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## NEWS

TV news programmes play an important part in the TV landscape. All the terrestrial broadcasters in the UK include news in their schedules as well as running online news streams. The world of news is rapidly changing, with social media playing a part in breaking stories, but the BBC and ITV news bulletins continue to rate in the UK's top 100 network programmes.<sup>10</sup> Both channels schedule news bulletins at key times throughout the day (aligned with the times that people traditionally take a break from work, with breakfast, lunch and teatime) and a flagship evening programme. There are news channels running 24 hours a day. The first of these kinds of channels to hit the screens was CNN in 1980 and Sky, BBC and Al Jazeera are among the networks that provide a rolling news service.

News provides content for programmes across genres, from comedy panel shows like *Have I Got News for You* to topical talk formats like *Loose Women*, as well as informing current affairs programmes such as *Panorama* and political discussion on *Question Time*. News can be tailored for a specific audience as is the case with long-running children's programme *Newsround*, making news accessible to young people. The news genre does not just cover serious issues of the day but can include celebrity gossip and movie reviews, providing valuable content for breakfast and magazine shows.

Being abreast of the news, both in terms of popular culture and weighty world issues, will stand you in good stead for the media industry. Consuming local, national and international news stories, across platforms, demonstrates to future employers that you have a good general knowledge and are curious about the world around you. It also means that you will have a wider scope for spotting trends and formulating fresh ideas for programmes across genres.

In this chapter we will focus on daily live studio news bulletins with a case study of the flagship *Channel 4 News* programme. *Channel 4 News* has been on our screens since the inception of Channel 4 in 1982. Find out what it's like to run a live studio news room – where getting the facts right and meeting deadlines is crucial to the success of the show – and have a go at making your own news show using a real-world *Channel 4 News* running order to guide you.

## Brief History of TV News

TV news was born out of radio news. The BBC began producing radio news bulletins in 1932, and played a key role in reporting news to the nation during World War II, building a strong reputation as a trusted news provider. TV broadcasts began in 1936, but were shut down during the war for fear of interception from the enemy, restarting in 1948. In its first incarnation TV news resembled cinema newsreels, with a series of filmed news stories.

It wasn't until after the coronation of Queen Elizabeth II, in 1953, that TV news was read by a presenter in a studio. TVs were still very much a luxury and the vast majority of the British population did not own a TV set, so had to crowd around TV sets in friends' or neighbours' houses to view this landmark occasion. With an estimated 20 million viewers tuning in, this was the first time a TV audience exceeded a radio audience and it started a surge in TV ownership. This news event showed that there was an appetite to see the news, not just listen to it.

In 1955 BBC newsreaders first appeared on-screen, reading a script. There was no autocue at the time and the sets were very basic so it's a far cry from the polished newscasters and state-of-the-art studios we see today.

The arrival of the ITV channel, in 1955, helped to freshen up and shape news bulletins. ITV recruited young, trained journalists, including Barbara Mandell, the first woman newsreader in the UK. Angela Rippon became the first female newsreader to regularly report the news on the BBC in 1976 and Trevor McDonald was the first black newscaster in 1973, reflecting greater diversity and cultural changes in the UK.

The way news is produced is directly related to changes in technology and the 1960s witnessed a lot of firsts. 1962 saw the first transatlantic transmission via satellite. The satellite revolution meant that the world became smaller, with news broadcasts being able to show images from around the world.

TV moved from black and white to a full-colour service on the BBC in the 1960s, helping to capture some of the most memorable moments of the twenty-first century such as the live pictures of men on the moon.

The dawn of global satellite links made 24-hour news possible. It transformed news production. It meant news could be broadcast live anywhere around the world, and brought into people's homes. Breaking news did not have to wait for a bulletin time slot in the schedule. The first UK round-the-clock TV news service was launched by Sky in 1989.

The internet has also had a huge impact on the way that we access news. News channels attract viewers to their online services with extra content, analysis and videos, and high-speed broadband means that news can be captured anywhere and distributed instantly. News providers need to have a strong web presence, as increasingly this is the way many of us consume news today. Job Rabkin, Commissioning Editor, Investigations for *Channel 4 News*, says:

The audience on television is static, but the audience online is changing dramatically and more and more people are seeking out news online, news that they want to watch, when they want it, on their phones or on tablets. We have invested a huge amount in growing our online performance and we have a massive increase, month by month in the number of people watching our stuff on Facebook and YouTube. We also have the massive advantage online that the audience is across the world, not just in the UK. Obviously people watch different things online and they expect different things from the show, so it is a brave new world and it demands a slightly different approach to conventional TV.

News editors no longer wait to break the story on their news bulletins but post the story on their website first. Correspondents in the field need to be multi-skilled to write, shoot and edit packages and upload them to the web in record time to beat their competitors. Viewing figures indicate that young people are less likely to

sit down to watch the news at a set time and there are now specific digital online news providers, such as BuzzFeed and VICE, that have expanded their news reporting to cater for a young demographic. The videos are not restricted in length and vary from 60-second reports to longer-length films over 30 minutes.

In 2013 when the BBC moved to its new premises at Broadcasting House with new state-of-the-art studios, they moved from using camera operators in the studio to instead using a robotic camera system controlled by computer software, allowing greater flexibility of shots with faster and smoother movement. This had not been easily possible in the past.

Younger audiences tend to seek out their news online and now everyone can be a part of the news. All you need is a phone or a tablet and you can create visuals and write stories. This is referred to as 'citizen journalism' and enables anyone, wherever they live in the world, to have a say and a voice and potentially reach a global audience via the internet. So it is not just the news editors who decide what makes the headlines, but this can also bring its problems as the information may be inaccurate, or difficult to prove, whereas on broadcast TV, there are huge teams of highly trained journalists to check facts on a breaking story.

Your audience relies on you to convey the facts. You will damage the reputation of the programme and reduce viewer trust if you broadcast misleading information, as well as coming under fire from Ofcom, the Office of Communications, a government-approved media industry watchdog. In the UK broadcasters are under scrutiny to offer a balanced, factually accurate and impartial view, particularly the BBC as it is funded by the licence fee and can't be seen to be taking one side over the other. Breakfast and daytime news producer, Lisa Armstrong, has this to say:

If you see a story, and you think, wow! That's a great story! But you only see it in one source, in one newspaper, in one broadcast medium, it's not good enough. You have to have two sources, then it is all about check check check and check again! Check that it is correct. Check with the authorities. Check with the police. Check with the health department. Check with whoever that story originated from. Don't take it as gospel that whatever is written in a newspaper is correct. Often it's not.

News shows help to define a channel. Each channel has a strapline for its news output. ITN produces news for Channel 4, ITV and Channel 5, but they all cover stories in a different way and have individual visions and straplines that fit in with the overall channel identity. *ITV News* broadcasts news throughout the day at 1:30, 6:30 and 10pm. Its strapline is 'Getting Britain right 365 days a year.'

*5 News* began when the channel launched in 1997 and refreshed the way that news was presented, with a relaxed-looking news anchor standing, rather than sitting behind a desk, and this has since been adapted by other news programmes. It has also experimented with the news format by bringing on celebrities as guest editors, something more common on newspapers.

## Key Ingredients

Good studio news programmes rely on accurate reporting, an authoritative presenter, strong stories and impactful images. Job Rabkin offers this insight:

News defines a channel but there are still key elements that make up a good news programme. For a successful news programme on television I think it is about having strong pictures, I think the most important thing is the story; if it is a dull day and there is no news, the programme is generally not as interesting as when there is a big news day and a big news story and you throw everything at it. Pictures are incredibly important, the story is incredibly important and then the actual storytelling and how you weave that all together into a narrative that the viewer can follow ... get all of those things together at the same time and it is a compelling watch and it is a great show. Not all of those things happen because you are doing it on such a tight deadline.

Images are an essential part of TV news programmes. It is important to capture your audience from the opening headlines with gripping visuals and your own take of the news of the day – whether that is exclusive interviews or first-hand eye-witness reporting. The bigger news channels have correspondents around the world so that they can deploy reporters quickly to be the first at the scene, and bring the audience unique access that rivals can't provide. Some news bulletins like to wrap up their news output with a funny or uplifting story, a format that became synonymous with '...And Finally' and Trevor McDonald on the *ITV News at Ten*.

An authoritative newscaster who is not just a mouth-piece, but can help write and shape the headlines, will help anchor the programme and gain viewer trust. These newscasters are identified with the channel brand such as Sir Trevor McDonald (ITV), Jon Snow (Channel 4), Fiona Bruce (BBC) and Dermot Murnaghan (Sky).

The studio environment is a crucial part of the delivery of the news. The set and branding add personality and are regularly revamped to stay modern and up to date. Technological advances in graphics and visual effects mean that news stories can be brought to life in the studio in a new way – making stories accessible to the audience. During political elections, for example, networks invest huge sums of money to win the ratings battle and use 3D technology to add a sense of excitement and drama.

Running orders are a vitally important part of producing a live TV news show. Typically the news editor decides which news stories of the day will make it into the final programme, and their order and duration, and this is all compiled into a running order (see the *Channel 4 News* example at the end of this chapter). The most important, headline-grabbing stories open the show. On a live show timings need to be carefully managed so as not to fall off air. Behind the scenes of the studio there are large teams of editors, producers and reporters busily sourcing breaking live news feeds, and the final running order will not be decided right up to and including during air time. This all makes working in a news room a very intense and deadline-driven job. Generally it is a 12-hour day with a shift pattern of working four days out of five in the newsroom. It's hard work but can be very rewarding.

### Case Study: *Channel 4 News*

*Channel 4 News* is an award-winning hour-long flagship news programme, produced by ITN. It is broadcast at 7pm from Monday to Friday and at 6.30pm on the weekend, with a five-minute news summary at midday every weekday. It has been an integral part of Channel 4 since the channel's inception in 1982. It is presented by the respected national figure Jon Snow, along with co-presenters Krishnan Guru-Murthy, Cathy Newman, Jackie Long and Matt Frei.

The show is 55 minutes, so longer than the typical 30-minute news bulletins, and it seeks to offer the viewer in-depth analysis and coverage of the day's events. This is summed up in its strapline; 'engaging news and analysis for people who want to know 'Why?'' – it strives to be more challenging than its competitors and also mischievous. It includes longer-running films. Typically on news bulletins the news stories are 1-to-2 minutes long, but on *Channel 4 News* they can be up to 10 to 12 minutes to allow for the programme's original investigative reports.

### Behind the Scenes with *Channel 4 News* Commissioning Editor, Investigations – Job Rabkin

Job started out as a BBC regional news trainee, working in Bristol and Manchester. He has worked as a producer on live political programmes for the BBC, and on the then *BBC Nine O'Clock News* and *BBC Six O'Clock News*. He joined *Channel 4 News* in 2003 as a producer and has worked in London and at their Washington Bureau in the USA.



Image 8 *Channel 4 News* studio (Courtesy of *Channel 4 News*)

### **What are the pressures of working on news programmes?**

The main pressure is time. Obviously the show goes out nightly and the vast bulk of the content on the programme has to be generated on the day or just a few days before, so it is quite a high-pressured job. You will come in at 9:30 in the morning and often find that you are starting from a cold start with a story for which nothing has been done before or we did not know about. You have to do all the journalism, do all the filming, construct your pieces and get them on-air by 7 o'clock. So that is quite a demanding role.

### **How important are the presenters?**

The presenters of news shows are absolutely essential to the character of the show. They are very closely associated with the show – Jon Snow has been presenting *Channel 4 News* for several decades. He is a national figure, people know what he is like and feel that they know him and trust him; similarly with our other presenters, they are all seasoned professionals who provide a lot of the character of the programme. When you watch *Channel 4 News* you expect to see them, you expect to see their interviews, and the way that they conduct themselves defines how the viewers actually see the programme to a large extent.

### **What are the differences between UK and US news?**

In America, they have a completely different landscape. Someone once described it to me this way: they said that in America the TV news isn't particularly trusted and is kind of fluffy and not very in-depth, but the newspapers, the *New York Times*, the *Washington Post*, and the *Wall Street Journal* in particular are the kind of places where you go for the serious news. In the UK it is almost the opposite, lots of people don't trust what we read in the newspapers. They turn to the broadcast media to provide the real story, untarnished. I think one of the big differences between Britain and America is that the news programmes in Britain are regulated by Ofcom. We have a duty to be impartial, there are quite strict rules to make sure everybody's had a fair crack at the whip. There are rules about privacy and consent that are respected in a way that they don't have in America. I think that gives broadcast news in Britain a much higher credibility threshold. The American cable news networks, in particular the 24-hour networks, are dominated by opinion. So *Fox News* is full of lots of very right-wing, almost like columnists, venting their political opinions and similarly *MNSBC* is a lot more on the democratic side. Broadcast media in Britain is supposed to be impartial and that is a huge difference, so if we have somebody who is Conservative, we try to balance them out with someone who is Labour; there is always a need to balance things out in discussions which doesn't actually happen in America. I think the British broadcast media is also very much anchored by the BBC and the values that the BBC embodies and although I work in a

private sector, we are all affected by the standards that the BBC has, [and] we match or supersede those. That isn't the case in America.

### **What is unique about *Channel 4 News*?**

There are several things about *Channel 4 News* that are quite unique. The first one is the format of the show. There are not really any other TV news programmes in Britain that are a news programme, a discussion programme and a home for longer films. The average length of a piece on the six o'clock news or the ten o'clock news is a minute-and-a-half to two minutes. The average length of just a basic news item for *Channel 4 News* is about three-and-a-half minutes and in most programmes we will have one or two films which are 10 to 12 minutes. So the thing about *Channel 4 News* is that it can deliver all of these things in one programme and it is an hour rather than half an hour so it really gives you an in-depth take on the day's events. The only other show that is similar is *Newsnight*, which has 4 x 15-minute slots and a lot more live discussion. It doesn't give you the day's news in the same way that *Channel 4 News* gives you the daily news. The other aspect of it is the fantastic journalistic ethos which is much bolder than the other mainstream news programmes. We will pick up stories that other people won't pick up. We will be quite cheeky often. [We] take on vested interests, do stories that are politically inconvenient. We touch stories that other people are a little frightened to go near and don't particularly invest in. Recently we really upped our input of investigative original journalism, digging out stuff that other programmes don't, so you get lots of original stories that you wouldn't hear about on other bulletins and there is always an emphasis on international news as well as domestic news. So it is considered to be a little bit more highbrow maybe than some of the other more mainstream news programmes.

### **How important is the studio environment?**

The studio is absolutely essential and is the heart of the show. Apart from actually presenting the show from the studio, the studio is used constantly through the day. It is used for pre-recorded interviews, it is used for reporter pieces-to-camera for other interviews that go into packages and films and it is a very versatile space. Unlike a lot of other programmes we have retained human camera operators. We have quite a lot of cameras in the studio, two presenters and two screens, and the studio is really the front of *Channel 4 News* and that is what you see and so what the studio looks like, what the studio feels like is absolutely essential to our identity, who we are, what we are about.

### **What are the mechanics of *Channel 4 News*?**

The programme editor, the day before they're editing the programme, looks at our diaries and what's been scheduled – whether we have special events that have been lined up, or guests that have been booked

in advance. On the day of the programme we have a conference in the morning at 9:30 where we discuss what is going to be in the show that night and who is going to cover the individual stories, and there is a lively debate about how *Channel 4 News* should cover those stories. As the day progresses, stories often break and the situation changes. We have another conference after lunch at 2:15 where we go through how things have changed and what has happened. The running order is written and amended constantly throughout the day according to what is happening – it can change as late as five minutes to seven, one minute to seven; news can break at any time so we are constantly based around the idea of being flexible. About an hour before transmission our chief sub-writer will be working on all the leading stories and the scripts for the presenters to read; teams will be briefing the presenters on interviews, the presenters will be writing headlines of what is going to be in the show, we will have editors who are cutting all the sequences together, our graphics department will be working on the images that appear on the big screens behind the presenters, and the producers and reporters will be in edit suites cutting their stories for transmission. So it is a day that starts and then builds right through and gets up to a sort of very busy point about an hour to half an hour before the show actually goes out. It obviously ends at eight o'clock and then the senior management team will debrief the rest of the team about what worked and what didn't work and if something went wrong, work out why it went wrong and praise those who did particularly well on the day.

### **Who works on the team?**

In the gallery we have a chief sub-writer, the programme editor, who is in charge of the programme and puts the programme together, the AP who is doing the timings, [and] the director, who is directing all the cameras and lining up lives and making sure the packages are done. We then have a vision mixer and an ancillary camera operator person who is dealing with some of the remote cameras and the lighting, and a sound engineer in a booth doing sound control.

In the studio itself we have the two presenters, a floor manager, and camera operators. We also have a chief sub-video who works on all the headlines and pictures for the show, then we have seven to eight reporters and producers on-shift at any one time on any day, and then we have our home news editor, foreign news editor, and forward-planning team, so it is quite a number.

### **What are the pressures of working in a newsroom?**

We often have a number of people in the studio with the presenter and we have got to choreograph that. We have got to deal with make-up and sound and radio mics and keep it all going and you are turning people around constantly through the show, so Jon Snow will present an item, the item goes out, the floor manager brings in the

guests, rigs them all up, gets them in position and the cameras are ready and that can be within quite a short window, and maybe a minute or two to get everybody in and out and the cameras in position and onto the next item, and the guests taken out without disrupting the show or appearing on-air or banging chairs and that sort of thing. So it is quite busy in there!

### **What's the future of TV news?**

I think that the conventional news programmes on television will continue to decline in audience. I think the younger viewers are choosing to obtain news and current affairs in a slightly different way than watching television. I also think that demands of people's lives and people working longer and longer hours makes it difficult to sit down and watch an hour of news. I predict there will be a huge explosion in online [news] which is already happening. I think what we are seeing at the moment is that there is so much information out there compared to what there used to be ten years ago for example, that there is a premium on news programmes to invest in more original journalism; it is the original stories that allow you to be heard above the general noise. Everybody can see what the big story of the day is but it is those original stories, it is telling you stuff that you didn't know before that is really kind of breaking through and as the landscape becomes more and more crowded, you need to be original and dynamic, and this becomes more and more important. I think generally in the industry there is a tendency to maybe move towards sensationalist reporting of things. I think you've seen it in America with talk shows that they discovered that when they were politically opinionated and angry and screechy and all of that, they actually picked up viewers. The sad thing is people want that. People do want opinion and I think we'll be moving more and more towards that sort of thing and I think people will watch the outlets that fit in with their views and ignore the ones they don't particularly want to hear. That can be quite polarising in a society. It is a very different situation from when everybody sat down at the same time to watch the day's news programmes. I think we are moving away from that and moving towards a more fragmented landscape.

## **Summary**

- ▶ Presenters are important on news – they set the tone of the show and help to build viewer trust. Newscasters can become trusted national figures.

- ▶ The world of TV news is rapidly changing and online news platforms are increasingly important, for younger viewers in particular. In the future there is likely to be a move away from everyone sitting around to watch the news at a set time in favour of watching news that interests them online.
- ▶ There are large teams operating behind the scenes with a programme editor in charge editorially and the studio director in charge of the visuals working closely with a team of five in the live studio gallery. The floor manager is in charge of everything that happens on the studio floor. News teams typically work a 12-hour shift pattern so that they can work long hours.
- ▶ The news TV studio is a high-pressured environment. Everything has to be carefully choreographed to run smoothly and it is important to be able to react quickly and calmly to the live news stories of the day.
- ▶ Images are important to bring TV news alive, and it is particularly important to use strong visual images when the presenter introduces the programme in order to capture an audience. The packages and graphics you use can set you apart from competitors covering the same stories.

### Insider Knowledge

To build your audience you need to build their trust. Whoever the audience is you should always have integrity and get your facts right. It helps to start thinking like a journalist, as many people who work in this genre first trained in journalism. Know the right questions to ask to investigate a story and see if it holds up. These questions are referred to as the 5 Ws and 1 H: why, what, where, when, who and how. Deliver the news that your audience wants to hear, with accuracy, and you will build viewer trust and a strong reputation.

### Now Try This

1. Practise your own version of *Channel 4 News* with the running order sample that follows. Go through the day's news and decide on what to include in your show. What is your lead story? – remember it needs to grab the viewer's attention.
2. Put yourself in the hot seat and see what it's like to be a newscaster. Write a one-minute script and practise using the studio autocue. If you practise in a team, get the producer to feed you a breaking news story that you have to report on with no rehearsal time! This will make you appreciate how difficult it is to be a news anchor, reporting the news live in a calm and professional manner.
3. Design a news studio set – think about the brand identity of your programme and the audience. Remember your set is the face of the programme. Will the newscaster sit down behind a desk or stand up and move around? Where will your guests sit? Draw up a set plan to show how you are going to do it.

### Sample Running Order: *Channel 4 News*

| No        | Slug                         | Details | Pres | Prod | Appr | Legal | Print | Dur: | Forwardtime |
|-----------|------------------------------|---------|------|------|------|-------|-------|------|-------------|
|           | <b>CHANNEL 4 NEWS</b>        |         |      |      |      |       |       |      | 00:00:00    |
| <b>00</b> | <b>TITLES-pretit</b>         | ok      | KGM  |      | mjw  |       | x     | 0:25 | 00:00:00    |
|           | <b>TITLES</b>                |         |      |      |      |       |       |      | 00:00:25    |
| <b>10</b> | <b>TOP HEAD-leadin</b>       | ok      | KGM  |      |      |       | x     | 0:22 | 00:00:25    |
| <b>20</b> | <b>2ND HEADS-LEADIN</b>      |         | CN*  |      |      |       | x     | 0:29 | 00:00:47    |
|           | <b>2ND HEADS-BOSLEY ulay</b> |         |      |      | mjw  |       |       |      | 00:01:16    |
|           | <b>2ND HEADS-SUGAR ulay</b>  |         |      |      | mjw  |       |       | 0:00 | 00:01:16    |

| No         | Slug                                | Details | Pres | Prod | Appr | Legal | Print | Dur:        | Forwardtime |
|------------|-------------------------------------|---------|------|------|------|-------|-------|-------------|-------------|
|            | <b>2ND HEADS-SUPREMACIST upshot</b> |         |      |      | mjw2 |       |       | 0:00        | 00:01:16    |
| <b>30</b>  | <b>FEATURES-leadin</b>              |         | KGM  |      |      |       | x     | 0:13        | 00:01:16    |
|            | <b>FEATURE-CAMP upshot</b>          |         |      |      | mjw  |       |       | 0:00        | 00:01:29    |
| <b>40</b>  | <b>AMBULANCE-leadin</b>             | ok      | KGM  | JR   |      |       | x     | 0:30        | 00:01:29    |
|            | <b>AMBULANCE-MCNAMARA vtr</b>       |         |      |      | mjw  |       |       | 4:14        | 00:01:59    |
| <b>50r</b> | <b>UNISON INT-leadin</b>            |         | KGM  | MC*  |      |       | xx    | 0:12        | 00:06:13    |
|            | <b>UNISON INT-PREREC vtr</b>        |         |      |      | mjw  |       |       | 3:28        | 00:06:25    |
| <b>60</b>  | <b>COMINGUP1-leadin</b>             |         | CN   |      |      |       | x     | 0:09        | 00:09:53    |
|            | <b>COMINGUP2-CARE</b>               |         |      |      | mjw  |       |       | 0:00        | 00:10:02    |
|            | <b>COMINGUP-SOT</b>                 |         |      |      | mjw  |       |       | 0:13        | 00:10:02    |
| <b>70</b>  | <b>BOSLEY-leadin</b>                |         | CN*  | MB   |      |       | x     | 0:23        | 00:10:15    |
|            | <b>BOSLEY-SONI live ex Bosley</b>   |         |      |      |      |       |       | <b>0:30</b> | 00:10:38    |
|            | <b>BOSLEY-SONI vtr</b>              |         |      |      | mjw  |       |       | 1:27        | 00:11:08    |
|            | <b>BOSLEY-SONI live ex Bosley</b>   |         |      |      |      |       |       | <b>0:30</b> | 00:12:35    |
| <b>80</b>  | <b>ROADRAGE-leadin</b>              | ok      | KGM  | SW   |      |       | x     | 0:27        | 00:13:05    |
|            | <b>ROADRAGE-NZEREM vtr</b>          |         |      |      | mjw2 |       | x     | <b>3:00</b> | 00:13:32    |
| <b>90</b>  | <b>KNIVES-ulay</b>                  |         | KGM  | RL   | mjw  |       | x     | 0:23        | 00:16:32    |
| <b>100</b> | <b>PRISONS-ULAY</b>                 |         | KGM  | RL   | mjw  |       |       | 0:51        | 00:16:55    |
|            | <b>PRISONS-GOVE vtr</b>             |         |      |      | mjw  |       |       | 3:00        | 00:17:46    |
| <b>110</b> | <b>CARE-leadin</b>                  |         | CN*  | JO   |      |       | x     | 0:24        | 00:20:46    |
|            | <b>CARE-STING</b>                   |         |      |      | mjw  |       |       | 0:00        | 00:21:10    |
|            | <b>CARE-LONG vtr</b>                |         |      |      | Mjw2 |       |       | 3:48        | 00:21:10    |
| <b>120</b> | <b>SYRIA ULAY</b>                   |         | KGM  | MM*  | mjw  |       |       | 0:25        | 00:24:58    |
| <b>130</b> | <b>FARRON-leadin</b>                |         | CN*  | MM   |      |       | x     | 0:18        | 00:25:23    |
|            | <b>FARRON-prerec VTR</b>            |         |      |      | mjw  |       |       | 4:06        | 00:25:41    |

| No         | Slug                               | Details | Pres | Prod | Appr  | Legal | Print          | Dur:        | Forwardtime |
|------------|------------------------------------|---------|------|------|-------|-------|----------------|-------------|-------------|
| <b>140</b> | <b>SUGAR-leadin</b>                |         | CN*  | SC   |       |       | x              | 0:27        | 00:29:47    |
|            | <b>SUGAR-O'BRIEN vtr</b>           |         |      |      | mjlw2 |       |                | <b>2:39</b> | 00:30:14    |
| <b>150</b> | <b>DEBATE-leadin FLEX</b>          |         | CN*  |      |       |       | x <sup>1</sup> | 0:13        | 00:32:53    |
|            | <b>DEBATE-Aseem Malhotra x ST6</b> |         |      |      |       |       |                | <b>5:15</b> | 00:33:06    |
|            | <b>DEBATE-Chetna Makan x ST6</b>   |         |      |      |       |       |                | 0:00        | 00:38:21    |
| <b>160</b> | <b>SUPREMACIST-leadin</b>          |         | KGM  | DF   |       |       | x              | 0:38        | 00:38:21    |
|            | <b>SUPREMACIST-LYNCH vtr</b>       |         |      |      | mjlw  |       |                | 6:08        | 00:38:59    |
| <b>170</b> | <b>TENNESSEFF TWO WAY-leadin</b>   |         | KGM  | DF   |       |       | x              | 0:17        | 00:45:07    |