3-point lighting set-up.

Three-Point Lighting Kit: You only really need a lighting kit if you're planning to do a lot of shooting inside. Creating a well lit scene usually involves a 3-way lighting set-up.

Shotgun Microphone: Great audio often separates the pros from the amateurs. Having a shotgun mic prepares you for almost every situation. It's perfect for setting on top of your camera or a boom pole.

Boom Pole: A boom mic set-up comes in handy to capture audio from a group interview, crowd scenes or any situation where you need to gather professional audio quickly. In addition to the boom pole (right), you'll need a shockmount and a shotgun mic.

Shock Mount: Here's the simple gadget needed to turn your shotgun mic into a boom pole mic. A shock mount keeps the mic steady on top of the pole and prevents the mic from picking up "bumping" sounds when the pole is moving around.

Audio (XLR) Cables: If you plan to use a professional audio set-up with your camcorder, you'll need XLR cables to go from your camera to the mic.

Wireless Microphone: Sure, you can use a "wired mic" which is a bit less expensive, but I wouldn't go on a documentary shoot without my wireless microphone. Unless you have an audio person who can hold a boom mic, this is the next best thing providing tons of flexibility for walk-and-talk interviews with your subjects.

Portable Digital Audio Recorder: If you decide to shoot your documentary with a DSLR such as the Canon 5D Mark IV, it's highly recommended that you either get an external mic or portable audio recorder such as the Zoom H5.

Headphones: Getting great audio means monitoring the sound at all times while shooting. Find a good quality, comfortable set of headphones to make sure you avoid any nasty audio surprises when you get back from the shoot.

Light Reflector: This is a must-have item for your documentary filmmaking kit. A light reflector can turn an ugly amateur-looking shot into a golden and gorgeously lit scene.

Lenses: Wide Angle, Clear "Protective" Lens, Polarizer, Zoom Lens, Macros, etc. Have you ever seen those cool fish-eye scenes? That's from using a special wide angle lens. If you're shooting in super sunny situations, an ND filter or circular polarizer can dramatically improve the image. Or what about super close-ups of a bug or flower, that's when you need a macro lens.

3-4 Extra Batteries: You never want to get caught without enough batteries out on a shoot. Unless you're heading out into the Amazon, 3-4 extra batteries should be enough for most shooting situations.

Video Tapes, Flash Memory Cards or DVD's (depending on your camera): You'll need somewhere to record all that footage you'll be shooting.

External Hard Drive: A portable hard drive comes in handy if you plan to do a lot of shooting in the field and need to offload your footage from your camera's memory cards.

Video/Photo Camera Bag: Of course, now that you have all your gear, you need something sturdy and weatherproof to put it in. Lots of great choices here. Just pick something you like that fits the type of shooting you plan to do.

DSLR Shoulder Mount Rig: If you're shooting with a DSLR, putting your camera on a shoulder mount can add a nice professional touch. It's especially helpful if you don't want to use a tripod and a rig creates smoother-looking footage in a "run-and-gun" shooting situation.

Question 15. Differentiate between Single Camera Shoot and Multi Camera Shoot.

There are many questions when you begin developing video. One of the questions you may face is whether you should use a single-camera or a multi-camera approach for your video. This all depends on what exactly the video's purpose is and what you'd like to capture in the video. There are various differences when it comes to multi-camera productions and using a single-camera approach. Each shot and camera angle is taken by one camera unlike multi-camera format, where there is a camera for every angle and shot needed in a particular scene, which they are then switched to show these different perspectives. The choice of camera format can depend on what is being filmed such as the genre.

Single-Camera Approach: Single camera production is a mode of production where one camera operates at a time and the shots are done in the most economically efficient order. Single camera productions are not live and include a lot of editing and takes. As its name suggests, a production using the single-camera setup generally employs just one camera. Each of the various shots and camera angles is taken using the same camera, which is moved and reset to get each shot or new angle. For single-camera set up there has to be much attention to detail, since the camera is freely moving, anything in the setting can be captured, so making sure the background/surroundings look the same in each shot without disruptions is also important when it comes to interviews and commercials especially.

Multi-Camera Approach: Multi-camera setup is a method of shooting television programs and films. Several cameras are set up in different angles and simultaneously record a scene. In a general set up, the two outer cameras shoot close ups of the characters whilst the middle cameras shoot the 'master shot' which captures the overall action in the scene and shows the surroundings. There are usually two or more cameras on set, sometimes even in different rooms. This makes filming practical in order to capture as much footage and perspectives as possible. The cameras are set up in specific sections and do not move while filming, unlike a single-camera approach where the shooter can move freely with the camera. In an interview the focus will be switched

from one interviewee to the other. Depending on the size, movement, and scale of the event it can be difficult to only film with one camera.

Question 16. What are the main points to be kept in mind while editing sound?

Sound Editing as an art of producing great quality sounds for mixing, implementation and processing. In simpler words, sound editing is a laborious task of making noisy and lousy recordings sound good. It is one of the processes that make the project whole. Imagine you are writing a book and you plan your paragraphs. You write them down, and you work on the wording and single sentences. Only then you put it into the final product. It may not be the perfect example but thinking of editing as part of the process will make it easier to understand why you should pay more attention to it. Sound editing is not just cleaning up bad recordings. Some creative processes are easy to do during editing before the audio moves onto the next stage.

Tools used for sound editing: When it comes to choosing right tools, it is down to choosing the right software. Today, we do most of the work on a computer. And even though there are some interesting ideas such as editing touch pads like Slate Raven. Picking the right software is important. But depending on a project the choice can be rather limited. Working on big budget production there may not be an option at all, you work with what you got. Working as a freelancer gives you more options but again it is much easier to work in the same program as the client. Exporting finalised session with the same settings will be a straight forward job. There are few things that are important in your selection and those are Stability, Speed and Control.

- Stability is rather self-explanatory. Less system crashes you get much less chamomile tea you need to drink. The knowledge that you can rely on your system goes a long way, especially during long nights.
- Speed is important as in how fast you can edit with given tools and how responsive the program is. System lag is the curse of every editor. There are a lot of variables that go into the equation, but some workstations are quicker to react than others.
- Control over the interface is last on the list. Some programs try to be helpful and offer an array of smart, all in one function. These can be helpful but when it comes to fast-paced editing, a clear list of keyboard shortcuts and easy customization are on the top of the pyramid.

Question 17. Explain are the basic concept of video editing?

Video Editing is the manipulation and arrangement of video shots. Video editing is used to structure and present all video information, including films and television shows, video advertisements and video essays. Video editing has been dramatically democratized in recent years by editing software available for personal computers. Video Editing is the process of re-arranging or modifying segments of video to form another piece of video. The goals of video editing- the removal of unwanted footage, the isolation of desired footage, and the arrangement of footage in time to synthesize a new piece of footage. With just three concepts- capture, shots and timeline- you can make a movie. It will not be fancy, but it will be 10 times better than watching raw footage. Following are the basic concept of video editing:

1. **Capture:** You have to move all of the footage out of the camera and onto your computer's hard disk. There are three ways to do this:
 - i. You can capture all of the footage in a single file on your hard disk. A half hour of video footage might consume 10 gigabytes of space.
 - ii. You could bring it in as five or 10 smaller files, which together will total 10 gigabytes but will be a little more manageable.
 - iii. You can have a piece of software bring in the footage shot by shot. Adobe Premiere can do this manually, but a program like DV Gate Motion which comes standard on many Sony computers can automatically scan the tape, find the beginning and end of every shot, and then bring them all in. Each shot will be in a different file when it's done. If you have access to a program like this, it make your life very easy.

AVI and MOV files: The capture process will create AVI on the PC or MOV on the Mac files on your hard disk. These files contain your footage, frame by frame, in the maximum resolution that your camera can produce. So these files are huge. Typically, three minutes of footage will consume about 1 gigabyte of space.

2. **Shots:** Once you have all of your footage into your machine, you need a way to select the parts that you are going to use. For example, let's say that you want to include a scene in your birthday movie that shows the candles on the birthday cake being lit. You filmed this activity from three angles and have three minutes of raw footage total. But in final

movie you are going to have 15 seconds of the movie devoted to this scene, in the form of three shots:

- i. 3 second shot showing a match being lit
 - ii. 5 second shot showing a close-up of one candle on the cake being lit
 - iii. 7 second shot of the cake with all the candles lit being carried into the room
 - Out of the big file of all the footage, you need a way to mark the beginning and end of these three little clips so that you can move them around as individual units and bond them together into the final scene.
 - You do this by looking at the raw footage and marking an IN and OUT point for the little sections that you want to use. Then you drag little clips onto the timeline.
3. **Timeline:** Once you have your shots figured out, you need a place to arrange them in the proper order and hook them together. The place where you do that is called a timeline. You line the shots up in sequential order. Then you can play them as a sequence.

Question 18. What do understand by the term continuity editing?

Continuity editing is process that takes place during the production stages of many films. Continuity editing is all about the cropping together of bits of film in order to create an ongoing and believable string of footage that the viewer can identify with. A system of cutting used to maintain continuous and clear narrative action by following a set of rules:

1. Establishing a shot: A long shot or extreme long shot, usually with loose framing, that shows the spatial relations between the important figures, objects and setting in a scene.
2. Shot/ reverse shot: Two shots edited together that alternate characters, typically in a conversation situation. It may not be filmed in the correct order but will be edited together afterwards.
3. 180° rule: The angle between any two consecutive shots should not exceed 180°, in order to maintain spatial relationships between people and objects in any given sequence of shots.
4. 30° rule: The angle between any two consecutive shots should not be less than 30°, in

order to maintain spatial relationships between people and objects in any given sequence of shots.

5. Cross cutting: Editing that alternates between shots occurring simultaneously in two or more different location.
6. Match on Action: A cut between two shots that places two different framings of the same action next to each other, making it seem to continue uninterrupted.
7. Eyeline Match: A cut between two shots, in which the first shot shows a person looking off in one direction, and the second shot shows either a space containing what he or she sees, or a person looking back in exactly the opposite direction.
8. Re-establishing Shot: A shot that returns to a view of a space or location after a series of close-ups.

Question 19. Explain the tools and techniques used in the video editing.

Editing is an invisible art, and video transitions are a post production technique used in film or video editing to connect one shot to another. Often when a filmmaker wants to join two shots together, they use a basic cut where the first image is instantly replaced by the next. But what if the filmmaker wants to convey a particular mood, jump between storylines, switch to another point of view, spice up of the narrative, or move backward or forward in time? This is where more artistic transitions are useful. Following are the important tools used in video editing:

- Cut: sudden change of shot from one viewpoint or location to another. On television cuts occur on average about every 7 or 8 seconds. Cutting may:
 1. Change the scene
 2. Compress time
 3. Vary the point of view
 4. Build up an image or idea
- Jump Cut: Abrupt switch from one scene to another which may be used deliberately to make a dramatic point.

- Matched cut: In this a familiar relationship between the shots may make the change seem smooth:
 1. Continuity of direction
 2. Completed action
 3. A similar Centre of attention in the frame
 4. A one-step change of shot size (e.g. long to medium)
 5. A change of angle (conventionally at least 30 degrees)
- Cutaway/cutaway shot (CA): A bridging, intercut shot between two shots of the same subject.
- Reaction Shot: Any shot, usually a cutaway, in which a participant reacts to action which has just occurred.
- Fade In/Out: A fade is when the scene gradually turns to a single color-usually black or white-or when a scene gradually appears on screen. Fade-ins occur at the beginning of a film or scene, while fade-outs are at the end.
- A fade to black- the most common transition type is a dramatic transition that often symbolizes the passage of time or signifies completion. Fading to black is used to move from a dramatic or emotional scene into another scene, or to the credits at the end of a film. Fading to white, on the other hand, can be used to create a sense of ambiguity or a sense of hope.
- Dissolve: A dissolves overlaps two shots or scenes, gradually transitioning from one to the other. It's usually used at the end of one scene and the beginning of the next and can show that two narratives or scenes are linked. They can be used to show time passing, or to move from one location to another. A slightly more advanced form of dissolve is the match dissolve, where a similarity-shaped and object will dissolve to another, such as slowly fading from a soccer ball to the moon, while matching their size and position on the screen.
- Wipes: A wipe is when a shot travels from one side of the frame to the other, replacing the previous scene. Wipes are often used to transition between storylines taking place in different locations, and/or to establish tension or conflict. Where a fade often symbolized completion, a wipe is usually used to show that the action is unresolved.

- **Zoom:** Zoom transitions can be used to convey a frenetic pace, switching quickly from one scene to the next.

Question 20. Discuss the types of Video Editing. Also explain the rules of video editing.

Once the province of expensive machines called video editors, video editing software is now available for personal computers and workstations. Video editing includes cutting segments (trimming), re-sequencing clips, and adding transitions and other Special Effects.

Linear video editing, using video tape and is edited in a very linear way. Several video clips from different tapes are recorded to one single tape in the order that they will appear. Linear video editing is a video editing post-production process of selecting, arranging and modifying images and sound in a predetermined, ordered sequence. Regardless of whether it was captured by a video camera, tapeless camcorder, or recorded in a television studio on a video tape recorder (VTR) the content must be accessed sequentially. For the most part video editing software has replaced linear editing.

Non-linear editing system (NLE), This is edited on computers with specialised software. These are non destructive to the video being edited and use programs such as Adobe Premiere Pro, Final Cut Pro and Avid.

Non-destructive editing is a form of audio, video or image editing where the original content is not modified in the course of editing – instead the edits themselves are specified and modified by specialized software. A pointer-based playlist – effectively an edit decision list (EDL) – for video or a directed acyclic graph for still images is used to keep track of edits. Each time the edited audio, video, or image is rendered, played back, or accessed, it is reconstructed from the original source and the specified editing steps. Although this process is more computationally intensive than directly modifying the original content, changing the edits themselves can be almost instantaneous, and it prevents further generation loss as the audio, video, or image is edited.

A non-linear editing system (NLE) is a video (NLVE) or audio editing (NLAE) digital audio workstation (DAW) system that performs non- destructive editing on source material. The name is in contrast to 20th century methods of linear video editing and film editing.

Offline editing is the process in which raw footage is copied from an original source, without affecting the original film stock or video tape. Once the editing has been completely edited, the original media is then re-assembled in the online editing stage. Offline editing begins when the video editor (or tape operator) takes raw footage and makes a duplicate of it that has been transcoded down to a more compressed format like ProRes or an intermediate codec.

The transcoded footage is now proxy footage and it exist as at lower resolution (and lower file size) than the raw files. The video editor will use this proxy footage through the rough, fine and final cut. Once they move forward exporting the project, the original high resolution footage replaces the proxy footage. At this point the edit becomes 'online'.

Online editing is the process of reassembling the edit to full resolution video after an offline edit has been performed and is done in the final stage of a video production. Online editing is a post-production linear video editing process that is performed in the final stage of a video production. It occurs after offline editing. For the most part, online editing has been replaced by video editing software that operate on non-linear editing systems (NLE). High-end postproduction companies still use the Offline-Online Editing workflow with NLEs.

Vision mixing, when working within live television and video production environments. A vision mixer is used to cut live feed coming from several cameras in real time.

Rules of Video Editing

Stay Motivated: Every cut should have a motivation. There should be a reason that you want to switch from one shot or camera angle to another. Sometimes that motivation is a simple as, the camera shook, or someone walked in front of the camera. Ideally, though, your motivations for cutting should be to advance the narrative storytelling of your video. One of the most obvious signs of amateur editing are cuts and transitions that have no motivation behind them. Adding a cube spin transition may look cool to you but ask yourself, "does this advance the narrative or is it merely distracting".

Match the Scene: The beauty of editing is that you can take footage shot out of order or at separate times, and cut it together so that it appears as one continuous scene. To do this effectively, though, the elements in the shots should match up. For example, a subject who exits frame right should enter the next shot frame left. Otherwise, it appears they turned around and

are walking in the other direction. Or, if the subject is holding something in one shot, dont cut directly to a shot of them empty-handed. If you dont have the right shots to make matched edits, insert some b-roll in between.

Cut on Motion: Motion distracts the eye from noticing editing cuts and is the most common way of achieving the much sought after match cut. Cutting on motion helps to establish a motivation for the cut. So, when cutting from one image to another, always try to do it when the subject is in motion. If you have a shot of your subject turning, then cutting to a shot of a door opening (or someone approaching, etc.) at the height of the subjects motion provides motivation for the previous action and makes the cut seem natural and seamless.

B-Roll is your friend: A-roll is your main footage, your main subject or the main elements of your narrative, while B-roll is everything else. B-roll refers to video footage that sets the scene, reveals details, or helps illustrate or enhance the narrative. For example, if you are editing an event like a show opening you can use footage of the building exterior, or the attendees arriving. These clips can be used to cover any rough cuts, or smooth transitions from one scene to another.

Whatever you do dont Jump, unless you really need to of course: Usually, editors strive for match cuts, seamless changes from one scene or camera angle to the next, editing that is completely transparent to the viewer. A jump cut occurs when you have two consecutive shots with dramatic differences. These differences can be based on movement, screen position, etc. Jumps cuts can occur in any type of project. Often when editing interviews you will want to cut out some words or phrases that the subject says. When the remaining clips are placed side-by-side, the slight repositioning of the subject will be very jarring to the audience.

Cutting to b-roll can cover this jump: By definition, Jump cuts are not seamless, they create a disconnect for the audience, it makes the cut very obvious and makes them take notice. Sometimes this is in fact the intention though. Films such as Alfred Hitchcocks Psycho and Goddards Breathless purposely use jump cuts to create a dynamic uncomfortable experience for the viewer.

Look for Similarity: This principle is the key to the much sought after match cut. Theres a cut in Apocalypse Now from a rotating ceiling fan to the blades of a helicopter. There is a similar cut at the beginning of Stanley Kubricks 2001: A Space Odyssey, in which a scene of a bone spinning in the air is cut to a scene of a space station in orbit around Earth. The scenes change

dramatically, but the visually similar elements make for a smooth, creative cut. You can do the same thing in your videos. Cut from a flower on a wedding cake to the grooms boutonniere, or tilt up to the blue sky from one scene and then down from the sky to a different scene.

Wipe, Wipe, Wipe: There are three transitions you will see with regularity; the cut, the cross dissolve and the wipe. At weddings, I love it when people walk in front of the camera. They are apologetic, but unless it happened during the vows or the first dance, I am grateful for the wipe they gave me to use during editing. When the frame fills up with one element (such as the back of a black suit jacket), it makes it easy to cut to a completely different scene without jarring the audience. You can set wipes up yourself during shooting, or just take advantage when they happen naturally.



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ISO 9001:2015 & 14001:2015

Subject: Television News: Reporting & Anchoring

Paper Code- 208

Question 1: What is a structure of TV News organization?

Generally, whether in a news agency, television or radio station, newspaper or magazine, the structure is similar and a typical day is identical in content. There are several departments in every media organization like- administration, engineering, commercial/advertising, editorial etc.

On a macro level there are 2

1. Technical
2. Editorial

1 - Technical department is responsible for all the technical and mechanical support to the editorial staff

2 - Editorial staff is responsible for Journalistic aspect of news channel

Editorial has two divisions

A. - Input

B. - Output

A - Input - it is responsible to collect news and forward it to the output for procession, it has reporters, assignment under it

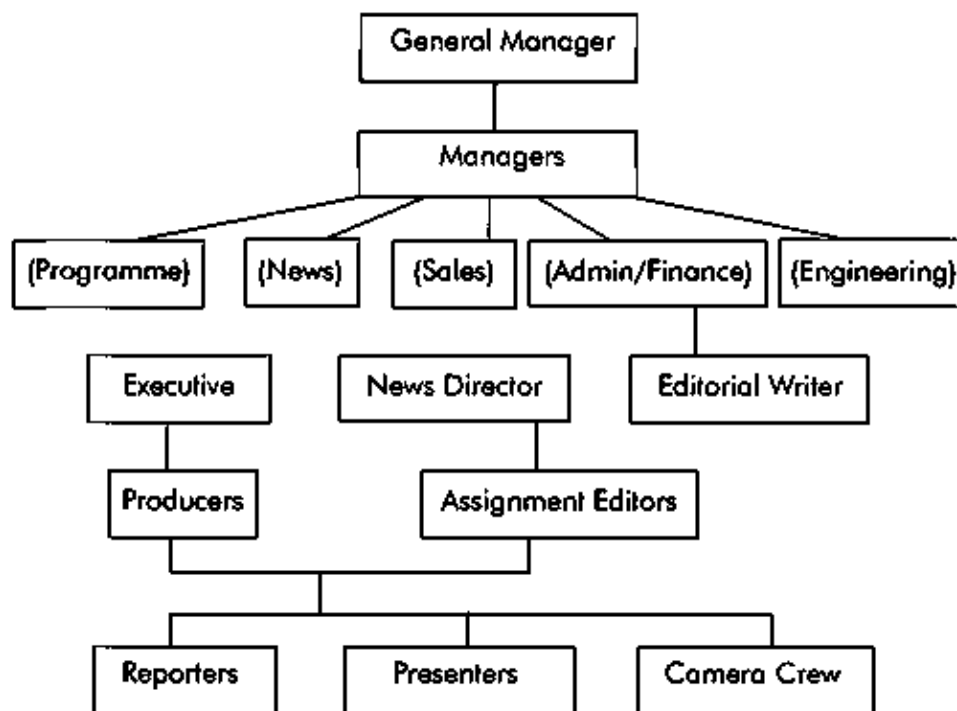
B - Output - it is responsible to process and produce news and take it on-air

This is the major division of work in a news channel

- Editorial (It comprises of journalists who have hierarchy to perform various jobs. Leader is normally known as managing editor. Input and Output division, anchors, producers, reporters, guest coordinators etc are part of the editorial department.)

- Production (Job of the producers is to supervise visual content going on air. They also help in producing various special shows etc)
- Camera (They are also know as video journalists, they film)
- VT editors (Their job is to visual edit the stories, programmes)
- Supporting staff (people looking after logistics, accounts etc).

Structure of a Typical Television Station



Question 2: Briefly describe the qualities and responsibilities of a journalist.

News sense: It is the basic quality of news man. Every reporter has to have news sense or nose for news to distinguish news from non-news. He should be able to compare various news values and decide where to bring his story and should not miss important details.

Clarity: A reporter should have clarity of mind and expression. A person who is confused himself cannot tell a story to others. Only clarity of mind is not enough unless it is accompanied by clarity of expression without clarity of mind has no meaning.

Objectivity: Reporter and sub- editor should aim at objectivity while dealing with a story. They should not allow their personal bias or ideas to creep in to a story. They should not take side but try covering all the different viewpoints to achieve balance in the story.

Accuracy: A reporter should strive for accuracy. He should check and recheck his fact till he is satisfied that he has them accurate. In this respect he should not take any chance as accuracy is directly proportional to the credibility of a reporter and his newspaper.

Alertness: A reporter should always be alert while dealing with his subjects. Many major news breaks in the past were possible because of alertness of reporter. Scoops don't walk in to newspaper offices- alert reporters catch them in air and pursue.

Speed: In today's world speed matters everywhere. A person who cannot work fast cannot be a good reporter. While maintaining all other desirable qualities a reporter should strive to work faster. He should think fast, write fast and write or type fast for he has to meet deadlines or may have to go to another assignment. **Calmness:** Reporter and sub editors often work in trying circumstances. They have to remain calm and composed in most exciting and tragic circumstances. In many situations they have to be calm devoid of hysterical actions or utterances and apply appropriate mental and physical effort to write or edit the story.

Curiosity: Reporters should have an insatiable curiosity for reporters it is useful in developing lead for facts that may lead to better stories.

Punctuality: It is a good habit for reporters it is a must for if they are not punctual they may miss something for which they may have to depend on secondary sources. It is always better to be punctual and then wait than reach late and ask others – a rival may misinform you or hide some important information.

Patience: It is a quality which helps a reporter in a big way for many a time almost daily. He has to test his patience, the voluntary self control or resistance that helps one to endure waiting, provocation, injustice, suffering or any of the unpleasant vicissitudes of time and life. Most of

the time a reporter waits for someone or something and patience gives him the willingness to wait without becoming dissatisfied or anxious.

Imagination: This basic mental faculty helps reporters in writing better stories that retain readers interest creative faculty is very useful. Is he can add sparkle to somebody else copy and make it lively. Besides, imagination headlines attract the reader and improve the quality of a news paper.

Farsightedness: An intelligent envisioning of the future helps news men in general. The quality helps them identify processes and people who will be important in future. Reporters can watch such processes and cultivate people who may become important news sources in the future.

Question 3: What are the characteristics and essentials of a TV language? Briefly describe it in detail with examples.

- Although all journalism should be a flow of information between the journalist and the reader, listener or viewer, in the broadcast media it is of vital importance that the reporter - through the newsreader or announcer - actually speaks to the audience.
- It may be that you are broadcasting to millions of people, but you must write your story as if you are telling it to just one person. You should write as if someone you know personally is listening. Picture a favorite uncle or aunt, cousin or brother and imagine that you are speaking to him or her.
- Your style must, therefore, be conversational and as far as possible simple.
- Remember also that, unlike a newspaper story, your listeners or viewers cannot go back on the bulletin to hear again something they have missed. Nor can their eyes jump around within a story or a page searching for the information they want. In broadcasting the words and sentences are heard once only, one after the other, and all the information must be presented in such a way that it is understandable straight away. This is often called a *linear* flow of information because it goes in a *line* in one direction
- You must help your listeners and viewers by presenting information concisely and logically.
- You must always remember that by switching on a radio or television set, the listeners are inviting you into their homes, their workplaces and their cars.
- Write and speak as if you were talking to them as individuals, face-to-face.

- In practice you should remember all you have been told about writing the basic news story. Be concise, up-to-date, stick to the main point, use the active voice, don't start with quotes and don't overload.
- Keep it short and simple(KISS). You should not try to get too much information into any sentence. Although you use the inverted pyramid style of story writing, you may only be able to use one or two concepts (ideas) per sentence. You cannot get as much detail into a radio or television story as you can into a newspaper story.
- You cannot expect your listener to understand the Who? What? Where? When? Why? and How? of a story all in the first paragraph or even the first two paragraphs. Although as a good journalist you should not leave any essential questions unanswered, you may find that it takes all the time available for a single story to communicate only a few basic facts. It is often said that you could put all the words in a ten minute radio bulletin on one page of a newspaper.
- Stick to one or two key points per sentence. No sentence should be longer than 20 words, except in unusual circumstances. Just as a mother feeds a child one spoonful at a time, allowing the child to swallow each spoonful before taking the next, you should spoon feed your listener. Give them one piece of information at a time so that it can be digested before the next piece.
- Where necessary, split a long and involved sentence into two or more shorter clearer sentences, It may take more words, but what good is the most skilful sentence in history if the listener cannot understand it?It might help you to write short and simple sentences if you first try to imagine how the story might appear in a newspaper headline.
- Once you have reduced it to the bones of a headline, you can put some flesh on it for radio and television. Don't forget though that, whereas newspaper headlines can be incomplete sentences, without words like *the* and *a*, radio and television news must be in complete sentences.

Question 4: Describe the writing for Television.

Although most of the rules for broadcast writing (such as KISS) apply to both radio and television, there are a few additional factors to remember when writing for television.

Making television news is a more complicated process than producing radio news - which can often be done by one person. Television always involves several people, performing specialist tasks such as camera operating, scriptwriting, bulletin presenting, directing, studio managing, lighting and sound mixing.

Television also involves two simultaneous methods of presenting information - sound and vision. Of the two, vision is usually the most effective in giving details quickly. For example, you could take several minutes to describe a crash scene which can be understood from a ten-second film segment. The words in television usually support the pictures, not the other way round. That is why television reporters usually write their scripts after they have edited the videotape (or film). You usually have to write your script so that the words match the pictures which are on the screen. This requires good language skills, especially in simplifying complex language. If a newsreader has to read your script live - perhaps from an autocue - it will help them if you keep the words and grammar simple and the sentences short. (An autocue – also called a *teleprompter* - is a device which projects a magnified image of the script on a clear screen in front of the camera lens, in such a way that only the presenter can see it. It is invisible to the viewers at home. It is used so presenters do not need to keep looking down at their scripts.)

Of course, the words become more important when there are no pictures to illustrate the story, only the sight of the newsreader's head and shoulders. But you should always try to think of ways of presenting some of your information visually, otherwise you are wasting half of your resources (the vision). For example, if you are telling about a new tax on beer, you will probably simultaneously show pictures of a brewery and of beer being produced and consumed. You might also want to show a graph showing how beer sales and taxes have increased over the past few years. And you may want a clip of the relevant minister explaining why he is increasing the tax. As well as being aware of how your words will support the pictures, you must also consider the effect the pictures will have on your viewers' ability to listen to the words. For example, if you have some very dramatic pictures of an explosion, you should not write your script in such a way that the important facts are given while viewers have all their attention on the picture. Perhaps leave a couple of seconds without any commentary during the explosion, then bring your viewers' attention back to the words gradually. Remember that every time you change the picture on the screen, your viewers' attention is distracted away from the words while they concentrate on the new image. Bear this in mind when writing your script to fit the edited

pictures. Because television viewers have to concentrate on both sight and sound, you cannot expect them to concentrate on lots of details while there are interesting pictures on the screen. So if you want to give some very important details, either do it when the camera returns to a picture of the newsreader, or do it through graphics such as maps, diagrams, graphs or tables or through captions.

Question 5: What are captions, subtitles and stand-ups?

Captions

The names and titles of speakers are usually written on the screen in captions. These must be simple and clear, so that your viewers do not have to spend much time reading them. Remember too that your viewers may not all be able to read. If you know that literacy rates are low among your audience, putting the written word on the screen will not alone explain essential details. For example, in countries with high literacy rates, television newsreaders or reporters use only captions to identify speakers. You may need to both present a caption and also read the name aloud.

Subtitles

Subtitles are text versions of the spoken words in the bulletin or program. They usually run along the bottom of the screen so viewers can read them while still watching the pictures and listening to the words being spoken. They are mainly used for two reasons: to assist viewers who have hearing difficulties (called *closed captions*) or to translate words in languages other than the language of broadcast. They generally need to be prepared beforehand and they require concentration from the viewer, so they should be done professionally if possible.

To avoid having to use subtitled translations of words spoken in another language, it is possible to over-dub what the speaker is saying by fading down the original sound and getting another voice to read a translation over it, either a fellow journalist or a professional voice actor. Simpler still is to fade down the words being spoken so they can barely be heard then the newsreader (or reporter) can summarise what is said in reported speech.

Stand-ups

One final word about writing for stand-ups. These are the times when a reporter speaks directly into the camera at the scene of the story. Each stand-up segment in news is normally about 10 or 20 seconds long, meaning that it can contain several sentences of spoken word. Some reporters write the words they will say in sentences on a notebook then read them out in front of the camera. However, this means that the reporter cannot look into the camera while also looking down to read from the notebook.

It is better either to memorise the sentences then put the notebook to one side or to remember only the key words you want to use then speak sentences directly into the camera. In both cases, it helps if you keep the language simple and your sentences short. You must also avoid using words which might be difficult to pronounce. If you try to say "The previous Prime Minister passed away in Papeete", you will get into difficulties because of all the "p" sounds. Rewrite the sentence as "The last Prime Minister died in Papeete."

Question 6: Describe writing for visuals.

1. VISUAL FLASHES

Look at TV and print adverts – see how expertly they can condense a thought into a moment of time. Learn from them. How many ideas do you have in your script that could be expressed in a single visual, instead of pages of talk?

2. DO A FULL VISUAL REWRITE

Rewrite your current script as a silent movie. Every beat must be expressed in a visual way. Then add back only the speech that's essential.

3. MOVING PICTURES

Does that conversation have to be static? Simply putting your characters in motion will automatically make the scene more visual. Have them talk as they walk (*West Wing* style). Or swim. Or drive.

4. LOCATION, LOCATION

Look at the setting you've chosen for every scene. Is there a way you could make it more visually striking and add more cinematic energy?

Stretch your imagination. Does the argument you've written have to take place in a dining room? Why not a lumber yard? A cemetery? Backstage in a theatre? On a Thames barge? At a cage fighting venue?

5. CREATE AN OBSTACLE RACE

The best way to be visual is to be active -and the best way for characters to be active is to overcome obstacles.

So – create more obstacles. Greg walking across a room isn't visual, unless you put something in his way.

6. USE VISUAL VERBS

Some words are more visual than others. Verbs and phrases like “stride” “tiptoe” “subside” “drop” “stare” “peer” “toss” “thrust” “grab” “slide” should be used.

Question 7: Define news value.

The powerlite: Stories concerning powerful individuals, organizations or institutions.

Celebrity: Stories concerning people who are already famous.

Entertainment: Stories concerning sex, show business, human interest, animals, an unfolding drama, or offering opportunities for humorous treatment, entertaining photographs or witty headlines.

Surprise: Stories that have an element of surprise and/or contrast.

Bad news: Stories with particularly negative overtones, such as conflict or tragedy.

Good news: Stories with particularly positive overtones, such as rescues and cures.

Relevance: Stories about issues, groups and nations perceived to be relevant to the audience.

Follow-up : Stories about subjects already in the news.

Question 8: What is the difference between the sales and advertising & Business Administration?

Sales and Advertising

This is the department of the television station that generates revenue. The director of sales oversees sales managers, including the national sales manager and local sales manager. The former handles sales representatives from national advertising firms, working on tight deadline to book air time for high-profile clients. The latter supervises a sales staff comprised of account executives. Often working on commission, account executives focus on the local market, making contacts with businesses and other organizations in the community to sell advertising. Advertising departments might also have production staffs that include art directors, electronic graphic artists and voice talent, as well as market researchers who review and interpret ratings.

Business Administration

The business administration department handles the day-to-day business of a TV station. Office managers or station managers work under the general manager and oversee clerks, receptionists and other help staff. Controllers, usually certified public accountants, are responsible overseeing the station's financial transactions, reports and budgets. They consult with other department heads regarding cash flow and expenditures. The human resources or personnel manager hires employees and ensures a safe workplace in all departments. Business administration might also house building maintenance workers who take care of the facility, from the studio to the restrooms.

Question 9: Define the qualities of a news reporter.

The reporter must have some desired qualities to succeed or to achieve the standard position of profession. The following are the basic qualities of a reporter or rather a good reporter:

Courageous and Confident

A good reporter should be courageous and confident. Without courage and confidence it is difficult for a person to be a good reporter. Timidity on the part of any reporter will get them nowhere. You need to be brave enough to write the truth, no matter what the consequences.

Sometimes it's not easy. You end up almost becoming friends with your sources over time, and then one day you may be forced to write something negative about someone who thought they were your friend. That's just the nature of the business. Also, sometimes you have to get mean with people who try to stonewall you and hide the truth.

Skepticism

A good journalist is one who doesn't take things on face value. Press releases or information given to them from people pushing for a certain agenda is only a starting point for a good journalist. Good journalists question sources and are always prepared to dig around until they get facts they are satisfied with.

Trustworthiness/Credible

Credibility is something that every good reporter should have. In other words, a reporter must exhibit characters and behaviors that make him or her to be believed and trusted by people. Journalists interact with people from all walks of life who are often faced with an extreme crisis in their lives. It is a good journalist's duty to know what to ask and when in the most appropriate manner. When people trust him enough to give him confidential or private information, it is his duty as a journalist to not make that information publicly available.

Question 10: Discuss the different types of Reporting?

Crime Reporting: Crime is special and separate beat in daily newspapers. They have separate reporters to report crimes. However, crime reporting is part of the objective, interpretative and investigative reporting. Public have tremendous interest in crime stories and newspapers cannot afford to ignore them without damage to its circulation and credibility. Some newspapers had tried to keep crime out of their columns, but that proved counterproductive and they soon included the crime reporting.

Court Reporting: A country governed by laws needs many courts, each with a different jurisdiction. The emphasis of the news media is on criminal courts, High courts, and the Supreme Court. The media are less interested in covering Civil Courts. One of the reasons for this lack of interest may be that the Civil Courts are jammed with cases, the suits remain pending there for several years and it is assumed that in the mean time, members of the public would lose whatever interest they may have showed initially. They should know what happens when a suspect is

arrested, charged, arraigned, tried, and sentenced or released. Experienced reporters say the best way to learn the process is to spend time at the courthouse.

Health Reporting: Health reporter usually informs the public about major epidemics, diseases and their cures, new medical discoveries, medical irregularities, etc. they are either specialized in their field of medical or take the assistance of doctors, medical practitioner, etc. the common man cannot understand most of the medical terms so it is the duty of the health reporter to explain these terms and present the report which is easily understood by the common man. Health Reporters should be able to assume that press releases are accurate, findings are not overstated, and conflicts of interest are acknowledged.

Civic Reporting: Public Citizen is very interested to report the news reporters for information in a variety of cases: products liability, medical malpractice, cases involving children, cases involving drugs or medical devices for women, cases where punitive damages were awarded, cases where defendants withheld documents or engaged in other types of abuse or misconduct, and cases where discovery documents or testimony revealed a company decision to risk foreseeable injuries or deaths in order to save money or increase profits. Reporters around the country are increasingly turning to civic journalism to find better stories and report them in ways that re-establish a bond with readers, viewers and listeners

Question 11: What are the Requisites of News Reporting?

A News Reporter should follow the following steps

- A reporter must appreciate the importance of having a good reputation for absolute reliability. For this purpose he must be systematic in his habits and punctual in keeping his appointments. By observing these principles, every reporter can make his path smooth and trouble free.
- A reporter should have the ability of news reporting and writing skills in the language of his paper. He should possess the quality to compose in a condensed manner as per allowable space.
- The reporter of any local newspaper occupies a unique position and he becomes quite popular with the people of his town. He reports the local events, functions, fairs, socials

etc. and comes closer to the social life of the town. A reporter should follow some professional ethics in his work. Sometimes, while engaged in his profession, he may come to some persons and develop confidential relations with them.

- Sometimes, a reporter may be asked to write short length paragraphs regarding the local intelligence or about the city news. For this he should keep his eyes and ears open and develop a nose for local news. He should develop a system to ensure that none of the interesting news is missed by him. He should try to know the secretaries of social, religious, political, musical dramatic, legal, official and other organizations and should call upon them regularly to get some interesting stories. He should make inquiries from the police regarding news of accidents and crimes. He should also contact the fire-station for the particulars of local fires.
- Every reporter should keep an engagement diary. In this way he can systematize his working and attend to all his appointments properly and punctually. By keeping an engagement diary he can know about the important engagements and other events in the future and cover them without fail.
- The reporter should not forget to give a head line to his typed copy. Every copy which goes to the printer to be set is given a catchline. The catchline is a key word, because during the production it identifies all the sheets of the copy. Tile catchline is given on each sheet so that the printer can collate the whole story. The catchline should be chosen very carefully. It is better to choose an uncommon word, which may not resemble with another news catchline.

Question 12: What is field reporting?

A field report is a documentation of observations and analysis of particular phenomena, behaviors, processes, and more. It is based on theories and researchers' analysis, which are used to identify solutions for a specific project or case study. A field report is essential in various industries including construction, field services, education, medicine, and management. It provides a detailed description of an observed person, place, or event which is used to analyze and compare data over a theoretical framework.

1. Define objectives and work backward

- Good reporting processes have clear objectives and produce results that are easy to understand.
- Working backward helps to plan the actual reporting process.
- Picture your dream data set. Would a Yes/No statistic or a lot of open text answers help you make the decisions you need to make?
- If you share reporting results with other stakeholders ask what is important to them.

2. Test and improve

- Check that the report templates are logical and have phrases that are familiar with everybody.
- After initial testing, interview users to make sure everyone is on the same page. Make adjustments based on feedback.

3. Make reporting easy

- If the reporting process is smooth more people will do it.
- Take a look at old data sets and see what kind of fields are empty. They most likely were hard to fill or seemed irrelevant for the respondents.
- Try not to include open-ended questions that do not support your objective. Instead use conditional questions, dropdowns, and radio buttons.
- One of our favorite data fields in Poimapper is what we call a “validation list”. It’s basically a search field that can contain an endless list of predefined answers. After every written letter the list of answer options is narrowed down until one is chosen.

4. Motivate

- Motivation can be a challenge especially when reporting is not part of the core work.
- Two examples:

Safety reporting. Reporting safety observations can easily feel like a fruitless extra task. How taking a picture of a displaced traffic sign or missing safety equipment is ever going to make a difference?

Maintenance workers capturing sales leads. It’s not the maintenance people who are typically responsible for sales. While they are at customer premises, could they report a renovation need? They might even estimate the potential work amount.

- Make sure everybody understands the value of the data that is being collected.
- Incentives and playful competition can be effective but after making an important safety observation or finding a new valuable lead, receiving swift praise and acknowledgment is often the best motivational boost.

5. Data access for clients

A great way to build trust is to give easy access to reports for clients. Shared dashboards show that you are making data-driven decisions and continuously improving.

6. Capture

Our users are sharing videos, pictures, and sound recordings more than ever. A picture can greatly reduce the need for writing and explaining. This leads to time savings and better understanding between onsite and office teams.

Question 13: List some of the challenges which can be faced in the field of Journalism.

The journalism industry is rapidly changing, and journalism jobs could be affected by the changes coming to newspapers and online news outlets in the future. From local network affiliates to the New York Times, the pressure to attract paying customers has created serious challenges for journalists trying to cover stories objectively and truthfully. The challenge for news reporters and editors is to provide accurate coverage as quickly as possible without publishing false or biased information. As the news readership becomes overtly politicized, newspapers and networks have little choice but to change with the times at the expense of their credibility.

Personalized News Feeds

Facebook and Twitter have inadvertently created online political cultures of maximal tribalism and infinite personalization. Users can silo themselves in self-made realities while taking part in collective expressions of tribal outrage that often seem alarming and bewildering to outsiders. Professional journalists can't escape the fact that their work will be performed in service of this process of political polarization. Social media personalization means that journalists essentially

become content marketers publishing information for a particular niche. Journalists who understand this income model will have plenty of room for professional growth in the future.

Declining Circulation

Newspapers, news networks, and cable news channels are losing viewers and readers as an increasing number of alternative news sources become available. The quality of these sources ranges from extremely poor to excellent. Even the most unreliable and discredited sources of information attract viewers who might otherwise get their news from a major network or newspaper, so authoritative news outlets find themselves competing with conspiracy theorists and purveyors of so-called “fake news.”

24-Hour News Cycle

The 24-hour news cycle puts reporters in the difficult position of having to publish stories without proper fact-checking. According to the conservative website The Federalist, several political stories have been retracted by the Washington Post and the New York Times. As audiences become increasingly fragmented and polarized, news organizations are responding by aligning themselves more closely with one political camp or the other.

Political Advocacy

While Fox News has always been an openly conservative network, its programming directors made a noticeable decision to give favorable coverage to then-candidate Trump when the Republican party nominated him for president in 2016. So-called “mainstream media” outlets have been criticized for presenting themselves as unbiased while largely employing reporters who personally hold liberal beliefs and vote for Democratic candidates. CNN has famously been challenged to abandon objectivity in its political coverage after being labeled “very fake news” by President Trump during a press conference.

Fake News

Major social networks have been criticized for allowing fake news stories to proliferate on their platforms. According to the BBC, fake news is read most consistently by the conservatives and liberals who are most likely to vote. They tend to be more educated and earn higher salaries than the general population. In the age of fake news, the challenge for journalists is to publish content quickly without making any fact-checking mistakes.

Question 14: What qualities a news anchor should possess?

Knowledge base: An understanding of issues, names, geography, history and the ability to put all of these in perspective for viewers. It comes from the journalist's commitment to being a student of the news.

Ability to process new information: Sorting, organizing, prioritizing and retaining massive amounts of incoming data.

Ethical compass: Sensitivity to ethical land mines that often litter the field of live breaking news — unconfirmed information, graphic video, words that potentially panic, endanger public safety or security or words that add pain to already traumatized victims and those who care about them.

Command of the language: Dead-on grammar, syntax, pronunciation, tone and storytelling — no matter how stressed or tired the anchor or reporter may be.

Interviewing finesse: An instinct for what people need and want to know, for what elements are missing from the story, and the ability to draw information by skillful, informed questioning and by listening.

Mastery of multitasking: The ability to simultaneously: take in a producer's instructions via an earpiece while scanning new information from computer messages, texts or Twitter; listen to what other reporters on the team are sharing and interviewees are adding; monitor incoming video — and yes, live-tweet info to people who have come to expect information in multiple formats.

Question 15: List the guidelines an anchor should follow in his/her profession?

1. Report and interpret honestly, striving for accuracy, fairness and disclosure of all essential facts. Do not suppress relevant available facts, or give distorting emphasis. Do your utmost to give a fair opportunity for reply.

2. Do not place unnecessary emphasis on personal characteristics, including race, ethnicity, nationality, gender, age, sexual orientation, family relationships, religious belief, or physical or intellectual disability.

3. Aim to attribute information to its source. Where a source seeks anonymity, do not agree without first considering the source's motives and any alternative attributable source. Where confidences are accepted, respect them in all circumstances.

4. Do not allow personal interest, or any belief, commitment, payment, gift or benefit, to undermine your accuracy, fairness or independence.

5. Disclose conflicts of interest that affect, or could be seen to affect, the accuracy, fairness or independence of your journalism.

6. Do not allow advertising or other commercial considerations to undermine accuracy, fairness or independence.

7. Do your utmost to ensure disclosure of any direct or indirect payment made for interviews, pictures, information or stories.

8. Use fair, responsible and honest means to obtain material. Identify yourself and your employer before obtaining any interview for publication or broadcast.

9. Present pictures and sound which are true and accurate. Any manipulation likely to mislead should be disclosed.

Question 16: Discuss the concept and strategies of voice personality?

Put stress and emphasis on words to give them meaning

A reporter's voice affects the meaning of a report. How a reporter says something creates a certain tone and clearly points out key facts. It is important for the reporter to give value and meaning to their words. Main points of the report may not be clear if the reporter does not put emphasis on key words by changing the pitch, tone, or inflection of their voice. Lowering your voice, or using a downward inflection, when saying a key word stresses certainty and conveys a more serious tone. Raising your voice, or using an upward inflection, when saying a key word conveys doubt, uncertainty or excitement.

Vary speaking pace and always articulate

Talking quickly portrays an excited tone. Talking slowly portrays a more serious tone. A reporter's pace should reflect the moods of a story. Broadcast reporters must be careful not talk too quickly that the audience does not understand what the reporter is saying or too slowly as they might sound boring. Broadcast reporters only have one chance to present their message because the viewer does not always have the option to watch the report again, unlike print where the reader can reread a sentence as many times as they desire. Articulating will help ensure viewers understand every word.

Use a conversational, but authoritative voice

Voice coach Ann Utter back recommends broadcasters to speak like they are talking to a good friend. This conversational tone creates a better relationship with the audience because the reporter sounds like he or she is engaging in a personal conversation with the viewer. Reporters should also speak with a lower pitch to sound more authoritative so audience members feel confident in their reporting abilities and credibility. However, be careful not to completely abandon your natural voice, because an obnoxious theatrical news voice can distract the viewer from the story, which is the main focus.

Question 17: How news can be read like A Professional News Anchor? Suggest some ways.

- The best way to start is to practice reading news stories that you've written for class. If your school has a student TV station, doing some on-air work there is also helpful, as you'll probably be able to get a recording of it afterward. You can also record yourself with various apps on your phone.
- Speed is one important consideration when reading the news. If you read too slowly, viewers may get bored and impatient and consider changing the channel. If you read too fast, viewers may have a hard time understanding you. Typically, news anchors read between 150 and 175 words per minute, and some stations may time new reporters or anchors to get a baseline for that individual's usual reading speed.
- Most of us sound very different when we read something aloud than when we're having a conversation with friends. It's also very easy to sound robotic when you've been reading

for a long time and your attention has started to wander, which can easily happen to an anchor, particularly during a slow news day or a repetitive morning show.

- There are many different “accents” and regionalisms associated with American English. Depending on where you grew up, others may perceive an accent. If you learned English as a second language, you may have an accent associated with your first language.

Question 18: What is a Teleprompter?

A teleprompter, also commonly referred to as a prompter or Autocue, is a device that allows a presenter to read a script whilst maintaining direct eye contact with the audience. Because the speaker does not need to look down to consult written notes, he/she appears to have memorized the speech or to be speaking spontaneously. Teleprompters have traditionally been used in two main scenarios – by television presenters who want to be able to look straight in to the camera whilst reading the script, or by presidents, politicians and public speakers who want to be able to maintain natural eye contact with their audience rather than looking down at their notes. In more recent times, the use of teleprompters has widened to include any scripted video production, video bloggers, powerpoint presentations, as well as singers performing on stage as a way to help remember their lines.

The basic mechanics of a teleprompter haven't changed since they were first invented, patented and then licensed by two groups of entrepreneurs in the 1950s – Autocue in the UK and QTV in the US – often referred to as the original Prompter People. The fundamental principle is that the text is displayed on a monitor that is mounted beneath a piece of reflective glass or beamsplitter. The glass is transparent on one side, allowing the camera to shoot straight through the back of it, or to appear invisible to an audience, and reflective on the other, so that the presenter can see the reflection of the script. The image must be reversed in the monitor so that when it's reflected by the glass, it appears the right way round for the presenter to read. Before the invention of computers, the scripts were hand written or typed on to scrolls of paper. The paper was then advanced by a teleprompter operator under a small CCTV type camera that sent the image of the script to the teleprompter monitor. The teleprompter monitors, much like TV monitors in those days, were extremely big and bulky. These days the script is entered electronically in to a PC that runs special teleprompter software such as Autocue's QMaster/QBox, QPro or QStart programmes. The PC then generates a video output of the script and sends it via composite

video, SDI, or VGA to the teleprompter monitor. In more advance systems, the PC sends the script over IP to a separate scroll device called the QBox, which then in turn generates the video output for the monitor. This means that you can send and control a script from a PC in New York, over the internet, to a teleprompter that's located in Tokyo!The speed and direction of the script is either controlled by an operator or by the presenter themselves. The operator will listen carefully to the presenter to ensure that they follow at the same speed as the presenter is speaking, rather than forcing the presenter to speak at a certain speed. Alternatively, the presenter will scroll for themselves with a wireless hand control or a foot pedal. Typically each teleprompter in a television studio will display the same script and all the presenters will see the same thing on each camera. However, there is now the capability for each presenter to control their own teleprompter individually, so they can scroll ahead to another section of the script whilst the other presenter is live on-air. A teleprompter is a device that displays 'prompts' or 'lines of speech' to the speaker. It is placed below the level of the camera so that it is not captured on film, but still remains visible to the speaker.It is extremely helpful when the subject needs to read out lines from a script and the content is too large to be memorized.

Question 19: How Teleprompters can be used by the anchors to read the news?

Reading the news off a teleprompter may sound easy, but it's actually more complicated than it seems. Anchors and reporters have to develop a reading style that seems natural, but isn't too fast, too slow, too nuanced, too accented, too high-pitched, too quiet, or any other extreme. Reading news like a professional news anchor requires skill, practice, and training.

Practice Makes Perfect: The best way to start is to practice reading news stories that you've written for class. If your school has a student TV station, doing some on-air work there is also helpful, as you'll probably be able to get a recording of it afterward. You can also record yourself with various apps on your phone. It's hard to be objective about your own reading, so it's a good idea to ask others their honest opinions. Does your reading sound natural? Is it hard to understand for any reason? Would your listeners want to hear you read more?

Things to Work On: Speed is one important consideration when reading the news. If you read too slowly, viewers may get bored and impatient and consider changing the channel. If you read too fast, viewers may have a hard time understanding you. Typically, news anchors read between

150 and 175 words per minute, and some stations may time new reporters or anchors to get a baseline for that individual's usual reading speed. If you find you're talking too fast, it may be helpful to concentrate on enunciating clearly — sometimes this helps people slow down. Of course, people often talk faster when they're anxious, and your first time reading a story on-air can be nerve-wracking, so sometimes the problem resolves itself after you've simply spent more time doing the job.

Sounding Natural and Conversational: Another common problem students face when learning to read the news is learning to sound as if they're not reading — something that is much harder than it sounds! Most of us sound very different when we read something aloud than when we're having a conversation with friends. It's also very easy to sound robotic when you've been reading for a long time and your attention has started to wander, which can easily happen to an anchor, particularly during a slow news day or a repetitive morning show.

Accents and Dialects: There are many different “accents” and regionalisms associated with American English. Depending on where you grew up, others may perceive an accent. If you learned English as a second language, you may have an accent associated with your first language.

Adjusting Tone for Content: In general, when you read you should sound moderately upbeat, but not overly chipper. However, you'll need to adjust your tone when reading somber stories, like those involving deaths or serious injuries. Sometimes slowing down and speaking more quietly can help you convey the seriousness of a sad situation.

Question 20: What duties does news reporter have?

News reporters are responsible for gathering and writing about the news as it happens. The advent of 24-hour news broadcasts and regularly updated digital editions of newspapers puts pressure on reporters covering national or international events to be first with the story or to find a new angle. Local reporters don't face the same time pressures, particularly when they are working for weekly publications. However, they have to find stories that keep readers or viewers informed or entertained.

Breaking News: Reporters cover events that make the news. A news editor makes decisions about the importance of breaking stories and assigns reporters to cover the event. The source of the story could be a press release, breaking news over the wire service or a tipoff from a contact. Reporters travel to the scene, gather information and quotes from official sources such as police or fire crews or witnesses, and put together a story. If they are covering the story for radio or television, they record the story and interview sources.

Events: News reporters cover regular, scheduled events in addition to breaking news. Sports correspondents, for example, attend games to prepare reports. Reporters covering local government issues attend official meetings and community events. Crime reporters go to police stations and courts to keep up to date with ongoing cases or get leads to follow up.

Background: To add depth to news stories, reporters do background research. They check the accuracy of facts and contact experts or witnesses to obtain more detailed information. They also confer with the legal team to ensure that sensitive stories are not breaking any laws. When they write articles, reporters add background to the original news story and prepare a piece that fits the length or time slot allocated by the editor.

Investigation: Editors may assign individuals or teams of reporters to investigate issues of public concern, such as allegations of corruption or inefficiency in local government. Reporters interview people who can provide insight on the issues and build a story over time.

Presentation: Reporters working in radio or television may also be responsible for presenting all or part of their stories. They may present the story in the studio or do a live link to a news anchor, giving an overview of the story and introducing the interviews they recorded on site.

Subject: Corporate Communication

Paper Code -210 BA(JMC)

Q.1. What do you understand by Contemporary Corporate Environment? Explain.

Ans. The term 'corporate environment' means external forces, factors and institutions that are beyond the control of the business and they affect the functioning of a business enterprise. These include customers, competitors, suppliers, government, and the social, political, legal and technological factors, etc.

A **corporation** is an institution that is recognized as a separate legal entity with detached accountability. It has its own rights, privileges, and liabilities distinct from those of its members or individual owners. There are different types of corporations, most of which are used to conduct business. In today's modern corporate environment, it has become difficult but integral for businesses to realise their social responsibility. Social responsibility of the business basically means that businesses need to balance their profit making activities for the betterment of society.

Corporate environment may be defined as the total surroundings, which have a direct or indirect bearing on the functioning of business. Major factors influencing corporate environment are as following:

Political factors are governmental activities and political conditions that may affect your business. Examples include laws, regulations, tariffs and other trade barriers, war, and social unrest. For example, a change in legislation such as the smoking ban indirectly affects pubs and restaurants.

Economic Factors (a) Macroeconomic factors i.e. factors that affect the entire economy, not just your business. Examples include things like interest rates, unemployment rates, currency exchange rates, consumer confidence, consumer discretionary income, consumer savings rates, recessions, and depressions; and (b) Microeconomic factors i.e. factors that can affect your business, such as market size, demand, supply, relationships with suppliers and

your distribution chain, such as retail stores that sell your products, and the number and strength of your competition.

Social factors are basically sociological factors related to general society and social relations that affect your business. Social factors include social movements, such as environmental movements, as well as changes in fashion and consumer preferences. For example, clothing fashions change with the season, and there is a current trend towards green construction and organic foods.

Technological factors are technological innovations that can either benefit or hurt your business. Some technological innovations can increase your productivity and profit margins, such as computer software and automated production. On the other hand, some technological innovations pose an existential threat to a business, such as Internet streaming challenging the DVD rental business. Thus, external factors are factors which are beyond the control of the business: (STEP) – social, Technological, Economic and Political Changes in the macro environment.

Organisational Culture: Stakeholders 3

Organisational Culture: - This factor is also referred to as “value system”. It is the framework of values², vision, norms, and customs shared by the members of an organisation. Your business culture affects how the employees in your business interact with each other, its customers and other stakeholders.

The value system and ethical standards are also among the factors evaluated by many companies in the selection of the suppliers, distributors, collaborators etc. Corporate Social Responsibility (CSR) emerges from this system.

Organisational Direction: - It can also be called as “company leadership”. The role of company leadership – along with internal power relationship (i.e. management structure) – is an important internal business factor. Your leadership style and the styles of other company management impact organisational culture. The positive or negative nature, level of family-friendliness, effectiveness of communication and value of employees are cultural implications that result from leadership approaches. Companies often provide formal structure or direction with mission and vision statements. These forward-looking statements provide the business for company decisions and activities.

Mission and Objectives: - This factor is known as the “Vision and Mission” of the company. The mission and objectives of the company guide the business domain of the company, and its priorities, directions of development, business philosophy, business policy etc. Ranbaxy’s thrust in to the foreign markets and development have been driven by its mission “to become a research based international pharmaceutical company.” Arvind Mills’ mission – “to achieve global dominance in select businesses built around our core competencies through continuous product and technical innovation, customer orientation and focus on cost effectiveness” – has driven its future development strategy including the portfolio strategy, and indicated the thrusts required in the functional areas to help achieve the mission.

Management Structure and Nature: - Structure is the manner or hierarchical relationship in which the tasks and sub-tasks of the organisation are related. The organisational structure, the composition of the Board of Directors, professionalization of management etc., are important factors influencing business decisions. Some management structures and styles delay decision making while some others facilitate quick decision-making. The Board of Directors being the highest decision making body which sets the direction for the development of the organisation and which oversees the performance of the organisation, so the quality of the board is very critical factor for the development and performance of the company.

Q.2. What are the different types of corporations. Explain with examples.

- **Publicly Held Corporation:** The establishment most often referred by the word corporation is a publicly held corporation. A publicly held corporation is a publicly traded corporation. The shares of such corporations are traded on a public stock exchange (e.g., the New York Stock Exchange or NASDAQ in the United States).
- **Closely Held Corporation:** A closely held corporation is a corporation that has only a small number of stockholders with no public market for its stock.

- **Limited Liability Company:** Unlike a corporation, an LLC is a pass-through type of business. Pass-through businesses are those in which the profits and losses of the business pass through to the owners. In other words, the business income is considered as the owner's income, and the owner pays the tax on his or her personal tax return.
- **C Corporation:** A "C Corporation" is a business entity that can have an unlimited number of shareholders, which may include shareholders who are foreign citizens. Shareholders are protected from the corporation's liabilities. The corporation is taxed on its profits, and shareholders are also taxed on the distributions they receive, such as profit sharing payments or dividends.
- **S Corporation:** Unlike a "C Corporation", an "S Corporation" must not have more than 100 shareholders and must have only one class of stock. Spouses are automatically treated as a single shareholder. Shareholders must be U.S. citizens or residents, and must be natural persons, so corporate shareholders and partnerships are generally excluded. However, certain trusts, estates, and tax-exempt corporations, are permitted to be shareholders. Profits and losses must be allocated to shareholders proportionately to each one's interest in the business.
- **Professional Corporation:** A professional corporation is a corporation consisting of professionals who are licensed to practice a particular profession such as accountants, lawyers and doctors. These professionals can form a corporation and take advantage of the various benefits of the corporate structure such as limited liability of shareholders, continuity of life and centralized management. However, shares in a professional corporation can only be transferred to other individuals licensed to practice in the same profession.
- **Non Profit Corporation:** A nonprofit corporation is an organization formed for serving a purpose of public other than for accumulation of profits. These corporations enjoy tax-exempt status; however, specific requirements and limitations are imposed on their activities. Non Profit corporations are generally those that serve a scientific, literary, education, artistic or charitable purpose that benefits the public.

Q.3. Write in detail about different Forms of Corporate Constituencies .

Ans. The Different Types of Corporate Constituencies are as following:

The first type of corporate governance is a set of **policies and procedures** that a corporation uses to control and protect the business interest whether they are internal or external. This is represented by the policies and guidelines that need to be followed by every individual in the business. This type of corporate governance is oftentimes utilized by large corporations.

Another type of corporate governance is the **board of directors**. The board of directors is actually a mechanism that represents the stakeholders of the company. It protects their interest in the business. Board of directors is actually composed of the stakeholders that are elected by them. The board is tasked to manage and or review the company's overall performance and to remove individuals if necessary to enhance the company's financial performance.

Auditing is another type of corporate governance mechanism. Basically audits are reviews of the corporation's financial transactions. Audits ensure that the business or corporation is in concurrence to the guidelines set by the national accounting authorities. Auditing is an integral tool in the gathering information by the shareholders or investors or even the general public in their assessment of the business or corporation.

The last type of corporate governance mechanism is the **balance of power**. This ensures that no one person is vested with all the controlling powers of the company. This distributes the powers to the board members, the directors and the shareholders.

Constituency	Description
Board member	<p>From the Constituencies tab, you can add this constituency to a constituent and enter start and end dates. When you add the constituency, it appears under Active constituencies on the constituent record as a link to the Constituencies tab.</p> <p>When the end date passes, the constituent automatically becomes a Former board member.</p>

Constituency	Description
Fundraiser	<p>You can add this constituency to a constituent from the Constituencies tab and enter start and end dates. When the end date passes, the constituent automatically becomes a Former fundraiser.</p> <p>When you add a constituent as a fundraiser in <i>Prospects</i>, the program automatically adds this constituency to the Constituencies tab of the constituent record. On the constituent record, the constituency appears under Active constituencies and under View as on the explorer bar as a link to the Fundraiser page for the constituent. For information about the Fundraiser page, see the <i>Prospects Guide</i>.</p>
Major giving prospect	<p>You can add this constituency to a constituent from the Constituencies tab and enter start and end dates. When the end date passes, the constituent automatically becomes a Former major giving prospect.</p> <p>When you add a constituent as a prospect in <i>Prospects</i>, the program automatically adds this constituency to the Constituencies tab of the constituent record. On the constituent record, the constituency appears under Active constituencies and under View as on the explorer bar as a link to the Prospect page for the constituent. For information about the Prospect page, see the <i>Prospects Guide</i>.</p>
Planned giver	<p>When you add a constituent as a major giving prospect in <i>Prospects</i> and assign a planned gift plan type with an accepted planned gift that has a designation and designation amount, the program automatically adds this constituency to the Constituencies tab of the constituent record. On the Planned Gifts tab of the Revenue Information page of a constituent, you can view the planned gifts of a constituent. For information about planned gifts, see the <i>Prospects Guide</i>.</p>

Constituency	Description
Relation only	<p>When you add the constituent as a relationship of another constituent, and there is no other constituency assigned, the program automatically adds this constituency to the Constituencies tab of the constituent record. The constituency appears under Active constituencies on the constituent record as a link to the Relationships page for the related constituent.</p> <p>When you add another constituency to the constituent, the program automatically removes the “Relation only” constituency.</p>
Staff	<p>From the Constituencies tab, you can add this constituency to a constituent and enter start and end dates. When you add the constituency, it appears under Active constituencies on the constituent record as a link to the Constituencies tab.</p> <p>When the end date passes, the constituent automatically becomes Former staff.</p>
Volunteer	<p>You can add this constituency to a constituent from the Constituencies tab in the Personal Info tab and enter start and end dates. When the end date passes, the constituent automatically becomes a Former volunteer.</p>

Q.4. Define Brand Identity, Brand Image and Brand Reputation in detail with examples.

A brand identity stem from an organization, i.e., an organization is responsible for creating a distinguished product with unique characteristics. It is how an organization seeks to identify itself. Brand identity includes following elements - Brand vision, Brand culture, positioning, personality, relationships, and presentations.

- The brand can be perceived as a product, a personality, a set of values, and a position it occupies in consumer’s minds. Brand identity is all that an organization wants the brand to be considered as. It is a feature linked with a specific company, product, service or individual. It is a way of externally expressing a brand to the world.

- **Brand identity is the noticeable elements of a brand (for instance - Trademark colour, logo, name, symbol) that identify and differentiates a brand in target audience mind. It is a crucial means to grow your company's brand.**
- It includes the thinking, feelings and expectations of the target market/consumers. It is a means of identifying and distinguishing an organization from another.
- An organization having unique brand identity have improved brand awareness, motivated team of employees who feel proud working in a well branded organization, active buyers, and corporate style. Brand identity leads to brand loyalty, brand preference, high credibility, good prices and good financial returns.
- It helps the organization to express to the customers and the target market the kind of organization it is. It assures the customers again that you are who you say you are. It establishes an immediate connection between the organization and consumers.
- Brand identity should be sustainable. It is crucial so that the consumers instantly correlate with your product/service.

Brand image is the current **view of the customers about a brand**. It can be defined as a unique bundle of associations within the minds of target customers. It signifies what the brand presently stands for. **It is a set of beliefs held about a specific brand**. In short, it is nothing but the consumers' perception about the product.

- The idea behind brand image is that the consumer is not purchasing just the product/service but also the image associated with that product/service. Brand images should be positive, unique and instant. Brand images can be strengthened using brand communications like advertising, packaging, word of mouth publicity, other promotional tools, etc.

Brand Reputation means how the particular brand of the company is viewed and perceived by the customers, stakeholders, and the market as a whole. It is the culmination of ideas and emotions that a customer associated with the brand with the customer service experienced during the purchase of goods and services, while using them, and after-sales services provided by the company.

- A favourable Brand Reputation signifies that the customer lays his or her trust in the brand and its offerings and feels good and takes pride in purchasing the good and services.

Q.5. Discuss about Corporate Philanthropy and Social Responsibility. What is its importance in corporate communication ? Explain.

Ans. Philanthropy is often defined as using wealth to bring about social change. A ‘philanthropist’ is a bit like a venture capitalist in the not-for-profit sector; they make a decision to invest a portion of their wealth to bring about social change in something they believe in. There may be an investment of their time and knowledge, but more often than not, the support is financial.

The philanthropists desire to participate beyond that can vary, but often they are happy to support from an arm’s length. While they will likely seek to find out the impact their funds have achieved for the charity, they will usually not get involved beyond that.

For businesses of all sizes that engage in CSR (this domain is not limited to corporate enterprises as the name might suggest), it is in their interest to be involved beyond simply giving money. If a business can turn their CSR into a profit centre, then they are more likely to deepen their engagement, stay strong during hard economic times, and—as they see their CSR have a positive impact upon their own business—give more.

A CSR program that is built on the back of a shared experience—wherein there has been the opportunity to engage with a charity beyond a monetary transaction—is likely to return business benefits such as improved morale, increased staff retention, status as an employer of choice, attracting new business, and differentiation from competitors. These benefits are occasionally achieved through the donation of money and money alone.

Corporate Philanthropy and Employees

When your business donates money to charity, your employees may not be directly affected, and they may not be aware of the company’s charitable actions. Philanthropy decisions come from owners and chief executive officers. While employees may be made aware of the charitable contribution, they are seldom consulted about which charity the company chooses to contribute to.

When you engage in philanthropy, your peers and the public do not expect you to gain from it. Publicizing your philanthropic efforts as a way to improve your company reputation can

backfire. If you leave publicity up to the charity, you may benefit without appearing to be self-serving.

Social Responsibility and Employees

When you mount a campaign to make your company more socially responsible, employees can participate actively to make it a success. In fact, employees can head efforts to clean up the community, paint and repair schools, start recycling programs, collect donations for the underprivileged, conduct blood drives or reduce company waste.

Your business can publicize your efforts to be socially responsible. The public tends to accept this and may respect your company for boldly stating that social responsibility is a corporate duty. If you can engage the community and your customers in helping your efforts to engage in socially responsible business, you can create goodwill. This goodwill can translate into loyal customers and positive brand recognition.

Corporate philanthropy and social responsibility are different but not mutually exclusive. You can engage in both. Since philanthropy and social responsibility come with costs, you should evaluate the extent of your financial commitments before you make them. In particular, avoid over committing and then having to back out due to financial stresses. The negative publicity from such action can hurt your company. Engaging in philanthropy and social responsibility simultaneously can help others while establishing your company as a good neighbor and generous giver.

Q.6. Define Corporate Communication and explain its Concept And Scope .

Ans. Corporate communication is the practice of developing, cultivating and maintaining a corporate identity or brand image. A solid corporate communications team provides initiatives to mold company image, communicate with internal and external audiences, and sustain a long-term positive reputation. Through public relations and wide-spread corporate communications, your customers, employees and clients can share in your company's successes.

Scope of corporate communication: -

- **Create an identity:** – the success of many companies in India like Reliance industries, Tata, has created their identity as an organization which is for their people. In the current scenario, the functions of corporates are complex, finding an audience for their products, services or companies determine the growth of an organization.. The corporate communicator/public affairs manager/public relation officers/media liaison officer/media advisor, and corporate communication manager, they all ensure that their corporate connects build an audience group for the growth of an organization.
- **Build a brand:** – corporates in their day to day affairs interacts with two kinds of audiences, internal and external. The internal audience who may be in form of shareholders, stakeholders or employee of the company carry the pride of association with an organization wherein the external audience are crucial for the future growth of a brand. To balance both the audiences, corporate communication practitioners need to follow the simple approach in mind.
- **Manage the reputation:** Nowadays, the media intervention is very high. The rumour spreads and impacts on organization's reputation, therefore the corporate communicate practitioner manage the task of building the organization reputation and keep its prestige intact.
- **Develop a communication model:** – No organization will make a progress in their isolation approach. It is crucial to communicate with their people on a timely basis. An effective communication model will help an organization to build a strategy which will be beneficial for them in a long run.

Q.7. Explain about the importance of PR and Corporate Communication for an organization.

Ans. Corporate communications and public relations share so many commonalities that you would be forgiven for using them interchangeably. They are often grouped together in universities and by employers seeking to fill communications positions. Both necessitate that you excel in fundamental communication skills – speaking, writing, and an educated and innate ability to know what critical information needs to go to the people who need it, when they need it. There are some subtle and not-so-subtle differences, however, that may determine the path you choose.

Corporate Communications

Corporate communications encompasses all communication activities that an organization undertakes, both within and outside the organization. Internally, as a corporate communications professional, you help management build bridges between departments so that communication flows smoothly. For example, an internal newsletter or bulletin lets each employee know what is happening in each department, or alerts staff to any upcoming special visitors or events the organization has scheduled. Externally, you may do everything from writing annual reports to send to investors, to participating in community working groups for civic matters.

Public Relations

If you select a career in public relations, you will work closely with management in identifying, building and nurturing relationships between the company and various publics. Obviously good communication is inherent in this capability – both writing and speaking. Key to building these relationships is promoting your organization’s reputation through highly visible channels, using reporters and editors to communicate about your employer based on information you provide. This sole function is often referred to as media relations. Controlling the messages that the public hears is also important, particularly if your organization faces a crisis and erroneous information or rumors could cause panic or tarnish the company’s image.

Choosing a Path

Consider your strengths and what you enjoy when determining which educational or career path is more suited to your skills, experience or aptitude. If you have experience as a journalist or enjoy understanding how the media work, public relations is a good fit – but you will need persuasive skills and the ability to verbalize well, in addition to keen writing. Plan also to act as your organization’s spokesperson, so you must be comfortable in interview situations – including on-camera – while aptly articulating the necessary messages specific to any circumstance. If you are better at writing than speaking, or have other creative skills such as graphic design or video editing, corporate communications is a better path. You should expect to still verbally communicate with audiences but if your job duties don’t incorporate media relations, you won’t have to worry about improvising speaking scenarios.

Overlap and Differences

It's not unusual for public relations professionals to engage in corporate communication roles out of necessity. A natural communicator is an invaluable resource for all internal and external communications. It's more difficult if you have solely corporate communications experience – and no experience working with media – to fill a public relations position that requires media relations expertise. Like most relationships, building a credulous relationship with the media takes time and many organizations will favor established relationships when hiring for PR positions. Still, many communications and PR professionals successfully move between these two roles.

Shift from PR to corporate communication

Public relations and corporate communications are relatively the same, though their objectives and tactics are often quite different-conflicting even.

They are the proverbial kissing cousins of communication, and just as public relations creatively promotes the favourable image of its client to the public, corporate communications adheres to the complicated bylaws of compliance in both internal and external communication, promoting the integrity of a corporation with very little room for creativity.

While they are very different, both types of communication are heavy-hitters in any company's success.

Function

- Since public relations is a profession that relates mostly to the promotion of an image, depending on its client, it has free license to spin words, stories and photographs into innovative and interesting press release.
- As for corporate communications, a profession that prides itself for colouring compliantly within the lines, there is almost no free license to spin words, stories and photographs.

Considerations

- In the business of public relations, the objective is to create newsworthy press. Again, depending upon the client, there is lots of room to get creative and even more room to get away with it.
- With corporate communication it may take a complicated approval process as long as your arm to get a short company email out to the press or to its employee-base. And though the two businesses are vastly different, they both serve a very specific and useful purpose when it comes to communicating to the public.

Responsibilities

- Corporate communications is about more than “telling the organization’s story”. It is often the subject of public issue, health, energy, the environment, employee satisfaction and anything and everything corporate.
- Corporate communications is a subtle message that is often lost in acronyms and flavourless corporate-talk. It has a responsibility to the business, to its employees, to its shareholders and to its customers, and it takes that responsibility seriously.
- Public relations, on the other hand, has a responsibility to making headlines, crafting stories and attracting the attention of the media and the public-often in any means necessary.

Audience

- Public relations are directed to the media. This, of course, means newspapers, magazines, radio, television and the internet. Publicity comes by way of any mention in the media. Organizations generally have very little control over the message that gets out into the media. It’s the journalists and reporters that take the message and run with it.
- As for corporate communications, most messages are directed internally to its employee-base, customers and partners via email, memos and the occasional press release. And great pains go into keeping those vehicles of communication close to the vest.

Q.8 Write about the Structure and forms of Corporate Communication.

Ans. There are two types of business communication in an organization, which come under "Vertical Communication"

1. Internal Communication
2. External Communication

Internal Communication

All communication that has to do with internal matters and interaction between staff and employees in varied forms is called "Internal Communication." And it serves as an excellent medium to address all concerns of employees, thereby enhancing goodwill, job satisfaction, productivity and safety aspects. It also serves to increase turnover and profits.

Under Internal Communication, you have Upward Communication

This represents the information flow from lower down in the hierarchy to those in higher positions, thus preventing the organization to experience a vacuum in terms of not only the proper receipt of information, but also solutions to other problems that the company may face.. Undoubtedly, communication is a two-sided sword, but for it to work efficiently, information must originate at the bottom, and move upwards. The benefits of upward communication to the staff include the exchange of ideas and information, heightened staff enthusiasm, job satisfaction and the provision of feedback.

Downward Communication

The flow of information and instructions from the top levels of the organization to its lowest levels, detailing the mission and the policies, is normally referred to as downward communication. These may be in the form of specific instructions or guidelines to complete a full project. However, you must start establishing the procedure only after the upward communication has been successfully instituted. This information flow can be used to pass on important matters and instructions, announce decisions and promote mutual discussions, cooperation, and morale, enhance efficiency and obtain feedback.

Horizontal/Lateral Communication

When people with the same rank in the organization communicate with each other and collaborate in the search of a common goal, it is called horizontal communication. Assigned work is best completed when employees at the same level, cooperate. This kind of

communication helps solve problems by enhanced teamwork, boosting efficiency, completing tasks and building goodwill.

Internal communications include:

- The company's mission statement
- Employee manuals and handbooks
- Employee newsletters, e-newsletters and e-mails
- Information contained on the company intranet
- Trainings and seminars
- Unwritten communication such as corporate cultural norms
- Communication given to shareholders (who may also be consumers)

External Communication

External communication refers to communication by company supervisors with agencies outside the company, for example, with customers and vendors. This kind of communication and useful interaction can lead to operational efficiency, market credibility, goodwill, corporate image, customer satisfaction, organizational goals, leading to performance, increased sales volumes, followed by a strong profit showing. Most of this external work is done by marketing departments who target markets in pursuit of a larger share of business and the purchase executives who are always sourcing better quality inputs at lower prices.

External forms of communication can include the following:

- Annual reports
- Websites
- Facebook, Twitter and other social media
- White papers, case studies, by-lined articles
- External newsletters and email blasts
- Mass media advertising and direct mail
- Blogs
- Brochures and printed sales materials
- Promotional items

In addition, there are four new groups:

- **1. The Department of How the Customer Experiences our Communications (and what they do with it), a.k.a. “Customer Experience”** Let’s start with the latest fad in corporate reorgs: the Customer Experience Department. It throws together customer service, UX/IT, customer retention (i.e., market research), and social listening to cook up the stew of customer happiness. The problem is that far too often no one in that mix is trained to understand, never mind *measure*, concepts like trust or relationships, the basic stock of any customer stew. And as you can see by Clear Action’s graphic, Customer Experience typically includes most of the touch points in any relationship a company has with its marketplace. The only thing missing from this scenario are the relationship experts that theoretically live in PR and the communications team.

Q.9.Explain about the corporate communication in terms of Management, Marketing, Organizational level.

Ans. The Customer Acquisition Department (formerly known as Marketing and Sales. Discussing about marketing. The latest data shows that it costs five times more to get a new customer than to keep an existing one. Which makes it unfathomable why marketing always gets to spend five times as much as customer service? The most egregious example is the amount of money spent on building “engagement” these days. The rational is the completely erroneous assumption that engagement is connected to sales. In fact, research has proven that engagement is most likely to happen *after* a sale is complete.

- If communications were in charge, it would be the opposite way around. We would spend twice as much on listening *to* and half as much on talking *at* our customers and prospects. In other words, we’d spend resources building and maintaining long-term communal relationships, not short-term exchange ones.
- **3. Finance** In a new vision, Investor Relations reports up to Communications as well. A study by Forrester and Watermark Consulting showed that even during the recession, companies with high customer experience indexes saw far higher gains in stock performance, compared to those who scored low in customer experience. So, IR needs to be thinking less about numbers and much more about what the customer experience feels like.

- And since IR of course must report to Finance, Finance would have to report to Communications so they would learn how to communicate the very important things they do, in a language that normal humans can understand. They would also come in very useful when Comms has to speak to the financial press. Also, they're in general very good at math and we're not so much, so the synergy would be very useful.
- **4. Reputation Management** Reputation Management has always been the strong suit of Communications, but too often "brand management" has been parked somewhere else. But ask any customer what the difference is between brand and reputation and they won't have a clue. So when I rule the world, would include Corporate Social Responsibility as well as Brand Management. Talent Acquisition doesn't exist today unless you have a good reputation for CSR, diversity, and all the other things most organizations see as part of their brand. So that needs to report to Reputation Management as well.
- **5. The Good Excuses Department (a.k.a. Legal and HR)** Now to Legal and HR. Two of the most important ingredients in an organization are its ability to track and keep talent, and its culture and integrity. Most of the responsibility for those aspects have traditionally been isolated in Legal or HR. But those two are the *cause* of most reputation crises these days. So, rather than bringing in Communications after Legal has messed things up, why not put professional communicators in charge so they get to hear the full story first? Legal can figure out how to finesse it later.

Q.10. Discuss about Corporate Communication as Branding strategy.

Ans. Brand strategy is a plan that encompasses specific, long-term goals that can be achieved with the evolution of a successful brand -- the combined components of your company's character that make it identifiable.

Define your voice. Today's brands are expected to communicate with customers through a wide range of channels. Even in smaller companies, it's likely that more than one person is responsible for writing and sending out this official corporate content. Identifying and defining an authentic brand voice will ensure that all communications are consistent, no matter who's creating them.

"More people than ever are creating content on behalf of brands," Varela said. "It can become a cacophony if everyone's not using the same voice. It needs to be second nature to them, and it's worth making sure they get the training and support they need to make that happen."

Avoid industry jargon. Every industry has its own specialized terms, especially in the rapidly growing tech sector. While using "technospeak" (or your industry's language) is fine for internal messages, the use of jargon in your newsletters, Web pages, social media posts and other communications meant for customers will likely only confuse them.

"Think about your audience as if you're speaking with them [in person]," Varela told Business News Daily. "Brand communication is about creating a conversation with customers. You're not going to get far if you use corporate speak."

Learn from social media. Varela noted that companies often try to figure out how to apply their brand voice to social media. In some cases, it's actually more beneficial to work backward and look at it from the opposite perspective.

"We should be asking what we can learn from social media," she said. "People write more like they speak on blogs, Facebook, etc. It's clear and concise. It's a good lesson to be applied to everything else."

Various ways to develop a communication strategy :

- Determine Goal.
- Identify and Profile Audience.
- Develop Messages.
- Select Communication Channels.
- Choose Activities and Materials.
- Establish Partnerships.
- Implement the Plan.
- Evaluate and Make Mid-Course Corrections

Q.11. Describe about the developing process of a Communication Strategy in corporate communication.

Ans. Communication is a major component of any successful initiative or project. Without effective communication, Key Stakeholders may miss out on vital information and may not understand why change is needed. The best way to approach communication is to develop a clearly planned approach or strategy.

The **aim** of a Communication Strategy is to ensure ongoing commitment and support by all Key Stakeholders for all aspects of the project. The strategy will usually include:

- **Purpose** - a brief statement about the strategy and its intended use.
- **Background** - a brief description of the background to the initiative/project and the outcomes to be achieved. This allows the Communication Strategy to exist as a stand-alone document.
- **Objective(s)** - What the objective(s) of the Communication Strategy are.
- **Target Audience(s)** - Who the target audience for the Communication Strategy is.
- **Key Messages** - What the key messages are that you want stakeholders to understand and act upon.
- **Approach** - What communication tools are to be used and why they are most suitable.

A Communication Strategy is developed to:

- raise awareness and understanding of the project throughout its development, in particular, how you intend to manage and communicate the key messages and content of the initiative/project to identified stakeholders and the target audiences
- provide the Initiative/Project Sponsor, steering committee and senior management with a documented framework detailing which communication mechanisms/tools would be most appropriate for the identified stakeholders and target audiences
- ensure the communication of issues, implementation of issues and initiative/project updates to key stakeholders
- provide a mechanism for seeking and acting on feedback to encourage the involvement of, and assist in 'selling' the initiative/project to, the Key Stakeholders
- identify the actions required for implementation of the strategy and associated costings.

How a Communication Strategy is developed ?

For a large initiative/project, a Communication Strategy should be developed by conducting a number of meetings or brainstorming sessions involving (as a minimum) the Project Manager, Project Team members and key Departmental Communication/Media staff. For a small project, the Project Manager may develop the Communication Strategy. You will need:

- Knowledge and understanding of the project
- Knowledge and understanding of the Key Stakeholders
- Knowledge and understanding of appropriate/types of communication methods
- Agreement to proceed with the development of the Communication Strategy from the Project Sponsor or senior management

Based on the above information and the discussions held, the aim is to develop each of the following elements of the Communication Strategy and Action Plan:

- Target Audience
- Key Messages
- Communication Mechanisms/Tools
- Implementation Details - Who, When and Cost
 - Who will be responsible for implementing each action
 - When the action must be implemented
 - What are the costs associated with each action

Once the Communication Strategy has been approved, it is important to:

- add the communication actions into the initiative/project plan with the appropriately assigned resource(s)
- add the costs for the communication actions into the Project Budget.

Q.12. What is a Communication Plan? Explain with examples with illustration.

The Communication Plan is usually the working document that contains more detail about each strategy outlined in the Communication Strategy. For example, if presentations were to be provided throughout the state, the specific date, time, location, presenter(s), method of delivery

and list of attendees would be documented in the Communication Plan rather than the Communication Strategy, as these details are usually subject to change.

Project Communication Strategy Action Plan Example

Target Audience/ Stakeholder Group	Aim	Communication Tools	Who to Action?	By When?	Costs?
Identify the Target Audience by considering the following: Who will benefit from the initiative/project? Who are the key internal and external Stakeholders?	What do you intend to communicate to the stakeholder(s) groups? What are the key points stakeholder(s) groups need to understand and act upon?	What communication methods/tools are most appropriate for the stakeholder(s) groups? eg, electronic, verbal, graphical, written, etc	Who will be responsible for implementing each action?	When must the action be implemented?	What are the costs associated with each action?

Q.13. What is Organizing Communication in terms of Vertically, Horizontally and Laterally ? Explain.

Ans. The term organizational structure refers to the formally prescribed pattern of relationships existing between various units of an organization

The structure of an organization should provide for communication in three distinct directions: downward, upward, and horizontal

Downward Communication Traditional views of the communication process in school organizations have been dominated by downward communication flows. Such flows transmit information from higher to lower levels of the organization. It has identified five general purposes of downward communication:

1. Implementation of goals, strategies, and objectives. Communicating new strategies and goals provides information about specific targets and expected behaviours. It gives direction for lower levels of the school/school district, community college, or university. For example: "The new reform mandate is for real. We must improve the quality of student learning if we are to succeed."

2. Job instructions and rationale. These are directives on how to do a specific task and how the job relates to other activities of the school organization. Schools, community colleges, or universities need to coordinate individual and departmental objectives with organization-wide goals. We often fail to provide enough of this kind of information, leaving it to the individual staff member to get the big picture.

3. Procedures and practices. These are messages defining the school organization's policies, rules, regulations, benefits, and structural arrangements in order to get some degree of uniformity in organization practices. In school organizations, this information is transmitted to staff members through board and organization-wide policy manuals, handbooks, and the day-to-day operation of the school organization.

4. Performance feedback. Departmental progress reports, individual performance appraisals, and other means are used to tell departments or individuals how well they are doing with respect to performance standards and goals. For example: "Mary, your work on the computer terminal has greatly improved the efficiency of our department."

5. Socialization. Every school organization tries to motivate staff members to adopt the institution's mission and cultural values and to participate in special ceremonies, such as picnics and United Way campaigns. It is an attempt to get a commitment, a sense of belonging, and a unity of direction among staff members (Lunenburg & Ornstein, 2008). For example: "The school thinks of its employees as family and would like to invite everyone to attend the annual picnic and fair on May 30."

The downward flow of communication provides a channel for directives, instructions, and information to organizational members. However, much information gets lost as it is passed from one person to another. Moreover, the message can be distorted if it travels a great distance from its sender to the ultimate receiver down through the formal school organization hierarchy (Tourish, 2010). Upward Communication The behaviorists have emphasized the establishment of upward communication flows. In a school organization, this refers to communication that travel from staff FOCUS ON COLLEGES, UNIVERSITIES, AND SCHOOL member to leader. This is necessary not only to determine if staff members have understood information sent downward but also to meet the ego needs of staff. Five types of information communicated upward in a school organization are as follows (Canary, 2011).

1. Problems and exceptions. These messages describe serious problems and exceptions to routine performance in order to make the leader aware of difficulties.
2. Suggestions for improvement. These messages are ideas for improving taskrelated procedures to increase the quality or efficiency of organization members.
3. Performance reports. These messages include periodic reports that inform the leader how individual organization members and departments are performing.
4. Grievances and disputes. These messages are employee complaints and conflicts that travel up the school organization hierarchy for a hearing and possible resolution. If the grievance procedure is backed up by the presence of a collective bargaining agreement, organization members are even more encouraged to express true feelings.
5. Financial and accounting information. These messages pertain to costs, accounts receivable, interest on investments, tax levies, and other matters of interest to the board, central administration, and building-level administrators.

Communication from the bottom does not flow as freely as communication from the top. Some barriers to effective upward communication in a school are as follows (Cheney, 2011).

1. Administrators fail to respond when staff members bring up information or problems. Failure to respond will ultimately result in no communication.

2. Administrators tend to be defensive about less-than-perfect actions. When staff members see this defensiveness, information will be withheld.
3. The administrator's attitude plays a critical role in the upward communication flow. If the administrator is really concerned and really listens, then upward communication improves.
4. Physical barriers can also inhibit upward communication flow. Separating an administrator from her staff members creates common problems.
5. Time lags between the communication and the action can inhibit upward communication. If it takes months for the various levels of administration to approve a staff member's suggestion, upward communication is hindered.

The following are some methods of improving the effectiveness of upward communication in a school organization (Keyton, 2011):

1. The open-door policy. Taken literally, this means that the administrator's door is always open to staff members. It is an invitation for staff to come in and talk about any problem they may have. In practice, the open-door policy is seldom used. The administrator may say: "My door is always open," but in many cases both the staff and the administrator know the door is really closed. Typically, this does not occur in a learning organization (Reason, 2010; Senge, 2006).
2. Counseling, attitude questionnaires, and exit interviews. The leader can greatly facilitate upward communication by conducting nondirective, confidential counselling sessions; periodically administering attitude surveys; and holding exit interviews for those who leave the organization. Much valuable information can be gained from these forms of communication.
3. Participative techniques. Group decision making can generate a great deal of upward communication. This may be accomplished by the use of union-management committees, quality circles, suggestion boxes, site-based councils, and the like.
4. The ombudsperson. The use of an ombudsperson has been utilized primarily in Europe and Canada to provide an outlet for persons who have been treated unfairly or in a depersonalized manner by large, bureaucratic government (Hyson, 2010; International Ombudsman Institute,

2009; Kucsko-Stadlmayer, 2009). More recently, it has gained popularity in American state governments, the military, universities, and some business firms. Xerox Corporation inaugurated the position in 1972, and General Electric followed shortly thereafter (Malik, 2010). If developed and maintained properly, it may work where the open-door policy has failed.

5. The union contract. A prime objective of the union is to convey to administration the feelings and demands of various employee groups. Collective bargaining sessions constitute a legal channel of communication for any aspect of employer-employee relations. A typical provision of every union contract is the grievance procedure. It is a mechanism for appeal beyond the authority of the immediate supervisor.

6. The grapevine. Although leaders may be reluctant to use the grapevine, they should always listen to it. The grapevine is a natural phenomenon that serves as a means of emotional release for staff members and provides the administrator with significant information concerning the attitudes and feelings of staff members.

In short, the upward flow of communication in a school organization is intended to provide channels for the feedback of information up the school hierarchy. Some deterrents may prevent a good return flow, but there are ways to promote more effective administrator-staff communications.

Horizontal Communication Upward and downward communication flows generally follow the formal hierarchy within the school organization. However, greater size and complexity of organizations increase the need for communication laterally or diagonally across the lines of the formal chain of command. This is referred to as horizontal communication. These communications are informational too, but in a different way than downward and upward communication. Here information is basically for coordination — to tie together activities within or across departments on a single school campus or within divisions in a schoolwide organizational system. Horizontal communication falls into one of three categories (Canary, 2011):

1. Intradepartmental problem solving. These messages take place between members of the same department in a school or division in a school-wide organizational system and concern task accomplishment.

2. Interdepartmental coordination. Interdepartmental messages facilitate the accomplishment of joint projects or tasks in a school or divisions in a school-wide organizational system.

3. Staff advice to line departments. These messages often go from specialists in academic areas, finance, or computer service to campus-level administrators seeking help in these areas. In brief, horizontal communication flows exist to enhance coordination. This horizontal channel permits a lateral or diagonal flow of messages, enabling units to work with other units without having to follow rigidly up and down channels. Many school organizations build in horizontal communications in the form of task forces, committees, liaison personnel, or matrix structures to facilitate coordination. External communication flows between employees inside the organization and with a variety of stakeholders outside the organization. External stakeholders include other administrators external to the organization, parents, government officials, community residents, and so forth. Many organizations create formal departments, such as a public relations office, to coordinate their external communications.

Organizational structure influences communication patterns within an organization. Communications flow in three directions—downward, upward, and horizontally.

- Downward communication consists of policies, rules, and procedures that flow from top administration to lower levels.
- Upward communication consists of the flow of performance reports, grievances, and other information from lower to higher levels.
- Horizontal communication is essentially coordinative and occurs between departments or divisions on the same level.
- External communication flows between employees inside the organization and a variety of stakeholders outside the organization.

Q.14. Write in detail about Corporate Identity Audit, its Concept and Steps.

Corporate design is the most visible part of corporate identity. And corporate design is by definition an instrument for transformation and, at the same time, a guarantee of continuing corporate recognition. To follow that definition, when developing a corporate identity we have to conduct a proper corporate identity audit.

Corporate identity Audit Steps are as following :

- + step 1: select the audit team
- + step 2: assess the key elements in the corporate identity
- + step 3: determine who should be interviewed
- + step 4: conduct audit interviews
- + step 5: audit corporate identity factors
- + step 6: summarize salient points
- + step 7: determine the options for change
- + step 8: present the audit results
- + step 9: use the audit data to improve the corporate identity.

Q.15. Define Corporate Advertising. What is the Concept and explain the functions Corporate Advertising.

Ans. Corporate Advertising is a promotional strategy that is designed to not only interest consumers in products and services offered by an organization, but also to cultivate a positive reputation among consumers and others written the business world. The focus of Corporate

Advertising is on the company itself, with the attention to the products produced by the organization being a by-product of the advertising effort.

The main function of corporate advertising is to generate and enhance a sense of confidence and appeal among vendors and consumers. Depending on the exact nature of the corporate marketing approach, the advertising may also be developed with an eye of enhancing the reputation of the company among its peers in a community or within a given sector of the marketplace. In any application, the idea is to build the most agreeable public image for the corporation as possible.

Corporate identity audit is necessary because there are three laws of corporate design to be followed. Corporate design namely has to assure:

- change, but sensible change,
- understanding that design is order, and
- repetition is power.

Q.16. Explain about Media Relations and its Tools and Techniques, Media Monitoring and Research.

Ans. Media strategies focus on circulating messages through media channels to manage how your business is portrayed by the media. Your media tools might include releasing media statements and fact sheets, offering on-site media tours to encourage journalists to report positive messages about your business, and using social media to get the attention of journalists and track journalists who report in your market.

By developing good media contact lists and building relationships with key journalists to pitch media releases and story ideas to, you can use local, regional or state media to:

- promote your business
- manage risks, issues or crises affecting your business.

Advertorials

Advertorials are advertisements in the form of news stories or reviews in newspapers. Advertorials allow you to associate your advertising with the credibility of the newspaper.

Many businesses employ advertising or marketing professionals to help them develop TV advertorials - which are commonly used as a form of advertising and product placement.

Social media

Social media lets you bypass the media and go straight to your customers. Using social networking sites such as Facebook and Twitter allows you to follow and be followed by journalists, drive web traffic, manage issues by responding quickly to criticisms or negative perceptions, and increase exposure for your business brand.

Newsletters

Print or emailed newsletters are a good way to promote your business, communicate with customers and keep them informed of new products and services.

Regular newsletters can strengthen your personal connections with customers and reflect your business brand and personality. A well written newsletter offers information of value to your customers.

Brochures and catalogues

'Take home' or mail-out brochures or catalogues can help keep your customers thinking about your business and its products and services.

Properly designed brochures and catalogues give customers confidence in you and your brand, and help drive customers to your website or store. Information contained in business brochures and catalogues can be effectively reworked for your website, helping you do business online.

Business events

Events are opportunities for business people to gain exposure for their businesses, promote new products or services and make sure accurate information reaches targeted customers.

From a sales point of view, events are a chance to counter customer doubts and build customer confidence. They can also help you research your market and competitors, and build your

mailing list. Make sure you go to the event prepared with marketing materials to disseminate and a way to collect information and customer details.

Trade shows are an opportunity for businesses to compete in their industry and share information with people in similar lines of work. Learn more about [promoting your business at trade shows and exhibitions](#).

Speaking engagements

Speaking at events where customers are likely to attend helps position you as a leader or innovator in your field. As a business owner or leader, building your reputation as an expert also builds the reputation of your business - and draws new customers.

Events are valuable promotional opportunities even if you don't have top billing as a speaker. You will build reputation simply by having your business name or logo on the event listing, or delivering a presentation about a new product or innovation. Additionally, they provide valuable networking opportunities.

Sponsorships or partnerships

Partnerships and sponsorships are good for business. Supporting a not-for-profit cause can help build feelings of goodwill and loyalty towards your business. Community partnerships may involve an exchange of funds or in-kind benefits to grow a local community organisation in return for benefits that promote your business reputation.

Partnerships can help consumers identify your brand with good business practice and good ethics.

Employee relations

Your staff are ambassadors for your business and brand. Many larger businesses conduct employee relations - building their business culture and team relationships by sharing information, promoting involvement and instilling a sense of pride in business achievement. This can improve teamwork, staff retention and productivity, and ensure that staff are representing your business consistently and with the right messages.

Community relations

Building good relationships with members of the community where you do business helps build customer loyalty. Find out where the customers in your community live by collecting postcodes at point of sale.

Engaging local stakeholders and decision makers helps build your profile and level of influence, helping you to attract more customers through word-of-mouth and ensuring your business interests are factored into community decision making.

Media monitoring is listening to who's saying what about your brand, your competitors, your industry, and any other topic that's important to you and your operations.

Q.17. Explain about Internal & External Communication and its Concept and Tools .

Ans. Internal communication is the transmission of information within an organization. Internal communication is a lifeline of a business. It occurs between an employer and an employee.

It is communication among employees. Internal communication is the sharing of the information, knowledge, ideas, and beliefs between the members of the company.

Internal communication can be formal or informal. It depends upon the persons to which we are communicating. We use informal or not so formal language with our colleagues. The language used while communicating the head of the company is formal.

Effective Internal Communication:-

- The open and clear reason for communication.
- Understanding the need of the audience.
- Consistent and regular communication.
- Clear, jargon-free, to the point, and brief language.
- Two-way communication.
- Good use of vocabulary.

Importance of Internal Communication

One can easily find the importance of internal communication. some of them are

- It increases productivity.
- Effective and responsive customer service.
- Easy attainment of goals.
- Reduce day-to-day conflict between team members.
- Enable fast response.
- Enable fast decision making.
- Helps in motivating the employees.

Common Internal Communication

- Group meetings.
- Company blogs.
- Employee training within an organization.
- Personal meetings.
- Telephonic conversation between employees.
- Inquiry of employee.
- E-mails within an organization.
- Staff communication.
- Company newsletter.

External Communication

External communication is the transmission of information between two organizations. It also occurs between a business and another person in the exterior to the company.

These persons can be clients, dealers, customers, government officials or authorities etc. A customer's feedback is also external communication. An organization invests a lot of time and money to improve their image through external communication.

Effective External Communication

One can easily find the importance of external communication. Some of them are

- Clear ideas, thoughts, and statement or the reason for communication.
- It must be two-way communication.
- Clear, error-free, formal, jargon-free, and easy language.
- Understanding the need of the audience.
- Proper choice of words for communication.

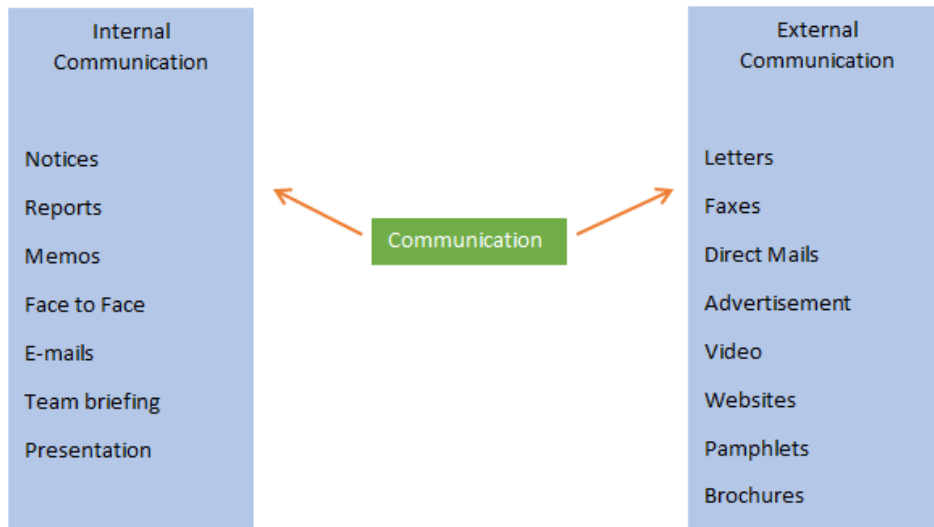
Importance of External Communication

- It presents a favorable image of an organization.
- It provides information about products and services to customers.
- Advertise the organization.
- Promote an organization
- Reduces the risks of mistakes.

Common External Communication

- Advertisement of an organization.
- Response to a customer.
- Press conference.
- Annual reports and letters.
- Print media.
- Face to face meeting of two organization heads.
- Tender documents.
- Brochures.
- Feedbacks.
- Questionnaire.

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Q.18. What are the **Guidelines and Ethics for Corporate Communication** ? Explain.

Ans. The power to communicate with corporations' employees and customers carries considerable responsibilities. Organizations including the International Association of Business Communicators and the Public Relations Society of America develop ethical standards essential for the professional communicator. The content varies by organization, but the principles are the same

Honesty:-Professional communicators are honest, accurate and candid in all communications. This practice encourages the free flow of important information in the interest of the public.

Confidentiality:-Protecting the confidences and privacy rights of employees and customers is the duty of professional communicators. Additionally, they must abide by legal requirements for disclosing information that affects the welfare of others.

Credit:-When content is borrowed from another source, professional communicators give credit and identify that source. In many cases, communicators must request permission from the original source before sharing the borrowed information.

Free Speech:-Professional communicators support the principles of free speech and free ideas. These practices encourage open competition.

Courtesy:-Sensitivity to cultural values and beliefs are crucial for the professional communicator. It's important to understand your audience and encourage mutual understanding.

Q.19. Explain about the Crisis Management Concept and importance in corporate communication.

Ans. The art of dealing with sudden and unexpected events which disturbs the employees, organization as well as external clients refers to Crisis Management.

The process of handling unexpected and sudden changes in organization culture is called as crisis management.

Need for Crisis Management

- Crisis Management prepares the individuals to face unexpected developments and adverse conditions in the organization with courage and determination.
- Employees adjust well to the sudden changes in the organization.
- Employees can understand and analyze the causes of crisis and cope with it in the best possible way.
- Crisis Management helps the managers to devise strategies to come out of uncertain conditions and also decide on the future course of action.
- Crisis Management helps the managers to feel the early signs of crisis, warn the employees against the aftermaths and take necessary precautions for the same.

Q.20. Write about the Crisis management case study in context to Nestlé's Maggi noodles banned in India.

Ans. At the end of May 2015, India's Food safety administration (FDA) ordered Nestlé India to recall its popular 2-minute Maggi noodles after tests showed that the product contained high levels of lead and MSG. This case study looks at how the situation developed, and how Nestlé reacted and managed the situation using multiple digital channels.

21st May 2015 – Indian state orders recall of Maggi noodles

Indian food inspectors order Nestlé India to recall a batch of Maggi Noodles from the northern Indian state of Uttar Pradesh claiming that tests have found Maggi instant noodles "unsafe and hazardous" and accused Nestlé of failing to comply with food safety law.

Nestlé response

The initial response from the global FMCG Company rejected the accusation that the noodles were unsafe and said on their website and social media accounts that there had been no order to recall any products.

A statement on their website said that “The quality and safety of our products are the top priorities for our Company. We have in place strict food safety and quality controls at our Maggi factories... We do not add MSG to Maggi Noodles, and glutamate, if present, may come from naturally occurring sources. We are surprised with the content supposedly found in the sample as we monitor the lead content regularly as a part of the regulatory requirements.”

“Dear MAGGI Fans,

There have been conversations on social media regarding the recall of your favourite MAGGI Noodles. We fully understand your concerns and would want to assure you that MAGGI is neither banned nor is there any order to recall the product being sold in the market.

We would also want to reassure you that MAGGI contains no added MSG and routine tests have consistently shown that lead levels in MAGGI are within the regulatory limits.

Quality and safety of our products is topmost priority for us and you can continue to enjoy your MAGGI Noodles without being concerned.

Regards,

Team MAGGI”