

# 科技部補助專題研究計畫成果報告 期末報告

## 電視新聞訪談節目之知識地圖初探(第2年)

計畫類別：個別型計畫  
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報告附件：出席國際學術會議心得報告

中華民國 106 年 04 月 24 日

中文摘要：新聞是現代人接觸最多也最頻繁的知識類型之一。而新聞訪談不但是記者蒐集、產製新聞的核心技術，更成為電視新聞呈現的主要方式，甚至出現許多以訪談為主要表現形式的新聞節目。本計畫參考Ekström (2002)，以兩年為期，探析電視新聞訪談知識論：第一年採文本分析，研究電視新聞訪談節目之知識特徵。第二年採取深度訪談法，了解新聞工作者如何正當化或判斷其知識宣稱已經足夠真實。透過文本分析，本研究指出，在電視新聞訪談節目中，雖然受訪者的口語言談是主要媒材與證據類型，但手勢、目光、表情與肢體動作等非口語媒材，卻是新聞訪問雙(多)方言談輪番的重要工具。而且，新聞訪問雙方的非口語媒材表現與新聞影片，構成電視新聞訪談畫面，成為傳遞電視新聞知識的重要媒材。此外，訪問雙方皆鮮少使用情態詞，以將所言資訊形塑為事實，同時也用影像、圖表及文件等視覺素材，將之當成支持言談陳述之證據。進而，透過特寫鏡頭，視覺素材通常用來配合言者手勢聚焦，強化「眼見為憑」之證據型態。另方面，本研究透過新聞工作者之深度訪談，探析一般新聞工作者偏好之證據類型，包含常識與常理、個人觀察、文件資料及言說證據，在電視新聞(訪談)節目中產生何種變化，以及產製端如何取得等問題。

中文關鍵詞：文類、多媒材、知識論、知識形態、電視新聞訪談、證據

英文摘要：More and more television news knowledge is produced by interviews. Based on Ekstrom(2002), the aim of this study is to explore the epistemologies of TV news interview programs. Using text analysis and in-depth interviews with journalists, this study analyses what forms of knowledge which TV news interview programs produce and how journalists justify the claim and knowledge they provide. Firstly, we point out that although the verbal interaction between interviewers and interviewees is basic for television interview programs, we can't ignore the importance of the nonverbal including gazes, gestures, and facial expressions. Nonverbal is the main tool for the interviewer and the interviewee to take turns. Further, the image of news interviews is composed of the nonverbal interaction between interviewers and interviewees and the news footage, conveying knowledge. On the other hand, through in-depth interviews, this study analyses how journalists, especially television reporters, acquire and produce news evidences.

英文關鍵詞：epistemology, evidence, form of knowledge, genre, multimodality, TV news interview

# 科技部補助專題研究計畫成果報告

(☐期中進度報告/☒期末報告)

## 電視新聞訪談節目之知識地圖初探

計畫類別：☒個別型計畫    ☐整合型計畫

計畫編號：MOST 103 —2628—H—004—004—MY2

執行期間：103 年 8 月 1 日至 106 年 1 月 31 日

執行機構及系所：政治大學新聞學系

計畫主持人：江靜之

計畫參與人員：兼任碩士班助理蘇曉凡、兼任碩士班助理陳螢螢、兼任碩士班助理趙慶翔、兼任碩士班助理王劭文、兼任學士班助理邱學慈

本計畫除繳交成果報告外，另含下列出國報告，共 3 份：

☐執行國際合作與移地研究心得報告

☒出席國際學術會議心得報告

☐出國參訪及考察心得報告

中 華 民 國 106 年 1 月 31 日

# 電視新聞訪談節目之知識地圖初探

## 摘要

新聞是現代人接觸最多也最頻繁的知識類型之一。而新聞訪談不但是記者蒐集、產製新聞的核心技術，更成為電視新聞呈現的主要方式，甚至出現許多以訪談為主要表現形式的新聞節目。本計畫參考 Ekström (2002)，以兩年為期，探析電視新聞訪談知識論：第一年採文本分析，研究電視新聞訪談節目之知識特徵。第二年採取深度訪談法，了解新聞工作者如何正當化或判斷其知識宣稱已經足夠真實。透過文本分析，本研究指出，在電視新聞訪談節目中，雖然受訪者的口語言談是主要媒材與證據類型，但手勢、目光、表情與肢體動作等非口語媒材，卻是新聞訪問雙（多）方言談輪番的重要工具。而且，新聞訪問雙方的非口語媒材表現與新聞影片，構成電視新聞訪談畫面，成為傳遞電視新聞知識的重要媒材。此外，訪問雙方皆鮮少使用情態詞，以將所言資訊形塑為事實，同時也用影像、圖表及文件等視覺素材，將之當成支持言談陳述之證據。進而，透過特寫鏡頭，視覺素材通常用來配合言者手勢聚焦，強化「眼見為憑」之證據型態。另方面，本研究透過新聞工作者之深度訪談，探析一般新聞工作者偏好之證據類型，包含常識與常理、個人觀察、文件資料及言說證據，在電視新聞（訪談）節目中產生何種變化，以及產製端如何取得等問題。

關鍵詞：文類、多媒材、知識論、知識形態、電視新聞訪談、證據

## Epistemologies of TV news interview programs: A pilot study

### Abstract

More and more television news knowledge is produced by interviews. Based on Ekström(2002), the aim of this study is to explore the epistemologies of TV news interview programs. Using text analysis and in-depth interviews with journalists, this study analyses what forms of knowledge which TV news interview programs produce and how journalists justify the claim and knowledge they provide. Firstly, we point out that although the verbal interaction between interviewers and interviewees is basic for television interview programs, we can't ignore the importance of the nonverbal including gazes, gestures, and facial expressions. Nonverbal is the main tool for the interviewer and the interviewee to take turns. Further, the image of news interviews is composed of the nonverbal interaction between interviewers and interviewees and the news footage, conveying knowledge. On the other hand, through in-depth interviews, this study analyses how journalists, especially television reporters, acquire and produce news evidences.

Keywords: epistemology, evidence, form of knowledge, genre, multimodality, TV news interview

## 一、前言與研究目的

新聞作為一種社會知識 (Dahlgren, 1981; Ekström, 2002)，是現代人接觸最多也最頻繁的知識類型之一。尤其衛星有線電視興起，出現 24 小時全天候播出的新聞頻道，電視新聞彈指可得。即使在網路發達的今日，根據世新大學的調查研究，電視新聞依然是台灣民眾接收新聞的主要來源 (王鼎鈞，2013 年 7 月 19 日)。

電視新聞每日產製許多知識。其中，以訪問或對談形式呈現之數量日漸增多，甚至超過傳統新聞論述，特別美國有線電視新聞台的黃金時段充斥許多訪談節目 (Ben-Porath, 2010, p. 323)，與台灣情況如出一轍。陳彥伯 (2008，頁 2) 便直指：「新聞性電視談話節目儼然就是電視頻道的節目主流」、「台灣幾乎到了 24 小時隨時有新聞性電視談話節目可看的地步」。根據研究者 2013 年九月對台灣八個有線電視新聞頻道的初步觀察，每週以訪談為主要表現形式固定播出的節目有 22 個，首播總時數為 180 個小時，若含重播則高達 296 個小時。

從上可見，「訪談對話」已是台灣電視新聞相當重要的表現形式，甚至自成一格，每天透過各種節目型態產製為數眾多的新聞知識，提供人們認知世界的特殊方式。尤其重大社會議題討論常吸引許多觀眾收看，例如 2013 年中天新聞台【新聞龍捲風】討論洪仲丘案，其收視率甚至打敗同時段播出的偶像劇及綜藝節目 (徐乃義、陳建霖，2013 年 8 月 5 日；蔡維歆，2013 年 7 月 25 日)。雖然【新聞龍捲風】被批評「名嘴演很大」、「演過頭」 (蔡維歆，2013 年 7 月 25 日)，但電視媒體將新聞訪談對話搬到台前，早已成為以呈現為目標的「表演」，而非僅是新聞工作者取得資訊的手段或管道 (Ekström, 2002)。這也可從 Hawes (1991/王四海譯，1996) 在《電視新聞和資訊節目》(*Television performing: News and information*) 一書以「表演者」指稱電視主播及主持人看出。

儘管電視新聞訪談娛樂化受到不少批評 (Altheide, 2002; Fairclough, 1995)；台灣談話性節目也被認為趨向展演式談話形式「解說時事」或「激情喊話」 (唐士哲，2013，頁 26)。但電視新聞頻道播出訪談對話之主要功能還是提供知識資訊，而非娛樂。以政論性談話節目為例，張卿卿與羅文輝 (2007) 研究指出台灣觀眾收視動機以「增加知識」為主，明顯強於「尋求認同」與「消遣娛樂」動機；即使是被認為有娛樂化傾向的【關鍵時刻】 (唐士哲，2013，頁 12)，林莉琳 (2013，頁 124) 發現製作單位及來賓還是認為該節目「觀眾收視原因是在於獲得知識」。只是在電視媒體影響下，新聞訪談產製之知識形態不同於印刷新聞 (Postman, 1985／蔡承志譯，2007)。

易言之，電視新聞訪談無論如何表現，社會總期待新聞提供人們重要且可信的知識，而新聞的正當性與其對知識及真實 (truth) 的宣稱密不可分 (Ekström, 2002, p. 260)，涉及「知識論 (epistemology)」

議題：知識論正是研究知識與如何正當化所信（the justification of belief）（Dancy, 1985, p. 1），探究知識特性、可被接受的證據本質，以及能讓人區別真偽、分辨可能性與真實性的有效（validity）標準等問題（Anderson & Baym, 2004, p. 603）。

新聞知識論可說是新聞專業的核心議題。雖然 Ettema（1987）曾直指學界於主張新聞建構論的同時，遲遲未能澄清知識論上的問題，但近年不乏相關研究論述，大抵可分兩種類型：一是視「新聞」為一整體，從抽象的知識論理論著手討論，如 Hanitzsch（2007）認為新聞知識論可分成客觀主義和經驗主義兩個基本面向；Hearns-Branaman（2011）析論美英新聞媒體隱含不同知識論理論與真實模型（models of truth），提出寫實主義（Realism）、實用主義（Pragmatism）、反寫實主義（Antirealism）及超寫實主義（Hyperrealism）等四類。二是從產製實踐面談不同新聞類別的知識論特質，包括調查新聞（Ettema & Glasser, 1984）、電視新聞（Ekström, 2002）與線上新聞（Matheson, 2004），也有研究透過報社編採手冊，分析新聞業如何看待知識與真實等知識論問題（Muñoz-Torres, 2007）。至於與電視新聞訪談知識論相關者，僅有 Roth（2002）曾從訪問者的提問設計與受訪者的回答著手，分析消息來源所言如何被建構成事實或意見。國內相關研究則付之闕如。

本計畫以台灣電視新聞訪談節目為例，從知識生產實踐面探析電視新聞訪談知識論，因為電視新聞訪談既是記者產製新聞知識的工具（手段），也是展現知識的表演場域（呈現本身便是目的），從實踐層次著手討論知識論問題不但可深化新聞訪談的理論層次，也對新聞實務有所助益（Ettema, 1987）。因此，本計畫採 Ekström（2002）觀點，將「知識論」界定為「在社會場域中運作同時決定產出知識之形式與表現（或隱含）的知識宣稱之規則、慣例與機構程序。它也與這些宣稱如何在組織內，以及面對公眾和其他社會機構時被正當化有關」（p. 260, 斜體字為原作者所示），以兩年期間進行產製端與知識形態分析。

## 二、文獻檢閱

新聞知識形態、證據類型及判斷真偽之標準等會受文類（如新聞或訪問）及媒體（如印刷或電視媒體）（Ekström, 2002; Postman, 1985／蔡承志譯，2007）影響而有不同偏向（Ekström, 2002）。以下分別探討新聞訪談文類、電視媒體與知識類型的關係，一探電視新聞訪問之知識偏向。

### （一）新聞訪談文類與知識特徵

針對電視新聞學，Ekström（2002）建議可探索不同文類之知識論異同，因為不同新聞文類對真實的標準、知識宣稱，以及用來蒐集與正當化知識的方法不盡相同。新聞訪談作為一種文類，自然有其特殊知識論，值得研究。

電視新聞訪談主要由訪問雙方之問答互動組成，但不同新聞訪談類型之訪問目標、訪問雙方定位與產製的知識形態各異其趣。就前述「資訊型訪談」言，臧國仁與蔡琰（2012）指出其主要目的在於向受訪者索取答案完成報導，以資訊目標或結果為導向。此類訪談通常遵循一問一答的互動方式，訪問者大多謹守資訊抽取者角色，不對受訪者言論表達贊成或反對之意，也避免直陳個人意見，即使有評論或批評也是「轉述」他人之語，以維持中立立場（Heritage, 1985; Heritage & Greatbatch, 1993; Heritage & Roth, 1995; Clayman, 2002b）。

不過，也有訪談強調對立性（adversarialness），認為訪問者應主動挑戰受訪者（Clayman & Heritage, 2002, p. 29），特別當受訪的政治人物一味地自我宣傳或語多不實，訪問者多以監督者（watchdog）自許，站在對立角度，向受訪者提出挑戰或批評（Ben-Porath, 2010; Clayman, 2002a）。而且，電視新聞訪問者也可能混合辯論型態，在訪問中直陳自己對受訪者言述的意見，甚至攻擊（Hutchby, 2011）或打斷受訪者發言（Rendle-Short, 2007），訪問雙方因此經常出現發言重疊的現象（Montgomery, 2007）。或是在面對多位受訪者時，訪問者也可將不同受訪者立場極端化，讓他們相互攻擊、辯論，挑起戰火（Clayman, 2002a; Emmertsen, 2007）。尤其針對廣電政治新聞訪談，不少文獻皆指出其有日漸對立及批判的趨勢（Bell & van Leeuwen, 1994; Clayman, Elliott, Heritage & McDonald, 2007; Clayman & Heritage, 2002a, b; Eriksson, 2011）。本計畫統稱這些訪問為「論辯型訪談」。

此外，也有電視新聞訪談側重受訪者個人經驗，以敘事為主，本計畫稱之為「敘事型訪談」。Montgomery（2007, pp. 159-170）發現此類訪談會先建立事件情境捕捉受訪者當時經驗，請受訪者依序簡單陳述危機、敘述當時自己與他人的在場反應、說明如何逃脫或獲救，然後如何回復正常生活。受訪者的個人故事在訪問者「循循善誘」中完成，訪問者無須維持中立立場，也不用對立角度追問受訪者，而是以經驗的中介者（mediator）或促發者（facilitator）自居，協助受訪者訴說個人經歷，拉近觀眾與受訪者的距離，設法讓觀眾感同身受（Montgomery, 2010）。因此，訪問者的提問簡短且常圍繞在受訪者的個人觀點、想法或感受上，鮮少插話；訪談目標在於幫助受訪者敘說事件細節，強調經驗（敘事）真實性（truth to experience），而非傳統新聞訪問重視的客觀或事實性（Montgomery, 2007, 2010）。臧國仁與蔡琰（2012）也提出「敘事模式」之新聞訪談類型，主張以建立輕鬆的敘事情境，促進訪問雙方交換生命故事同時自我揭露為目標，強調訪問為包括「雙方面對問題之即興演出、經由交談所產生的社會意義、雙方經此共同促成的知識交換等內涵」的協商過程（頁 19）。

以上簡述三種電視新聞訪談類型之知識偏向，主要是從口語論述出發，但訪談是個多媒材（multimodal）活動，訪談雙方使用的非口語媒材也不容忽視。Femø Nielsen（2006）便強調，新聞訪

談類型及訪問者角色是在訪問者口語、神情及姿勢中成形，研究者不應只著眼於訪問者的口語談話，忽略其身體動作，例如訪問者提問內容雖有損受訪者面子，但搭配柔軟的慢速語調及輕鬆的姿勢神態，可去除問題敵意 (p. 115-116)；衝突的兩造也可透過口語及身體動作形成對峙，提供一場衝突表演給予閱聽人觀賞 (Hutchby, 2001, p. 166-167)。

簡言之，非口語媒材對知識產製的影響不輸口語媒材，對「電視」新聞訪談來說更是重要。要探究電視新聞訪談之知識特徵及產製，研究者不可忽視訪問雙方在特定場景中的身體距離、使用資料（如報紙新聞、手板資料等）的姿勢動作，以及伴隨言談表現之目光、表情和身體姿勢等非口語媒材。

## （二） 電視媒體特質與新聞知識

關於電視媒體與知識論的關係，Postman (1985／蔡承志譯，2007) 曾在《娛樂至死：追求表象、歡笑和激情的電視時代》一書中直指「電視是新知識論的指揮中心」(頁 104)。他認為公眾對於新聞、政治與教育等所有課題的認識都深受電視影響：「電視成為一種不只影響我們的世界知識，更左右我們如何認識世界的工具」(頁 105)。那麼，電視媒體如何影響新聞訪談的知識特徵？

首先，電視這個大眾傳播媒體進入觀眾家中，論述混合了公、私領域 (Corner, 1995; Scannell, 1991)。以新聞訪談為例，其藉由電視媒體進入觀眾私領域空間（如客廳、臥室），使得訪問者認知到所有談話都是公開 (public) 的同時，免不了將閱聽人視為「個人」，用私領域的談話方式進行訪問，讓電視新聞訪談同時兼具公/私領域特質 (Scannell, 1991)。其次，電視論述主要由視覺影像傳遞 (Postman, 1985／蔡承志譯，2007，頁 24)，使其含有個人化 (personalization) 及戲劇化 (dramatic) 等特徵 (Corner, 1995; Bourdieu／林志明譯，2002)，也連帶影響電視新聞訪談之表現。

更重要的是，電視媒體左右觀眾判斷真實的標準。Postman (1985／蔡承志譯，2007，頁 132) 強調電視為真相帶來新的定義，亦即講述者的可信度是判斷命題真偽的最終標準，例如新聞播報者給觀眾的觀感是否真誠、可靠；Ekström (2002, p. 265) 也認為，電視觀眾的批評焦點通常不是陳述或故事的真實或有效性，而是故事中人的行動、外貌，甚至是該節目或節目形式。

在上述媒體特質影響下，Ekström (2002) 認為電視新聞知識論有四大特徵：(1) 以呈現與視覺化為重；(2) 訊息強大有力、具情緒性，卻相當簡化；(3) 建構不尋常的事件，偏好「正在發生之事」(something is happening)；(4) 知識快速且稍縱即逝，「怎麼說」比「說甚麼」來得重要。也因此，為了符合電視瞬間即逝的特質，談話性節目 (talk shows) 得每日想方設法地談論各式各樣的新聞話題，要來賓發言簡潔快速，但即使如此，製作團隊還是擔心節目步調太慢、過於單調。而專家一旦到了電視節目上，也被迫要簡化論據，依賴自己的專家權威，而非論據與證據的品質 (Livingstone & Lunt, 1994,



p. 98)。

換言之，電視媒體的對話形式不一定有利於理性論辯或討論。Livingstone 與 Lunt (1994, p. 110) 研究發現參加電視談話節目的專家認為很難透過日常對話呈現複雜或完整的論證，即使在電視上辯論，也非分析式論辯或為探求事實而作的質然問辯，而是以衝突為主。Postman (1985／蔡承志譯，2007，頁 118-119) 更對電視「討論」提出嚴厲批判，認為「思考不是表演藝術。電視卻需要表演藝術。」

電視新聞訪問同樣深受電視媒體的影響：訪問主要目的不再是抽取資訊，而是意在「表演」，且為了配合新聞敘事結構，訪問剪輯 (editing) 變得格外重要 (Ekström, 2002)。此外，電視新聞訪談也利用日常對話或聊天形式，拉近與觀眾的距離 (Fairclough, 1998; Tolson, 1991)；新聞節目成為一種娛樂形式，使得邏輯、理性、秩序和矛盾律不復存在 (Postman, 1985／蔡承志譯，2007，頁 135)，進而改變訪問議題與訪問者角色。Altheide (2002) 便憂心廣電新聞訪問以娛樂為導向，會讓訪問者變成幫助受訪者說故事的催化者，甚至喧賓奪主成為訪問主角。

不過，電視媒體也有優點。McLuhan (1964, p. 362) 指出電視影像強調參與、對話與深度，易與觀眾產生親密關係與自發的隨性 (spontaneous casualness)；Dahlgren (1995) 則以為電視擅長引發觀眾情感涉入，以及傳達隱而不顯的社會知識。因此，電視新聞可促使我們同等重視情感與理智、經驗與意見，並用涉入與關係的角度來看待新聞 (Costera Meijer, 2001, 2003)；電視新聞訪問也可用來重建社群感 (communality)，發展另類的公共領域 (Tolson, 2001)。

簡言之，電視媒體讓觀眾投入其中，強化其同理心與理解，雖可能侵蝕傳統公眾所需的釋義能力 (Corner, 1995, p. 31)，卻也開啟新的可能性，電視影像或許能為公民帶來新的可能性 (DeLuca & Peebles, 2002)。可惜近年雖有許多研究關注媒體談話 (包含傳統新聞訪問及談話節目)，卻較少聚焦於電視媒體談話的影像呈現 (Sauer, 2012, p. 224)，未能正視視覺影像已成為當代社會致知與建構論據重要方式之事實 (Anderson & Baym, 2004, p. 605)。因此，本計畫之後分析將同時聚焦於電視新聞訪談之影像畫面。

### 三、研究方法

有鑑於「電視新聞訪談」形式及功能多樣 (Ekström & Kroon Lundell, 2011)：從記者與消息來源的私下訪談、安插在新聞報導中的訪問片段，到新聞訪談節目皆可屬之，本計畫選擇電視新聞訪談節目為研究對象，並超越一般對新聞訪談的學術預設 (Baym, 2007)，主張舉凡在台灣電視新聞專業頻道或新聞機構 (頻道及組織定位) 中，主要透過訪問雙方一問一答方式 (互動形式) 討論新聞事件 (內容)，為無法參與互動的閱聽人提供新聞知識者 (目的)，皆可視為「電視新聞訪談」；以此為主要表現形式，

固定播出之節目便為本計畫界定之「電視新聞訪談節目」。在此定義下，節目主持人即使非專業記者（如年代新聞【新聞面對面】節目主持人謝震武），但在頻道屬性（如年代新聞頻道）、節目定位（如【新聞面對面】官網將節目定位成「一個就事論事追求真相的新聞性節目」）及討論內容（如【新聞面對面】經常聚焦於最新政治新聞事件）等眾多情境條件形塑下，其產製出的知識還是可能被視為「新聞」，而若問答還是其主要互動方式，則可視之為新聞訪談（江靜之，2013）。

此外，目前許多被歸類為「政論性節目」、「談話性節目」或「政論性談話節目」，只要其在專業新聞頻道固定播出，且以主持人與來賓之問答互動為主，同樣符合本計畫定義，可作為本研究之分析個案。因為這些節目在專業新聞台播出，不但主持人以新聞人自許：「要有獨立思考的能力，也要堅持監督執政者的立場」（陳彥伯，2008，頁 61），社會也慣以「新聞」標準看待之，希望其符合公眾利益傳遞事實真相（曾蕙蘋，2010 年 11 月 15 日；葉君遠，2012 年 2 月 9 日），稱其為「電視新聞訪談節目」並不為過。

新聞知識是在訪談雙方之口語及非口語媒材使用中浮現，但對電視觀眾來說，後者表現須透過鏡頭呈現方有意義，故本計畫探析電視新聞訪談之知識產製，將同時聚焦於電視聲音及視覺畫面呈現之內容及形式。第一年之文本分析重點包含（1）電視螢幕上訪問雙方的口語/非口語表現；（2）電視影像畫面，包含運鏡、文字標題及新聞影片。

另一方面，本研究透過新聞工作者深度訪談，探析電視新聞記者製作新聞、主持或接受電視新聞訪談取得與呈現證據之偏向。而為了凸顯電視媒介特質，本研究分別訪談報紙與電視新聞工作者，作為綜合與對照分析之用。

## 四、研究結果

### （一）文本分析結果

根據本研究觀察，電視新聞訪談節目主持人與來賓之言談互動，尤其是訪談發言之輪番次序，多透過非口語媒材進行，包含目光注視、手勢等。亦即，非口語媒材也是訪問雙方發言輪換的主要工具，其重要性並不亞於口語媒材。

另一方面，在電視畫面呈現上，新聞訪談節目為增加畫面變化，除了運鏡轉換與分割畫面，有些訪談節目在攝影棚加設觸控式螢幕，讓主持人與來賓用之介紹主題與補充談話內容，成為另一種「多屏」。例如中天《新聞龍捲風》、年代《年代向錢看》的主持人或受訪來賓會運用觸控式電視螢幕呈現資料進行講解，且資料多為圖表、數據。同時，主持人或來賓會以手勢、或在觸控式螢幕上畫線等，強調重點。或是，有些節目如年代《新聞面對面》、《新聞追追追》中的來賓也會使用紙本或平板電腦資料。

而由於電視媒體需要畫面，有些節目也會於主持人或來賓發言時，播放無聲的螢幕畫面，增加畫面變化，例如民視《挑戰新聞》主持人與來賓討論食安問題時，螢幕上便播放食物畫面。

細而言之，以TVBS【地球黃金線】討論「低溫炸彈凍暴全球 冰風暴肆虐天寒地凍」為例，該單元邀請氣象專家、歷史學者、財經專家與資深媒體人四位來賓，由一位女主持人主導節目進行，主要使用一問一答的訪談互動方式進行討論。且如前所述，主持人慣用目光注視與手勢移交發言權至下一位來賓，非口語媒材是發言輪換的主要工具。

來賓談及各種主題，包含氣候變遷、歷史事件或個人經驗等，皆鮮少使用情態詞，以將所言資訊形塑為事實。另方面，訪談雙方使用新聞影像、圖表及文件等視覺素材，將之當成支持言談陳述之證據；而視覺素材通常透過特寫鏡頭展現，配合言者手勢聚焦，強化「眼見為憑」之迷思。此外，非口語媒材，特別是手勢，通常被用於強化口語言談傳遞之意義，包含：第一，運用手勢視覺化特質加強口語(為線性時間偏向)提及之空間概念，例如受訪來賓口說述及：「溫度不斷的持續的下降」，將舉起的右手往下移動，補充口語：「持續的下降。」第二，述及數字，例如氣溫或百分比，言者偏向同時在空中比劃、「寫出」口述提及的數字；第三，言者也會配合口語，透過手勢動作將口說內容「表演」出來，使資訊更為鮮活。例如氣象專家提及「作物長不出來，只好餓肚子」，將手放在肚子上，示意「餓肚子」。

此外，閱聽人被形塑成缺乏事實資訊與科學知識的常民，也因此，閱聽人需要專家提供相關議題知識，強化受訪來賓的正當性。本研究分析發現，主持人偏向站在閱聽人角度發問與回應來賓所言，但觀眾常被型塑成缺乏相關知識之人。尤其訪問雙方經常使用自問自答之修辭型問題(rhetorical questions)，用來引發觀眾涉入，例如主持人說：「剛剛提到了這些地方(看向螢幕)，那觀眾朋友你看到，(看向鏡頭)一定會覺得，這不是電影二零一二裡面的場景嗎？大家呢……」或來賓道：「大家會想說，我們小時候記得，看教科書想說，雪屋的話，愛斯基摩人住雪屋，(看向主持人)雪屋不是很溫暖對不對？」(主持人：是[反應畫面])我告訴你，這個再……」在這些問題中，觀眾被型塑成以個人生活經驗為主要知識來源的常民，進而來賓便可成為提供超出常民個人經驗知識範疇的專家。

亦即，雖然大部分時候，鏡頭以中景的水平角度呈現發言者，但這不表示閱聽人就被視為與受訪者平等的知識擁有者。而且，在此類資訊型訪問中，我們常見言者直視鏡頭，向電視那端的觀眾，以知識權力不對等的姿態提醒（如來賓說：「所以我們要提醒大家，你不要以為說……」）、教導（如來賓說：「所以你知道……」）、警告（如主持人說：「你(手舉起來指向鏡頭)不能不小心……」），以及建議（如來賓說：「如果要去日本的觀眾朋友們，可能就儘早，儘早去……」）。透過這些言談、目光與手勢等，新聞訪談節目來賓將觀眾型塑成知識較少與權力較小者，並藉此展現自己的專家知識，建立自己的專

家地位。

進而，不同於新聞訪問者總是注視鏡頭，對觀眾說話，受訪來賓發言時偏向交互注視訪問者與代表觀眾的鏡頭。此外，有時也會播出訪問者傾聽與看著受訪者，傾聽其談話的中景畫面，將訪問者型塑成受話者，同時將新聞訪談建構為一場為在電視機那頭觀看談話的表演秀。值得注意的是，新聞訪問雙方也會運用口語、目光與手勢等多媒材，「邀請」電視機前的觀眾共同參與這場談話表演，提高觀眾涉入度。舉例來說，一位受訪來賓提及自己與朋友的談話時，他注視著鏡頭，將觀眾定位為與自己正在對話的朋友，向鏡頭說道：「拜託千萬這種事不要做。」

最後，在電視新聞訪談節目中，本研究認為受訪之新聞工作者較偏向訴諸於與閱聽人共有之常識、常理基礎，同時強調自己過去的記者經驗與資歷，型塑自己一直以來與路線上的權威消息來源互通訊息，「見多識廣」，偏重個人經驗知識。

## （二）深度訪談結果

根據本研究深度訪談，新聞工作者用來支持其所知之主要證據類型包含：常識與常理、個人觀察、文件資料及言說證據。不過，電視新聞更重表面事實，且偏好真人實景（李利國、黃淑敏譯，1997，頁426），在各證據類型上也有其特殊之處：

1. 常識與常理：Clarke（2003）以記者判斷1989年越南自柬埔寨撤兵之證據類型為例，發現「整體的政治與經濟情勢」是最多記者提及的證據類型，例如國際施壓、蘇聯經濟衰退無法援助越南等。另一方面，不合常情或常理之事也會引發新聞工作者追根究柢，欲探其背後之因。接受本研究訪談之資深電視主播直指：「記者有時候追的就是有沒有符合常理，還是有違常理。」舉例來說，當所有相關消息來源皆拒不受訪，此違反常情之事對記者來說，反而證明「有事發生」。而電視新聞工作者為了證明「有事發生」，還是會執行訪談，將受訪者的拒訪與迴避直接展現在觀眾眼前。這也涉及以下論及之「個人觀察」。
2. 個人觀察：常人對真實的判斷通常落於其在現實世界所見之表象，記者也不例外。記者認為「眼見」最為可信（Seeing as believing）（Shapiro, Brin, Spoel, & Marshall, 2016），「親眼目睹」成為重要證據。而電視新聞工作者更透過攝影鏡頭，將「個人觀察」轉變成影像資料證據。
3. 文件資料：對記者來說，法律文書或科學報告等白紙黑字的文件，比消息來源的言談證據更為可靠（Shapiro, Brin, Bédard-Brülé, & Mychajlowycz, 2013; Shapiro, Brin, Spoel, & Marshall, 2016, p. 43-44）。記者相信如政府機關文件、備忘錄等「非藝術證據」（黃郁琄，2000）較為客觀，不像言談證據可能受消息來源的主觀或意圖影響。尤其對電視新聞工作者來說，文件資料不但是較有效的

證據，也可填補電視畫面，進而讓觀眾「眼見為憑」。此外，本研究受訪者也都強調，電視新聞資料畫面不但是填補電視畫面需求的重要元素，也可支持新聞工作者之口語論述。不過，也有受訪者指出，同時段播出之電視新聞畫面還得避免高度重複。

4. 言說證據：絕大部分的新聞現場與機密文件資料，記者都無法親身參與或取得，所以記者必須仰賴消息來源，透過訪問取得消息來源的言說證據。雖然在報紙新聞呈現上，新聞教科書建議記者即使親眼目睹，還是「不要直接指出自己就是消息的來源」(Brooks, Kennedy, Moen, & Ranly/李利國、黃淑敏譯，1997，頁 116)，而是取得消息來源的言說證據，以保持客觀立場。不過，如前所述，若電視新聞工作者可透過攝影鏡頭將個人觀察轉變成影像資料證據，則其在畫面考量下，其實更偏好現場觀察（攝影）證據。

不過，並非所有言說證據皆可被拿來當成直接證據。事實上，在敏感議題上，更多的言說證據在於「暗示」新聞工作者取證的方向、可能的答案，甚至採取進一步行動。尤其資深記者經常能夠站在消息來源立場思考，了解消息來源面臨的兩難困境，透過「假定」或「猜猜看」的語言遊戲，獲得證實。亦即記者會先說出自己的預設或已知，讓消息來源回應。根據本研究訪談資料，通常當記者的資訊有誤，熟識的消息來源傾向回應：「沒聽說」、「不是吧？」表示自己所知與記者所言不同，或直接「勸記者不要寫」。而若記者的資訊無誤，則消息來源會說：「我不能說」或以靜默表示，甚至以「你要寫就寫」，暗示記者資訊正確，可做報導。一位受訪的資深報社記者說：

他(熟識的消息來源)如果說：「我不能講」，那我就會判斷說應該是對的。(因為)如果是不對，他就會說：「我勸你不要寫，你可能會出糗。」

另一位受訪的電視新聞主管同樣舉例提及，在敏感或關係重大的新聞事件上，熟識的受訪者雖然不會直接告訴記者正確答案，但在記者資訊有誤時，卻會直接指出新聞有錯。抑或是說自己不知道，要記者自己去採取行動，以此暗示記者查證方向。換言之，本計畫認為願意在電視鏡頭前發言之消息來源，即使記者透過拉背、變音等處理方式保護其身分，其提供之言談證據較會被電視新聞工作者當成直接的新聞證據。反之，私下訪談所得之言談資訊對電視新聞工作者來說，其可能是提供其進一步求證的初步證據，抑或需要更多訪問、資料或畫面支持之間接證據。

進而，由於電視新聞需要畫面及聲音，因此，記者取證的行動本身也成為證明求證而得或不可得之證據。最常見的莫過於電視新聞工作者明知撥電話也無人回應，他/她還是將之播出；抑或知道消息來源絕不會接受訪談，也依然提問拍攝。因為這些不但可展現新聞工作者求證之過程、凸顯受

訪者態度，更可在法律上保護自己，顯示自己已盡查證之責。前述受訪的電視新聞主管提及：「（公司）法務（人員）就說：『那你至少也放總機的話一兩句，或者是說它（電話）有嘟嘟嘟』，變成是說一個最低底線的自保。」不過，新聞工作者並非對所有新聞事件都一視同仁，認為其皆需要堅強的證據予以支持。另方面，根據本研究訪談，新聞工作者對於容易產生法律問題或糾紛的新聞事件較為謹慎，反之，對於廣受社會輿論批評者如犯罪事件嫌疑人，電視新聞訪問雙方較易與輿論同調，提出分析、批評或推論，因為如受訪電視新聞主管所言：「那時候就是你怎麼罵他，他們似乎也只會全部的概括承受。」

換言之，對於「新聞工作者需要援引多少證據方才足夠」此一問題，無論在新聞理論或實務上都未有一定標準。因為新聞工作者在截稿時間、媒體競爭等情境下，又欠缺執法機關擁有的偵查權（Goldstein, 2007），無法呈現充足與完美的證據，因此周慶祥（2011，頁 103）認為記者在證明程度要求上，應「以一般善意讀者之讀後感為準。」而且，與報紙相比，電視新聞(含談話節目)追求更強的時效性，電視新聞工作者經常須就目前已有資訊，談論可能還在發展中的新聞事件，抑或在證據不足的情況下，提供相關訊息。此時，電視新聞工作者偏向運用過去經驗、資料等佐證目前推測，抑或邀請受訪者提供資訊及分析，透過受訪者的權威性保證資訊品質。

值得注意的是，本研究發現，在現代通訊科技的幫助下，新聞工作者向某些消息來源（知識來源），取得某種類型的資訊、知識或證據更為容易。以 Line 為例，它讓使用者易組成各種群組——小團體，特別是專事新聞發布與溝通的公關人員或發言人，不但將媒體記者加入 Line 的「好友名單」，還得跟記者組成不同群組，隨時待命。如此一來，記者可「隨時」向這些消息來源查證，也可與同組織的其他新聞工作者、同線的其他媒體記者組成不同群組。

進而，Line 群組反映了記者的關係網絡。舉例來說，A 電視台地方新聞主管與自己的副手、他台地方新聞主管三人，以及一位已經離開他台地方主管職，但與該主管為好友者，共七人組成群組。群組成員不僅只是「感情就比較好」，從研究角度來看，它更反映、形塑了新聞同業的競合關係。受訪者說：

當我們已經覺得我們已經是一個比較大的單位的時候，其他的我們就不用理會他們。比方說沒有加進來的可能是xx(新聞台名稱)和oo(新聞台名稱)，就不管他。因為我們這幾個比較好，這幾個互相聯絡就好，那其他的長官要跟誰聯絡，那是他們的事情。

換言之，Line 讓新聞工作者可跨出自己原有媒體組織，組成「比較大的單位」，讓這四家媒體的

地方新聞主管可以在地方新聞資訊之取得與查證上相互合作，擴大他/她們地方新聞的影響力，也跟其他不在群組內的新聞媒體做出區隔。

而且，對現今的記者來說，其他新聞工作者之言談成為非常重要的資訊來源與證據（雖然絕大多數不會直接引述其他新聞工作者之言談證據），尤其在新科技的協助下，新聞工作者相互合作、查證之可能性也隨之增加。同樣以 Line 為例，它增強路線記者彼此合作查證的可能性。透過與其他媒體同業組成 Line 群組，新聞工作者會相互分享新聞影響性小、無涉獨家、容易獲得，或無法單兵突破的資訊線頭，讓同業可以各自提供所知訊息，一起查證。一位資深報紙記者說：

他(按：指他報記者)就丟進來，然後我們會聯合查證是什麼東西……(例如)新的xx發言人是誰？然後就有人說，我聽說是誰，我聽說是誰。

或是，針對同一新聞事件，個別記者也可以先依自己認為重要的新聞點，蒐集、查證訊息。然後，透過 Line 互通有無，藉此全面地掌握新聞事件。尤其碰到突發的重大新聞，如社會犯罪事件或災難新聞等，在事件發生當下，記者最需要的是關於事件本身的事實資訊（5W1H）。若加上該組織在路線上的人手不足，例如地方新聞，則記者同業間的合作更盛。以前述 A 電視新聞台主管組成之群組為例，B 大學電梯事故事件當天，該主管請其地方記者確認以下問題：「電梯是幾年的？哪些時候維修？然後有沒有發生過故障意外？」並將地方記者回報的訊息分享到該群組中。而其他新聞台的地方主管關注的是受害者背景，也將獲得的答案傳至群組。對新聞工作者來說，此類新聞不可能變成獨家，因為如該主管所言：「大家想到的先後而已，其實基本上大家都會問到」，故相互合作的可能性也大增。當然，新聞工作者與同業合作的同時，也得考慮新聞競爭。例如新聞工作者分享資訊/證據的同時，會相互體諒彼此仍身處在新聞競爭的現實中，故有時會刻意讓對方「暫時領先」，如 B 台地方新聞主管拿到影像資料（證據），他為了維持與 A 台主管的「長期的友情」：「他會告訴我他拿到了，但是可不可以讓他先獨家個一個小時。」

最後，本研究發現，資深記者長期經營某個路線，可說是該領域的半個專家，例如有些資深新聞工作者甚至經常受邀參與電視新聞訪談節目之討論，成為固定班底。當然，現職新聞工作者也會成為同業查證的對象。然而，現職新聞工作者除非擁有其他身分，例如電視新聞訪談節目主持人、受訪來賓等，否則路線記者鮮少被當成消息來源，其言談也不會成為報導中使用的言談證據。因此，新聞同業在 Line 群組中的發言通常會被轉換成「背景知識」，抑或成為詢問其他消息來源的資料。

## 五、討論與建議

本研究從新聞工作者訪談與文本分析兩方面著手，分析電視新聞訪談節目知識論，主要目標在於了解電視新聞訪談如何產製何種知識類型。透過新聞工作者之深度訪談，本研究發現，新聞工作者，尤其電視新聞記者，特別著重常識與個人觀察兩種證據類型，而且電視新聞工作者更能透過攝影鏡頭，將「個人觀察」轉變成影像資料證據。此外，雖然對電視新聞工作者來說，文件資料是較有效的證據，也可填補電視畫面，但此類證據取得不易。反之，在電視新聞訪談節目中，受訪來賓的言談證據是使用最多的證據類型，且受訪來賓的權威性會增加其言談證據的效力。而且透過文本分析，本研究指出，訪問雙方在口語使用上鮮少使用情態詞，以將所言資訊形塑為事實，再運用影像、圖表及文件等視覺媒材，將之當成支持言談陳述之證據。而且，透過特寫鏡頭，視覺素材通常被用來配合言者手勢聚焦，強化「眼見為憑」之證據型態。亦即，電視新聞訪談雙方的言談證據可進而被轉換成觀察證據。

本研究透過多媒材分析也指出，訪談雙方運用手勢、目光、表情與肢體動作等非口語媒材，搭配口語媒材進行言談輪換。進而，新聞訪問雙方的非口語媒材表現與新聞影片，構成電視新聞訪談畫面，抑或支持訪問雙方口語所言之證據，抑或用來增加電視畫面的豐富度。此外，就訪問雙方與閱聽人的三方定位言，本研究發現，訪問者常站在閱聽人角度提問與評論，將閱聽人型塑成需要受訪專家指引的常民，藉此將受訪來賓定位成擁有知識的專家。而受訪來賓也會透過口語及直視鏡頭，以上對下的方式指導、提醒、建議電視機前的觀眾，建立自己的專家身分。不過，也有受訪來賓會注視鏡頭，向不再場的觀眾直接訴說自己日常經驗，拉近自己與觀眾之距離，特別新聞工作者於受訪時更常使用此方式。當然，電視新聞訪談節目也會播出訪問者傾聽與看著受訪者，傾聽其談話的中景畫面，將訪問者型塑成受話者，將新聞訪談建構為一場表演秀。

最後，本研究建議未來可納入電視新聞訪談節目之閱聽人分析。因為根據 Ekström (2002, p. 261)，從傳播角度討論電視新聞訪談知識論，研究者關注的是新聞訪談「知識宣稱的合法性條件」。其除了涉及產製者能否接受與認為它足以構成真知 (true knowledge)，也需探究其在何種條件下，被當成一個有效的知識形式，為觀眾所接受 (p. 273-274)。



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## 科技部補助專題研究計畫出席國際學術會議心得報告

日期： 104 年 05 月 26 日

計畫編號	MOST 103 – 2628 – H – 004 – 004 – MY2		
計畫名稱	電視新聞訪談節目之知識地圖初探		
出國人員姓名	江靜之	服務機構及職稱	政治大學新聞學系
會議時間	2015 年 5 月 11 日至 2015 年 5 月 14 日	會議地點	希臘雅典
會議名稱	(中文)  (英文)13 <sup>th</sup> Annual International Conference on Communication and Mass Media		
發表題目	(中文)  (英文) News Selection and Quotation: A Study of Taiwanese Newspaper Reporters' Coverage of Broadcast Political Interviews		

## 參加會議經過與心得

國際研討會 13<sup>th</sup> Annual International Conference on Communication and Mass Media，由 the Athens Institute for Education and Research (ATINER) 下的 The Mass Media & Communication Research Unit 負責舉辦。ATINER 成立於 1995 年，是個獨立的世界型學術及研究組織，目的在於創造全球研究者對話、學術交流之機會。而 13<sup>th</sup> Annual International Conference on Communication and Mass Media 每年固定於希臘雅典舉辦，主要針對傳播、大眾媒體等相關領域進行學術論文徵稿，過去 12 屆會議有來自五大洲，超過 50 個國家之眾多學者參與，是與全球傳播研究學者交流對話的良好機會。(會議網站請見: <http://www.atiner.gr/media.htm>)

本人此次發表之論文場次為 2015 年 5 月 11 日上午第一場，故本人於當地時間 5 月 10 日下午到達雅典後，隔日一早便趕往會場參加，宣讀並聆聽論文發表。也與與會的其他國家學者進行討論及意見交換。

此次會議主題涵括「政治、媒體與傳播」、「媒體內容與媒體效果」、「行銷、廣告、品牌」、「新聞學」、「網路、數位與行動媒體」及「社交媒體」等。除了傳統研究議題及發展外，也可在會議中獲知其他國家研究者如何進行大數據分析及社群媒體研究等。此次會議有來自全球各國之學者參加。參與此會議可得知各國目前關心之議題，以及研究之方向及方式，收穫豐富。此外，本人也藉此機會讓其他國家學者知道本人目前之研究議題及發現，有助於本人研究之討論及發想。

除了會議期間參與研討會發表及討論，本人也於研討會結束後之周末假日，至希臘雅典國家考古博物館 (National Archaeological Museum，其為世界級博物館，收藏豐富的古希臘文物)、衛城博物館，及阿克波里斯博物館等地參觀，增

加本人對希臘此國之了解，同時豐富本人對希臘古文明之認識。

發表論文全文

## **News Selection and Quotation: A Study of Taiwanese Newspaper Reporters' Coverage of Broadcast Political Interviews**

### **Abstract**

A core skill for journalists is to convert interviews into news stories. Broadcast news interviews are vital performance stages for politicians and are frequently covered by news media, indicating the importance of producing news by using interview materials. In this study, in-depth interviews of 13 Taiwanese newspaper reporters were conducted to explore how journalists select materials for and use quotations in their coverage of broadcast political interviews to add value to the news. This study finds that journalists tend to report interview backgrounds or interaction processes in sidelights or feature articles in order to maintain the objectivity of straight news. Journalists select news materials based on intertextuality, the characteristics of broadcast interviews, and the needs to create the coherence of news articles. When writing news reports, journalists tend to determine the news frames and formulate news lead based on the content of broadcast interviews and accordingly select relevant interview segments to produce the body which supports the lead. Journalists incorporate the broadcast news interviewers' questions into news reports to highlight interviewees' responses and attitudes, to increase news uniqueness, and to describe the interactions that occur during interviews. In addition, direct quotations are used to emphasize main points, strengthen the sense of authenticity, pinpoint interviewees' emotions, or increase the vividness of news.

Keywords: broadcast news interview, decontextualization, direct quotation, news frame, news material selection

## Introduction

Bell (1991: 253) had emphasized that turning an interview into a news story is at the heart of the journalist's craft. According to Ekström (2001), interview materials are converted into news reports through the two following major steps: (a) decontextualization, in which interview segments are extracted from the original interview context, and (b) recontextualization, in which interview segments are incorporated into the context of news reports. Through these two steps, journalists can enhance the value of news, create coherent stories, attract the audience, and achieve an objective as well as critical standpoint (Ekström, 2001: 571).

In recent years, several studies have investigated the incorporation of interview materials into news reports, and most of them adopted content or text analysis to explore how reporter-news source interviews are used in newspapers (Clayman, 1990) or TV news (Ekström, 2001; Eriksson, 2011; Kroon Lundell & Eriksson, 2010; Nylund, 2003a, 2006) and how newspapers cover televised political interviews (Chiang, 2012, 2013). Although these studies have explicated the outcomes of the decontextualization and recontextualization of interviews, they failed to explain why and how journalists choose interview materials and incorporate them into a news story, adding value to the news. Different from the above researches, Kroon Lundell and Ekström (2010) conducted field observation and in-depth interviews to examine a Swedish TV news program, *Aktuellt*, and delineated the process through which the TV reporters produced interview bites but they did not elucidate why and how the reporters extracted fragments of news interviews.

This study is primarily concerned with the process and consideration of journalists' news selection of interviews, and on a more general level, our aim is to examine closely how news interviews are decontextualized by journalists. By employing in-depth interviews of political journalists working for the Central News Agency and four major newspapers in Taiwan, namely, the *China Times*, *United Daily News*, *Liberty Times*, and *Apple Daily*, this study investigates how print reporters select news materials from broadcast political interviews, particularly whether to include the broadcast interviewers' questions and how to choose words for direct quotations. The reason why the study focused on broadcast political news interviews instead of reporter-news source ones is that, on the one hand, the former are press release and are not influenced by newspaper reporters' preplanned frames and therefore, researchers can concentrate on the news selection of interview materials; on the other hand, broadcast political interviews are politicians' staged performance (Corner, 2003: pp. 77–78; Bell, 1991: p. 193) which can stimulate political debate and discussion (Clayman, 1995: 134) and have become a crucial news source for political journalists.



The broadcast news interview might offer a new arena for researchers interested in the decontextualization and recontextualization of interview materials.

## **Literature Review**

### **The selection of interview materials**

Although news selection has been a research topic since 1950s (Staab, 1990), the majority of searches focused on how journalists select and transform mere occurrences into a news story. Until recently, speech events, especially news interviews, as news material are getting considerable attentions.

Concerning journalists' selection of politicians' speech, Clayman (1995) suggested there are three considerations as the following: (a) Narrative relevance: Journalists' material selection is influenced by the frame of news stories. Particularly, television news reporters tend to select quotations and sound bites that are consistent with pre-established news frames. (b) Conspicuousness: Some remarks, such as rhetorically formatted assertions, statements that elicit applauses, and accounts that depart from established norms or local interactional conventions, may be lacking strong narrative relevance but are evidently different from typical remarks, and therefore attract journalists' attentions and increase the quotability. (c) Extractability: Reporters tend to select remarks that do not require explanation.

In particular, both TV news interviews and reports are influenced by narrative relevance (Nylund, 2003a). Kroon Lundell and Ekström (2010: 488) noted that narrative relevance is a determinant of TV reporters' material selection, whereas conspicuousness and extractability are no longer deemed crucial. Furthermore, Kroon Lundell and Ekström revealed that TV reporters do not always determine the news frame before selecting interview materials; instead, they establish their reporting angle based on the interview materials they obtained. Similarly, according to Chiang (2012: 9), when print reporters cover broadcast news interviews, they typically formulate news frames on the basis of interviews.

In addition, when news interviews are used as news materials, studies have noted that both newspapers and TV news value interviewees' responses (Chiang, 2012, 2013; Ekström, 2001; Kroon Lundell & Eriksson, 2010). According to Ekström (2001), 60% of Swedish TV news reported only interviewees' answers and neglected interviewers' questions. Chiang (2012), who investigated the coverage of TV political interviews in four Taiwanese major newspapers, pointed out that more than 65% of news coverage presented only interviewees' responses.

Moreover, unlike Nylund (2003a), who asserted that interviewees' resistance and

reformulation are generally excluded from TV news, Chiang (2012) analyzed Taiwanese newspapers and observed that the news coverage tends to encompass the resistance exhibited by interviewed politicians in a broadcast news interview. It is not difficult to figure out a possible explanation for the difference. The research data collected by Nylund (2003a) were derived from interviews conducted by TV journalists themselves, who raised questions in light of a news frame developed before interviews, hence, journalists tended to select answers that complied with their original news frames and ignore the resistance of the source. By contrast, Chiang (2012) targeted newspaper reports of TV political interviews in which the resistance of interviewed political candidates could be the spotlight, and political confrontation is usually the focus of election news, accordingly, interviewees' (i.e., political candidates) resistance is prone to become news materials.

Further, when extracting interviewees' answers, journalists have to consider whether to retain the questions which are put by interviewers. According to Clayman (1990), the purpose that newspaper journalists report the questions to which interviewees responded is to clarify the interviewees' answers, to pinpoint that the interviewees' answers were given under pressure, to illustrate the interviewees' attitudes, and to indicate that the interviewees did not answer the question. Moreover, Chiang (2013) observed that specifying broadcast interviewers' questions in newspaper coverage can emphasize the conflicts and confrontation between interviewers and interviewees, thereby enhancing the news value of news reports.

Clayman (1990) also noted that newspaper journalists present the interaction between interviewers and interviewees in news coverage can enable readers to understand the interviewees' characteristics, motivations, interests, responsibilities, and other relevant contexts.

## **The use of direct quotations**

Quotations are not only a key element in news reports (van Dijk, 1985: 87), but also a crucial tool for journalists to represent interview materials in news stories, specifically reporting the substance of what interviewed politicians said. The functions of quotation include strengthening the factuality, newsworthiness, and narrativity of reports, increasing credibility, making sources accountable, giving journalists a way to preserve the objectivity while incorporating their perspectives, and anticipating future actions that may be taken by the source (Craig, 2006: 84; Nylund, 2003b: 851; Tuchman, 1978: 95; van Dijk, 1991: 152).

Quotations in news coverage can be mainly divided into indirect and direct quotes, and although in Taiwanese newspaper reports, the amount of the former used by

journalists is more than the latter (Chiang, 2013; Kuo, 2007), using direct quotes has its crucial implication which indicates “the journalist claims to represent faithfully and exactly what the original speaker said”(Kuo, 2007: 292), and enable news reporters to achieve a number of goals, such as emphasizing crucial points, establishing a sense of factuality and authenticity, creating the vividness of news, and getting readers involved (Bell, 1991: 207–209; Kuo, 2001, 2007).

In effect, journalists seldom use verbatim quotations (Rundblad, Chilton, & Hunter, 2006: 72; van Dijk, 1991: 152), and direct quotations, which are supposed to be a verbatim replication of the original utterances, are no exception (Gibson & Zillmann, 1993; López Pan, 2010). We suggest that the main reason is the use of quotations is constrained by a number of considerations including the correctness and clarity of quotes, the development of news stories, and the description of the conversation context to interpret those reported accurately (Craig, 2006: 89–90). In addition, news schemata comprising a summary (headline and lead) and a story (context and commentary; van Dijk, 1988), and journalists need to satisfy the textual constrain. For instance, in writing straight news, Hsu (1994) observed that newspaper reporters spend more time selecting and writing the lead of news articles, in contrast, the body is influenced by the lead and reporters’ major consideration is the contextual coherence rather than material selection.

## Research Methods

In Taiwan, most broadcast news interviews with politicians covered by newspapers are conducted during election periods; thus, the research focused on news coverage that reported on TV interviews with candidates in vital elections including the elections in the five municipalities in 2010 and the presidential election in 2012, for which campaigns began in 2011.

The data in this study were gathered, from June 2012 to October 2012, through in-depth interviews with 13 political journalists (coded from A to M), who were responsible for the coverage of the above election candidates, comprising two journalists from the *Apple Daily*, four journalists from the *China Times*, two journalists from the *Liberty Times*, four journalists from the *United Daily News*, and one journalist from the Central News Agency to which was often referred by other interviewed journalists. Ten of the journalists had been working in news more than ten years, two journalists had done news work for more than seven years and one journalist had more than three years of news experience.

Each interview lasted from 1.5 to 2 hours. Typically, interviews began with the researcher prompting the journalists to describe the news production process

including how they acquire, watch, and memorize broadcast news interviews, and then asking them to explain their considerations of selecting news materials such as how to decide the words represented in a quotation mark and when to subsume interviewers' questions, and their news writing habit. Before conducting the research interviews, the researcher collected the journalists' news coverage of TV political interviews as illustrations on which they can elaborate.

## **Results**

### **The context of covering a broadcast interview**

#### *The time constraint*

All interviewed journalists emphasized that broadcast interviews with prominent politicians, such as the president, heads of the five Yuans, and political party chairpersons, are important media events which can't be missed. Particularly, during election periods, political candidates are frequently interviewed on TV and they usually become the primary media message which can provide print reporters with more stories, as Journalist H said, "they [TV political interviews] can meet the demand for newspaper because print reporters require behind-the-scenes stories or in-depth coverage."

While a broadcast political interview becomes a subject of news coverage, the time point which print reporters access to the broadcast interview greatly influences their material selection and writing process. Journalist H continued:

The difficulty is to write a complete news report in a short time...and make it vivid ...with great political importance.

Broadcast news interviews may be prerecorded or broadcasted live, but TV news interviews with prominent politicians are typically broadcasted after 8:00 p.m., which is close to the deadline for daily newspapers (i.e., 11:00 p.m. to 12:00 a.m.). Under this circumstance, journalists can only "write what they [the interviewed politicians] said and organize their words into a news report" (B), failing to enhance the value of news. Four journalists in this study took the initiative in suggesting that press coverage of TV political interviews should enable readers to understand the background and implications of politicians' statements and provide readers with in-depth analyses.

All print reporters in this study emphasized that to make a valuable news report, they need to access to the broadcast interview in advance in order to confirm and

verify the information, and further, to formulate a writing plan which may include a feature article or a sidelight on the interview. Journalist L said:

At the studio, we can watch a live interview and simultaneously contact the newsdesk.... We can construct a better news angle and find controversial issues that is what print reporters should do.... However, if we can't start dealing with the interview until 9:00 p.m., we only can release a single piece of news...and are unable to process the interview on a large scale.

Accordingly, the print reporters in Taiwan will unite to exert pressure on the TV news organization or sources, urging them to make broadcast interview open to the journalists as early as possible. In other words, although the news competition is fierce in Taiwan, when covering broadcast political interviews, print reporters cooperate, rather than compete, with each other. It is also obvious in the following aspects: (a) while watching TV interviews, the reporters are used to have small talks during TV commercial breaks to discuss the novelty and importance of the contents of interviews, which is particularly vital for junior reporters; (b) journalists who miss the interviews or feel uncertain about the information generated by the broadcast interview can ask for other journalists' assistance. The principal reason why such cooperation occurs is that broadcast interviews, which can't be exclusive, are open to everyone, and therefore, according to Journalist B and F, newspaper political journalists can "take what they need" which meant they can select those utterances in accordance with the newspaper's political stance.

### *The news space constraint*

Journalists' material selection is constrained by the news genre and required word lengths. It was found that except two journalists from *Apple Daily*, who were asked by the company to write vivid and dramatic news reports, all interviewed print reporters typically cover the content of broadcast interviews in the form of straight news and represent the background information or interaction between interviewers and interviewees in the forms of feature articles, sidelights, or behind-the-scenes stories, which can be written "from a first-person perspective, expressing reporters' opinions" (E). Through the distinction between straight news and the other news forms, journalists can, on the one hand, maintain the objectivity of straight news, and on the other hand, cope with the word-count limitation, as Journalist L asserted: "The word count for news is strictly limited. A [straight] news report cannot include many of such things [interview backgrounds

and interactions].”

Generally speaking, when print reporters covered broadcast political interviews, they determined a news frame of straight news based on the broadcast news interview, which is consistent with the arguments of Kroon Lundell and Ekström (2010) and Chiang (2012). For example, in an interview in October, 2010, King Pu-tsung, who is President Ma’s closest aide, criticized both DPP Chairwoman and Xinbei mayoral candidate Tsai Ing-wen and DPP Kaohsiung mayoral candidate Chen Chu. Journalist D framed the news in terms of “the rivalry between blue (KMT) and green (DPP),” and therefore, chose King’s criticism of Tsai rather than criticism of Chen as the main point.

Further, press journalists first establish the main point (in the lead) on the basis of the broadcast interview and subsequently select materials for the body to support the lead. For example, after losing the 2012 presidential election bid, DPP Chairwoman Tsai Ing-wen revealed in a TV interview conducted in the middle of May, 2012 that she “continued to make herself an option,” implying she may take a second shot at the presidency in 2016. Journalist H put this account in the lead:

Because this was her first time to drop a hint publicly of bidding for the presidency in 2016, of course it received people’s attention. In addition, this remark showed prospects, meaning that the news could be continued and developed further.

After determining the main point of the coverage, Journalist H selected a story Tsai told in the interview and put it in the news body as example 1 showed:

Example 1: Previously when she [Tsai] visited Ping-tong, an aboriginal saw her and told her “Sorry! I voted for the wrong candidate this time!”

For Journalist H, this extraction not only had political implications but also can support the lead, specifically, “Tsai Ing-wen indirectly expressed her intention to join the 2016 presidential election with an attitude of ‘no exclusion.’”

## **Material selection**

### *Filtering through news intertextuality*

Most of the interviewed journalists agreed that print reporters tend to select the same interview segments. The first reason for this homogeneity is that, the vast majority of broadcast news interviewers are senior journalists with expertise in

making news (Chiang, 2009, 2011), and therefore, it is easier for print reporters to focus on the interviewed politicians' answers with newsworthiness. The second reason is that journalists have acquainted with the politicians as chief sources for a long time, and therefore, they understand the personal characteristics and concerns of a politician. B stated:

TV interviews in Taiwan are structured in a large political context with some preceding contexts. Therefore, politicians are willing to be interviewed on TV. The questions raised [by the interviewers] are those that have been discussed or addressed previously; therefore, our [newspaper reporters'] focus is similar.... If politicians had nothing to say or did not have any needs [to say something], they were not willing to be interviewed in public.... We [newspaper reporters] directly extract the statements which they want to convey to the public.

The journalists in this study emphasized the essentials of understanding the purpose of the politician to be interviewed. It was found that print journalists detect the interviewed politicians' purpose sometimes by the amount of remarks they made in a broadcast interview. In a TV interview conducted in November, 2011, PFP presidential candidate Soong Chu-Yu's criticism of President Ma's meeting with a bookie Chen Ying-chu was regarded by Journalist C as unimportant (and therefore was placed in the fourth paragraph of his report), not only because it lacked the timeliness and Soong was not the primary rival of Ma but also because "His [Soong's] criticism was not his focus and the criticism did not account for a large proportion of the interview."

Moreover, to know a politician's key points in a broadcast interview and determine whether the information is old or new, it is important for a journalist to process previous relevant news to realize the politician's thinking pattern, behavior style, and campaign strategies. For example, covering a TV interview with KMT vice presidential candidate Wu Tun-i on November 16, 2011, Journalist D was sensitive to the term "cabinet reshuffle" mentioned by Wu, because he recognized it as a campaign strategy frequently deployed by the KMT campaign. In addition, when the interviewed politician said something that he or she has usually avoided, even if the utterance is short, it can draw reporters' attention. For example, when President Ma mentioned of his wife Mei-ching Chow, of whom he seldom speaks, it could easily become a news point (J and L).

The above examples indicate that reporting this type of news is easy for senior journalists because they have immersed in news intertextuality, being able to

understand the context of politicians' statements, to know whether a politician's statements or responses are new and to eliminate information that has been covered previously. Further, it also explains why the more a political candidate appears in broadcast interviews, retelling the same story, the less media coverage he/she will get. For example, in 2011, Soong Chu-Yu, as PFP presidential candidate, was interviewed several times by Era TV, and "the news coverage had continued to decrease, because what he [Soong Chu-Yu] said was repetition" (C). Even a candidate's criticisms of his or her opponents can be ignored by reporters, if the substance is highly repetitive.

To sum up, journalists' selection of broadcast interviews as news materials is rather referred to as material filtering by news intertextuality comprising the broadcast interview, previous news coverage, and the politicians' behavior in both public and private. They eliminate old information and seek the most up to date information, or the first publicly release of it, on the basis of the available news space, as F said, "We just keep filtering, and the remaining information is what we consider as newer and more important."

*Focusing on interviewed politicians' utterances with public declaration, political impact and unusual performance*

Since radio and TV news interviews are broadcasted publicly, the interviewed politicians' performance has a significant effect on reporters' news selection. First, politicians' remarks in broadcast interviews are regarded as formal declarations, in particular the apologies, appeals, protestations made by politicians, especially during election periods, generally attract reporters' attention and are selected as news messages, even though the information is not new. For example, in a TV interview in the middle of October, 2011, it was the first time that President Ma Ying-jeou apologized "publicly" for failing to accomplish his "633" economic goals, and therefore, it became a news focus (B and J).

Second, news stories not only cover past and current events but also anticipate the future happenings (Jaworski, Fitzgerald, Morris, & Galasinski, 2003; Thornborrow & Fitzgerald, 2004). Journalists tend to select an interviewed politician's remarks that can effectively predict or make an impact on the political situation. Taking the remark on "cabinet reshuffle" mentioned previously as an example, as Wu mentioned "cabinet reshuffle" again in an interview on November 23, 2011, Journalist D chose to ignore it because at that time, "this news reached its end several days ago; I was sure that the cabinet would not be reshuffled... His mention of cabinet reshuffle could not be developed further." The same consideration can be found in Journalist C's news coverage of a joint interview of PFP presidential candidate Soong Chu-Yu and his



vice presidential candidate Lin Ruey-shiung. Journalist C noticed that the interaction between Soong and Lin was interesting and able to manifest their relationship during the election period, but since “Soong’s possibility of winning was low,” which decreased its influence, she did not select the segment.

Further, it is worth noting that the impact of what interviewed politicians said partly relies on subsequent news coverages. Print journalists devote to add value to the news release, making their news reports more influential, as Journalist H noted:

What we need to do is to absorb the large amount of information unsaid in the interview in order to figure out the order of events and make interpretations for the general public...thereby to enhance the value of news.... It is difficult for me to judge whether the news reports I produce are influential and have political impacts.

Finally, although Taiwanese print journalists placed much more emphasis on the substance than the form of broadcast interviewees’ utterances (Chiang, 2012), all journalists in this study stressed that they are used to pay attention to the interviewed politician’s facial expressions and gestures, especially when politicians make mention of some key words, speak hastily, or respond to sensitive questions. The above information, on the one hand, can prompt journalists to notice implications of politicians’ answers and sequent responses, and on the other hand, can be used as news messages, particularly when a broadcast interview “does not have any interesting points to report, which is common; interviewees’ reactions are useful filler” (B).

*Selecting interviewers’ questions to clarify interviewees’ answers, pinpoint interviewees’ actions, and make better news texts*

Through the research interviews, it became evident that the interactions between interviewers and interviewees are deemed by political journalists as an optional element in the news story and always excluded when news space is limited. These findings are consistent with the result of a text analysis of four major Taiwanese newspapers conducted by Chiang (2012).

For print reporters, broadcast interviewers are neither the main character in the news story nor the information focus. When the answers interviewees provide are clear enough, under the consideration of limited news space, journalists do not need to restate interviewers’ questions. Therefore, interviewers’ questions are reported in the news for a reason (Clayman, 1990). As Clayman(1990) argued, Taiwanese print reporters’ reasons for stating the questions asked in a broadcast interview are as the following: (a) to clarify interviewees’ answers and attitudes. Journalist A reported the

question of example 2 to explain that it is impossible for President Ma to sign a peace agreement with China in the next 4 years:

Example 2: The host probed whether the conditions [of signing a peace agreement] will be ripe in the next four years. President Ma answered that “It is unlikely....”

(b) to pinpoint interviewees’ evasive actions, as Journalist K stated that, “the question must be reported so that we can see how he [the interviewee] tried to avoid giving a direct answer.” Therefore, newspaper reporters tend to pick up sensitive questions to which the interviewed politicians don’t respond directly. For instance, regarding the interview in which President Ma described his relationship with Soong, Journalist J said:

The relationship between Ma and Soong was a focus at that time, but Ma would not take initiative in discussing it unless he was asked by the host. Therefore, we have to describe the interaction in the interview [to indicate] how Ma responded to the question. Ma did not necessarily provide a long answer, but we wanted the reader to understand the context in which Ma made this remark.

In fact, print reporters do not typically report the interaction of a broadcast interview, unless interviewers have a quarrel with interviewees. In particular, when a politician was interviewed by a TV company that holds a political stance different from that of the politician, as Journalist M pointed out that “People will pay attention to [the broadcast interview] and examine the interaction in more detail, then, the interview will be assigned different political implications.” This is especially crucial for *Apple Daily* journalists because as the above mentioned, they are not encouraged to write news in other forms but straight news, and Journalist L said:

One crucial requirement in our company is that the news must not be dull. We have to quote people’s utterances, and describe scenes to create a vivid news report.

Moreover, the research interviews showed that print reporters select interviewers’ questions because of the consideration of the news text. According to Journalist B, adding interviewers’ questions in a news article can make the coverage look like a report on broadcast news interview rather than a political speech; meanwhile, Journalist J stated: “Sometimes I must present interviewers so that [readers can recognize that] it is a news article about some broadcast news interview.” In addition, reporters divide a news article into paragraphs using interviewers’ questions, and by

this, the press release can be prevented from being monotonous and dull, as Journalist I said, “We cannot start each paragraph by using ‘xxx (an interviewee) said,’ because it would make our news articles dull.”

Specifically, print journalists tend to report particular questions such as the three following types: (a) questions that are unexpected, controversial, or well asked. That is, as Clayman (1995) noted, rhetorically formatted utterances can attract reporters’ attention easily, in particular proverbs. For example, Journalist I chose to write that “[Wu Tun-i] was asked whether Soong should ‘回頭是岸 (repent and be saved)’” because she believed:

This is a special and well-asked question. It occurred to me that the phrase ‘repent and be saved’ was used vividly.

(b) questions asked by the broadcast interviewer on behalf of the audience that address the general public’s concern, as Journalist J illustrated, “Why should the people support him [President Ma] to be president for another four years [a second term]? [The question asked by the TV news interviewer]I think this is important, that is, it is the question that many people would like to ask him;” and (c) what the interviewer asked is neither widely recognized by the public nor a social consensus. For example, Journalist C decided to present the question regarding “whether Lin Ruey-shiung [Soong’s vice presidential candidate] was the key person [causing Soong] to lose [people’s support]” because she thought that “this was not a question recognized by the public.”

### *Choosing words represented in quotation marks*

As noted in the literature review, direct quotations can be used to highlight key elements, strengthen the sense of factuality, convey a speaker’s feeling and attitude, and enhance the vividness of news reports (Bell, 1991; Kuo, 2001, 2007); nevertheless, there are a number of practical and textual considerations in putting quotation marks. First, to use direct quotations to highlight key elements, print reporters not only sort out the main point from the entire interview but also figure out what interviewed politicians intend to convey as we showed previously. For example, Journalist D directly quoted Wu Tun-i’s query about the TaiMed Biologics case which Tsai Ing-wen was accused of abusing her power, because he believed:

What he [Wu] wanted [to emphasize] was just this sentence. It is the effect that he wanted to make ....

Here is another example: Journalist J directly quoted Ma Ying-jeou's reflection on his relationship with Soong Chu-Yu, because he believed that Ma's emphasis is that "he [Ma] knew that Soong was dissatisfied with him and the situation was bad, so he wanted to change...."

Second, with respect to the factuality, there are multiple facts that newspaper journalists intend to establish by direct quotations: (a) to stress the fact that what interviewed politicians said was reporting others' words, as Journalist B pointed out, "I put quotation marks around those facts that the interviewed politician used reported speech ...to increase the sense of on-site presence"; (b) to manifest the implication of the remark, as the following example 3 reported by Journalist C:

Example 3: Soong Chu-yu satirized that... every time President Ma made promises, "the promises would be overturned by someone afterward," and then how can the two parties negotiate?

Journalist C used a direct quotation in the above example because he believed that "He [Soong] was referring to xxx [someone close to President Ma]. You must use quotation marks to help readers realize it"; (c) to indicate what the interviewed politician said was different from the understanding of journalists or the public. For example, Journalist F covered President Ma's remarks in a broadcast interview:

Example 4: Maybe the courtesy to Soong was less than enough, but [I] "never disregard him deliberately."

Journalist F said that the reason he used quotation marks was, "according to our understandings, what he [President Ma] said wasn't a truth, so when he emphasized this, we enclosed the statement in quotation marks...to indicate the difference." This finding is in line with what Fairclough (1992) suggested, that is journalists tend to directly quote the statements which they do not endorse, thereby maintaining a distance from what the source said and reminding readers to notice the account.

Third, direct quotations are occasionally used to produce better texts, creating a coherent account and producing a vivid news story. For example, in the following coverage of President Ma's statement about signing a peace agreement with China, the aim that Journalist A used a direct quotation is to retain the subject "I":

Example 5: President Ma said that.... in the hope that peace can be maintained for a long time. "If peace cannot be maintained for a long time, and the country is in chaos, why do *I* have to do this?"

In particular, when writing the news lead, which indicates the main point of a news story and is limited by a word count, newspaper reporters realize that a direct quotation used in the lead has to be clear enough to facilitate reading comprehension. For example, when asked to explain why to put quotation marks around “團結遠比分裂好(Unity is far better than split)” in the lead, rather than “烏雲早日隨風散去，守得雲開見月明(Dark clouds disappear with the wind soon, and those who wait until clouds disappear can see the brightness of the moon),” Journalist I said:

Readers may not understand the meaning of ‘Hope dark clouds to disappear soon’ in the beginning [lead], so I wrote ‘Unity is far better than split’ to enable readers to immediately understand that the (the interviewed politician’s) appeal is to call for the unity between the Kuomintang and People First Party.

In addition, nearly half of the interviewed journalists expressed that they tend to use direct quotations to convey politicians’ emotions and colorful statements, thus, create the effect of vividness and enable readers to experience the atmosphere of the interview. Journalist I explained, “I chose to quote verbatim when I felt the original statements were interesting or were good interpretations, which would stimulate discussions among people.”

Finally, it is worth noting that direct quotations can serve different writing purposes which influence reporters’ material selection further. It is indicated in Examples 6 and 7 as follows, Journalists B and F, respectively, extracted the same segment of a TV interview with President Ma. In Example 6, Journalist B put quotation marks around the sentence, which is “we must have failed to show courtesy,” to pinpoint Ma’s emotional response, implying that Ma regarded Soong as “a fussy man.” On the contrary, Journalist F used a direct quotation to report Ma’s accounts of self-blame, which included “I also reflect on myself” and “never disregarded him (Soong) deliberately” in Example 7, in order to highlight they was inconsistent with what the journalist knew, that is, Ma neither reflected on himself nor treated Soong with respect.

Example 6: He believed that Soong Chu-yu must have some unspeakable sufferings and during the past three years, “we must have failed to show courtesy.”

Example 7: Ma reclaimed that “I also reflect on myself,” that maybe the courtesy to Soong was not enough, but “[I] never disregarded him deliberately!”

## Conclusion

Transforming news interviews into news reports is a crucial skill for journalists. Especially, broadcast interviews have become an important staged performance for politicians and one of journalists' prominent sources, especially during election periods. To shed light on the process of news selection, decontextualizing the interview material, this study conducted in-depth interviews of 13 political journalists from four Taiwanese major newspapers and the Central News Agency to investigate the context in which print journalists cover broadcast political interviews and how they decide to select news materials including interviewers' questions, interviewed politicians' answers, and utterances depicted through quotations marks.

This study indicated that covering broadcast news interviews, on the one hand, print journalists cooperate instead of compete with each other to deal with the time constraint; on the other hand, print journalists excluding *Apple Daily's* reporters, who are encouraged to write a vivid and dramatic news story, tend to differentiate straight news and other news forms such as feature articles, sidelights, and behind-the-scenes stories to overcome the limitation of news space as well as maintain the journalistic objectivity.

In writing straight news about broadcast interviews, print journalists determine news angles, formulating the news lead based on the broadcast interview, and subsequently select interview segments for the news body to support the lead manifesting the news angle. Further, this study emphasizes that journalists' news selection is deeply influenced by the consideration of news writing, such as using interviewers' questions as a paragraph division and utilizing direct quotations to produce a coherent and vivid news text. That is, in terms of journalistic practice, decontextualization and recontextualization as a wholeness cannot be divided.

As for news selection, filtering through intertextuality consisting of broadcast interviews, previous news coverage and the understandings of interviewed politicians, print journalists are able to not only sort out the main point of the current broadcast interview but also figure out what the interviewed politician intended to convey, which are often put in quotation marks. Moreover, in accord with the results of previous studies, in writing straight news, journalists focus on what interviewed politicians say rather than what they do in the interview, and due to the news space limitation, broadcast interviewers' questions and the interaction between interviewers and interviewees are often omitted. However, the press reporters in this study emphasized that both interviewers' questions and interviewees' nonverbal expressions are a good cue for them to notice the substance of interviewees' answers and can be used as news materials when the broadcast interview has nothing new to report.

In addition, journalists tend to cover broadcast interviewers' questions in news reports to explain interviewees' responses or attitudes, pinpoint interviewees' evasive

actions, increase vividness of news stories and highlight that it is the news coverage of news interviews rather than any other speeches made by politicians. On the other hand, direct quotations are used by print journalists to shed light on the reported speech which interviewed politicians use, to increase readers' comprehension of the implicit meanings of interviewees' answers, and to emphasize the difference between what the politician said and what the reporter knew, implying the former is far from the truth.

Finally, there are two suggestions for future studies. First, this study revealed that most print reporters tended to report the substance of broadcast interviews in straight news and cover the background information and interaction of broadcast interviews in the form of feature articles, sidelights, or behind-the-scenes stories. Previous studies have typically focused on a single news report and ignored journalists' writing plans which may include various forms of news as the above mentioned, and therefore, future studies can investigate how journalists select interview materials according to different news forms. Second, although we have pointed out that journalists have their specific reasons for incorporating the context of an interview in news coverage, in particular the interviewer's questions, and selecting utterances represented in quotation marks, we believe much more research work is needed to search for how the utterance selection is influenced by the news structure, that is how decontextualization is affected by recontextualization.

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## 科技部補助專題研究計畫出席國際學術會議心得報告

日期： 105 年 02 月 13 日

計畫編號	MOST 103 – 2628 – H – 004 – 004 – MY2		
計畫名稱	電視新聞訪談節目之知識地圖初探		
出國人員 姓名	江靜之	服務 機構 及職 稱	政治大學新聞學系
會議時間	2016 年 1 月 25 日至 2016 年 1 月 28 日	會議 地點	紐西蘭威靈頓
會議名稱	(中文) (英文) 2016 International Forum on Public Relations & Advertising (PRAD) - “Strategic Communication in the Digital Age”		
發表題目	(中文) (英文) Science knowledge in TV news interviews: A multimodal analysis		

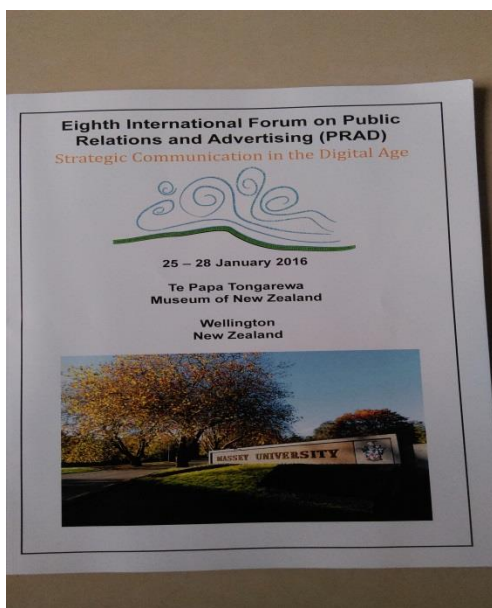
## 參加會議經過與心得

國際研討會 2016 International Forum on Public Relations & Advertising (PRAD) - “*Strategic Communication in the Digital Age*”，是亞洲泛太平洋地區最具盛事的國際型傳播領域研討會之一，此次由 Massey 大學主辦、中國華中科技大學、香港城市大學與台灣世新大學協辦。會議地點在威靈頓 Te Papa Museum。

本人此次發表之論文場次為 2016 年 1 月 26 日下午 4:10。本人準時抵達發表場次地點，宣讀並聆聽論文發表，並與該場主持人及其他學者進行討論及意見交換。

此次會議邀請四位 keynote speakers，其中兩場關於數位時代中的大數據議題。Professor McKie 提醒不應急於將大數據資料進行分類，忽略其模糊與衝突性；Dr. He 則說明如何透過大數據分析，檢視社交媒體議題設定之動態過程。其他會議場次討論主題涵括新媒體、社交媒體、數位時代下的閱聽人/消費者行為、媒體效果、媒體從業人員所需新技能等。此次會議有許多來自兩岸三地的學者，參與此會議可得知學者目前關心之議題，以及研究之方向及方式，收穫豐富。此外，本人也藉此機會讓其他學者知道本人目前之研究議題及發現，有助於本人研究之討論及發想（圖一是本次會議發送之會議手冊，圖二則為本人發表照片）。

此外，會議休息時間，本人也趁機參觀會議所在地，即紐西蘭最大的國家博物館 Te Papa Museum。本人考察其博物館展覽設計，有助本人多媒材研究之進行，同時也對紐西蘭文化有更深入的了解。



圖一：會議手冊



圖二：本人發表

## 發表論文全文

### Science knowledge in TV news interviews: A multimodal analysis

#### Abstract

Interviews have become a major format in cable news programming and generated vast amounts of information. By focusing on the issue of global warming or climate change, this study explores how TV news interviewers and interviewees employ multimodality to produce scientific knowledge, and how their use of modalities and the form of knowledge are affected by the television medium. Through a case study of a new interview from *Global Gold Line* on TVBS, which is a nationwide cable TV network in Taiwan, this study showed how the interview participants use their gazes and gestures along with their speeches to take turns and to construct the knowledge of global warming as facts or opinions. In addition, this study revealed that this program used a majority of medium shots with the angle at eye-level to imply what they convey is a truth.

**Index Terms:** form of knowledge, global warming, multimodality, news interviews, television

## **1. Introduction**

No matter in Taiwan or in U.S., interview talks have become a major format in cable news programming [1, 2]. The amount of knowledge produced by the interaction between interviewer and interviewee may be even more than those provided by TV news reports. By focusing on the issue of global warming or climate change, this study explores how TV news interviewers and interviewees employ multimodality to generate scientific knowledge.

TV news interviews are a multimodal activity in which interview participants use verbal modality as well as nonverbal modality to produce knowledge, and further, the form of knowledge TV news interviews produce is affected by the television medium [3]. However, little research has been focused on the visual representation of TV talks [4], ignoring the fact that in a modern society, the visual has become “the central means of knowing and constructing arguments about the world.” (p. 605) [5] Thus, the purpose of this paper is to explore how knowledge of global warming/climate change is emerged in the TV representation of the verbal and nonverbal interaction of news interviewer and interviewee.

## **2. Literature Review**

As [6] said, “Television is the command center of the new epistemology,” (pp. 78-79) directing people’s knowledge of the world and knowledge of ways of knowing.

Taking TV news as an example, [3] pointed out that, as a form of knowledge, TV journalism prefers: (1) the primacy of presentation and visualization, (2) powerful, emotive, and simplified messages, (3) the construction of extraordinary events; (4) the transience and immediacy of knowledge, making “how to say” far more important than “what to say.” The knowledge produced in the verbal and nonverbal interaction of TV news interviewer and interviewee is also constrained by the characteristics of television.

### **2.1 Verbal modality**

According to [7], a news interview is an interaction consisting of question-answer adjacency pairs in which the interviewer, as a professional journalist, asks questions, and the interviewee, who has some connection to the recent news events they are being interviewed for, offers answers. As for broadcast news interviews, [8] stated that there are four sub-genres: the accountability and the experiential interviews in which the interviewee is regarded as having first-hand knowledge of the event; the expert interview in which the interviewee is defined as holding knowledge about the event; the affiliated interview in which the interviewee is deemed as having both knowledge of/about the event.

It is worth noting that knowledge is not only a resource for but also a constituted product of interview interactions [9], and according to [10], the interviewee's knowledge is an achievement of the oral interaction between interviewer and interviewee. Speech is the primary modality which TV interview participants employ to generate knowledge.

Especially, it is through the design of questions that an interviewer constructs what an interviewee knows about newsworthy events is facts or opinions. [10] suggests that the use of direct questions asking interviewees about their own conduct tends to define interviewees as subject-actor, who has immediate, first-hand knowledge of some action; using epistemic-framed questions, which include evidentials such as "*think* in Do you *think* about," to ask interviewees about the conduct of third parties tends to regard interviewees as having indirect, second-hand knowledge. Moreover, the linguistic modality which interview participants use, such as modal auxiliaries (must, will, may), reveals the degrees of truth of a proposition they presumed [11]. [12] finds out that news reports use "is," "are/isn't," "aren't" instead of modal verbs or modal auxiliaries to construct news events as facts.

However, all media talks, including news interviews, are affected by the medium. For instance, in order to coincide with the fleeting quality of television, talk-show producers have to search for the information which can be obtained quickly and to invite the guests who can speak quickly and concisely [3]. TV talk participants have no time to think about, to define, to discuss, to argue, to explain, or to elaborate the issue in question, and further, they have to make their efforts to perform [6]. In other words, it's difficult to present a complete or complicate argument in a TV talk show, and even in a TV debate, the focus is on conflicts rather than on an analytic debate or a fact-finding inquiry [13].

Therefore, on television, media talk participants' credibility is based on their status [13] or on their appearance, how they perform "sincerity, authenticity, vulnerability or attractiveness" [6, pp. 101-102], rather than on the quality of their arguments and evidence.

## **2.2 Nonverbal modality**

Interview participants use nonverbal modality including gestures, gazes and facial expressions, consonant with their speeches, to construct who they are, what they know, and how they know it. For instance, [14] argues that a news interviewer role is shaped by his/her speech, gesture and facial expressions, such as using the posture to support his/her turn construction, showing confrontation, challenge, or alignment.

By using continuers or acknowledgement tokens, such as "hm hmm, " "uh huh," and leaning forward to the interviewee, showing listening, news interviewers can

reduce the threat of their questions [15]. Further, news interviewers can display their affiliation with interviewees through delivering a question with a smile or a light and a relaxed bantering tone [16, 17].

In addition, by looking directly at the camera, interview participants position the viewing audience as direct addressee, conveying an impression that what they say is a fact. On the contrary, when interviewees response to and look at the interviewer rather than the camera, their utterances tend to be considered as mediated messages, opinions which are overheard, watched and judged by the audience [18]. In a TV debate, by the directly addressed exchange of argumentative turns and the bodily orientations, interview participants can make a confrontation, acting out as a spectacle, for the viewer [19].

### **2.3 Television camera**

[6] emphasized that the television discourse is constructed largely through visual imagery, providing a conversation in images, rather than words (p. 7). [20] pointed out that TV images have two profound effects on its representation and working practices. First, it relies on sound to carry continuity of attention and meaning. Second, it generates a lack of detail in images which reduces the image to its information value and emphasizes the close-up and fast cutting, causing the effect of immediacy.

According to [21], television frame sizes and camera angles imply the status of the relationship between speakers in the studio and viewers at home. The choice between close-up, medium shot, long shot suggests the relationship between TV news interview participants and the audience is intimate/personal, social, or impersonal respectively; a high angle makes the represented subject look small and powerless and a low angle makes it look awesome and powerful.

In effect, non-fiction television has developed the sound and vision in the form of direct address, which simulates the eye contact of everyday conversation, to make viewers feel themselves spoken to directly from the TV screen [22]. On television, with many close-up shots of news interview participants in direct address to the camera, it can reduce the social distance to the viewer [23], creating a sense of equality and even intimacy [20, 22]. In addition, the use of extreme close-ups of interviewees' emotive reactions may justify the interviewer's comments [15]. On the contrary, alternating the view between different speakers and taking over-shoulder shots at medium distance with long shots of all participants inclusive of the studio setting will increase the social distance to the audience, regarding them as an observer [23]. [24] analyzed *The Inquiry*, a set-piece interview series on Swedish Television, and found that it used the camera following the interview participant currently talking, with the angle set at eye-level denoting equality, and medium shots indicating

sociability. Kroon Lundell emphasized that by “the non-dramatization of the camera,” *The Inquiry* strengthened a sense of liveness directed at the audience, implying that, “Look, we deliver reality to your home in an undistorted way. We are to be trusted.”

### **3. Methods**

The pilot case study aims to explore how news interviewers and interviewees use verbal and nonverbal modalities to produce scientific knowledge, and how the knowledge is framed by the television camera.

We selected an interview concerning the topic of global warming/climate change from *Global Gold Line* on TVBS, which is a satellite channel and nationwide cable TV network in Taiwan. This TV interview was broadcasted on Feb. 11, 2014 with a runtime of 34 minutes excluding a news video footage broadcasted after the interviewer’s opening. This interview consists of a female interviewer and four male interviewees that include a climate expert, a financial expert, a historical writer and a senior journalist, providing the researcher with an opportunity to study how different experts construct the scientific knowledge.

The interviewer and interviewees are sitting at a long, L-shaped desk where the former is seated on the left side of the screen, facing the interviewees who are seated in a row to the right of her. Besides, there is a big screen diagonally behind the interviewer. At the beginning of the interview, the interviewer was standing next to the screen, introducing the topic. Subsequently, the financial expert joined the interviewer, demonstrating the climate change in Taiwan.

The interview were downloaded from YouTube and transcribed. This study was carried out through detailed analyses of transcribed multimodal actions in interaction and camera works.

### **4. Results**

#### **4.1 Multimodal coordination and the construction of fact**

Nonverbal modality including body orientation, gestures and gazes is an important resource which the interview participants use to take turns. Particularly, the interviewer usually gives her turn to the guest selected by looking at and stretching her arms toward him, instead of issuing a question. Further, no matter what they are talking about, such as news events, climate change, historical events affected by climate, and personal experiences, the interviewees use few modal adverbs or evaluative modality [25], emphasizing what they convey is facts.

Visual materials including news photographs, graphs and written documents are always used as evidences to support the speakers’ statements. For instance, the interviewer showed a news photo with the caption, “The Great Lakes frozen instantly,”



to prove the truthfulness of her accounts, “You can see that the Great Lakes U.S.A, now, is really frozen instantly.” Similarly, the climate expert used a chart showing the explosive cyclone frequency to draw the following conclusion, “So we know that a weather bomb, or an explosive cyclone, has its preferred places to show up.” Moreover, pictures as evidences are always shown in close-up shot, with the speaker’s hand movement to make a focus, reinforcing “seeing is believing” as a myth.

On the other hand, nonverbal modality is always used to reinforce the meaning conveyed by speech, especially hand gestures. Firstly, the interview participants make use of the visual characteristic of hand gestures to amplify the spatial concept conveyed by speech. For instance, an interviewee raised his hand and then put it down, complementing his account, “The temperature continually keeps going down.” Secondly, while talking about figures, such as the temperature or percentage, the speakers tended to make an emphasis by gesturing or writing the number in air. Thirdly, the interviewer and interviewees tend to use gestures to act out what they say, making a story more vivid. For example, while saying that “it will make you wonder why it’s so cold,” the financial expert made a fist and then, put it on his chest, indicating the coldness; the climate expert put his hand on his stomach, indicating “the people were starving.”

#### **4.2 The position of the viewing audience**

In general, the viewing audience is regarded as ordinary people who lack not only factual information but also scientific knowledge; therefore, they require experts to provide the knowledge of the issue in question.

This study finds that the interviewer tends to ask questions and comment on the interviewee’s answers on behalf of the audience who is imaged as ignorant. In addition, not only the interviewer, but also the interviewees often issued rhetorical questions that the aim is to make a point, involving the audience, rather than elicit answers. They usually asked rhetorical questions from the viewer’s perspective, for example, the interviewer said, “When you watch it, you must wonder that, isn’t it the scene in the movie, 2012?” One of the interviewees, the senior journalist, said, “Everyone will think...an igloo is warm, isn’t it?” In these questions, the viewing audience is regarded as ordinary people, who know about the world mainly in terms of personal experiences and have minimal knowledge of news topics. It is the experts themselves who are capable of providing facts and the knowledge of the issue in question. For instance, one of the interviewees looked directly at the camera and asked a rhetorical question on behalf of the viewer, using subjective modality “think,” “Everyone thinks that, is it possible?” Subsequently, he gave an answer, “I told you, it’s possible,” asserting his strong knowledge claims and expert authority.

Therefore, even most of the time, the camera follows the current speaker whom is shot from eye-level and shown in medium shots, connoting equality and sociability, it does not mean that the audience is regarded as knowledgeable as the interviewees. In this interview, while looking directly at the camera which represents the audience, the speakers are often reminding (“We would like to remind everyone that you do not think...”), instructing (“So you know...”), warning (“You can’t be too careful.”), and suggesting (“You should go as early as possible...”). It is obvious that the viewing audience addressed is deemed as someone having less knowledge and being powerless. Further, if the speaker looks and points directly at the camera, warning the viewing audience, “Don’t underestimate the one point five degrees...” as figure 1 shown, he is displaying his knowledge and authority, making the audience powerless.



Figure 1: The multimodal coordination to construct expert authority

On the other hand, different from the interviewer who always looks at the camera, talking to the audience, while speaking, the interviewees shown in medium shots tend to look back and forth between the interviewer and the camera representing the audience. Occasional medium shots of the interviewer listening to and looking toward the interviewees construct the interviewer as the addressee and further, the interview is regarded as a performance staging for the viewer, who is an observer.

What is interesting is that the viewing audience can be invited to join “the staged performance” by the speaker’s multimodal coordination. For instance, while talking about his conversation with his friend, the senior journalist looked directly at the camera and acted out the conversation, saying “please don’t do that” to position the viewing audience as his friend.

## 5. Conclusions

This study may be significant in exploring how TV news interviews use multimodality to construct the scientific knowledge. This paper indicated that the interviewer asked questions on behalf of the audience who is regarded as having less knowledge of global warming and the interviewees as experts were supposed to provide facts. In addition, the interviewees also used rhetorical questions to strengthen their expert authority, constructing their answers as undoubtable truths. Further, the interviewer and interviewees tended to, on the one hand, use visual materials as evidences to support their statements, and on the other hand, use gestures to focus, complement, and enforce the meaning conveyed by their speech.

Although the interviewees were shot from eye-level and shown in medium shots indicating equality and sociability respectively, while responding to the interviewer's questions, the interviewees often looked at and talked to the camera with instructing, warning, suggesting, and reminding, representing the audience as ordinary people lacking the knowledge of the issue in question. Through the multimodal coordination of speech, gaze, facial expression, and gesture, the interviewees position themselves as experts who provide viewers facts and truths.

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# 科技部補助專題研究計畫出席國際學術會議心得報告

日期：106 年 1 月 25 日

計畫編號	MOST 103 —2628—H—004—004—MY2		
計畫名稱	電視新聞訪談節目之知識地圖初探		
出國人員 姓名	江靜之	服務機構 及職稱	政治大學傳播學院 新聞學系教授
會議時間	2017 年 1 月 19 日至 2017 年 1 月 21 日	會議地點	日本北海道(札幌)
會議名稱	(中文)  (英文) International Symposium on Social Sciences and Management		
發表論文 題目	(中文)  (英文) "True or not true, is that a question?" An audience perspective on animated news in Taiwan		

## 一、參加會議經過

此研討會議時間為期三天（2017 年 1 月 19 日至 2017 年 1 月 21 日），而本人論文發表場次為 2017 年 1 月 21 日上午 11 點。本人於 2017 年 1 月 18 日到達札幌，隔天便至會場聆聽與本人研究興趣相關之研究發表場次。而發表當天也準時於 10 點到達會場，準備 11 點的海報發表，至當日 12 點結束。

## 二、與會心得

本人此次發表選擇以海報方式呈現。本人認為，此種方式反而讓本人有更多機會與對本人論文有興趣的學者進行深度對談，例如此次與我對談的學者來自韓國、日本等國。發表當日，本人也分別選擇自己有興趣的海報主題，與作者進行分享與討論。

整體而言，參與此會議可得知各國與傳播相關之研究議題、方向及方式，收穫豐富。此外，本人也藉此機會讓其他國家學者知道本人目前之研究議題及發現，有助於本人研究之討論及發想。

### 三、發表論文摘要與海報

"True or not true, is that a question?"

A pilot study on the perceived truthfulness of animated news

Chin-Chih, Chiang

Department of Journalism, National ChengChi University, Taiwan

E-mail address: morecc@nccu.edu.tw

## Abstract

### 1. Background and goals

In recent years, there has been considerable controversy in Taiwan about Apple Action News (AAN), which uses animation to represent news stories, depicting details of news stories as a supplement to real news footage. It has been criticized for blurring the line between news and fiction (Boykoff, 2010), and for having a possible influence on objective journalism as well as on viewers' perception of news truthfulness (Chiang, 2012).

This study explores the viewer's perceived truthfulness of animated news which is obviously artificial re-enactments. By conducting 40 in-depth interviews of Taiwanese viewers, this study focuses on how animations affect the audience's definition of news, evaluation of news truthfulness, and expectation of truth types.

### 2. Methods

Interviews were conducted fact to face and each of them lasted about 1.5-2 hours. Before conducting interviews, the researcher selected eight animated videos sourced from AAN based on news types (political, criminal or entertainment news), news characteristics (hard or soft news), animation length and functions (e.g. for depicting an experiential world or making metaphors). The interview was semi-structured, containing two sections. First, the participants were asked about their news media use, whether they ever watched AAN, which types of news (political, crime, sports news, etc.) were deemed to have a heightened sense of truthfulness, and why. Then, the researcher showed the eight animated videos, and after each video was shown, participants were asked: "Would you call this a news report? Why?" Participants were then asked to rate the truthfulness of the video on a scale from 1 (not true at all) to 10 (completely true). In order to get a more detailed understanding of participant reasoning, participants were also asked the following questions: "Do you notice

animations/dubs used in the news, and if so, what did they depict/say?” “Do you think that the news which the animations/dubs presented is true? Why?” “Do you like the animated news? Why? ”

### **3. Results**

Results indicate the majority of viewers do not expect news to provide an absolute truth. In fact, while watching animated news, the viewer’s first priority isn’t always seeking truth, especially for the news that is considered irrelevant, or used for entertainment, such as the animations produced by Apple Action News, which are known for sensationalism. Except for a specific group who like animated news, most viewers don’t pay much attention to these animations. The majority of the interviewees emphasize the aim of news animations is entertainment, symbolism, and focus, and they didn’t care about truthfulness. Animation used in news is considered a type of performance or simulation of the oral narration generated by voice-over. Animated news is expected to provide a sensory or a technological truth, rather than an empirical truth.

**Keywords:** Animated news, empirical truth, entertainment, sensory truth, truthfulness



# "True or not true, is that a question?" An audience perspective on animated news in Taiwan

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## Introduction

In recent years, there has been considerable controversy in Taiwan about Apple Action News (AAN), which uses animation to represent news stories, depicting details of news stories as a supplement to real news footage. It has been criticized for blurring the line between news and fiction (Boykoff, 2010), and for having a possible influence on objective journalism as well as on viewers' perception of news truthfulness (Chiang, 2012).

This study explores viewers' perceived truthfulness of animated news which is obviously artificial re-enactments, especially focusing on how animations affect the audience's definition of news, evaluation of news truthfulness, and expectation of truth types.

## Methods

• In 2014, this study conducted 40 in-depth interviews of Taiwanese viewers, consisting of 4 males and 4 females for each of five age ranges: 18-28, 29-39, 40-49, 50-59, and over 60.

• Interviews were semi-structured, containing two sections :

1. Participants' news media use, whether they ever watched AAN, which types of news were regarded as the most truthfulness, and why.
2. After watching eight animated videos sourced from AAN, participants were asked to rate the truthfulness of the video on a scale from 1 (not true at all) to 10 (completely true) and answer the following questions:

--Would you call this a news report? And why?

--Do you notice animations/dubs used in the news, and if so, what did they depict/say?

--Do you think that the news which the animations/dubs presented is true? And why?

--Do you like the animated news? And Why?"



1.Knights in shining armor: Two junior high school students save a girl and capture a criminal carrying a knife. ①



Cab driver becomes "accident faking cockroach," extorts a million dollars from one hundred victims. ③



Be a scapegoat or pay him back with interest? ⑤



Ma-Wang feud of the Ming dynasty: Episode one. ⑦



A woman accuses her husband of having a "ghost" marriage, but loses her lawsuit and is ordered to pay back her dowry worth a million dollars to the husband. ②



Department store bathroom has no toilet paper, young man posts online for help. ④



Simplified airport customs checks will allow low risk passengers through in 20 seconds. ⑥



When buddies make deals, legislative discipline is hard to enforce. ⑧

## Results

● Participants recruited for this study were not limited to those who had watched AAN: 23 of the 24 participants under 49 years old had watched AAN, but only 3 of the 16 participants over 50 had.

● Truthfulness is the basic requirement of news: With the exception of CF1, all participants claimed that while watching news, they hardly think about whether news is true or not. participants all emphasized that news has to be factual and true.

### ● Expectations of truthfulness in news

-- The definition of news : 1) ④ ⑤ ⑦ were identified by nearly half the participants as "non-news." 2) The use of animation had little impact on viewer definition of news.

--News Functions : 1) Truth is not important when news is viewed for entertainment. 2) For crime or social news, viewers focus on the function of vigilance, choosing to believe rather than to doubt.

### ● Animations and news truthfulness :

--The majority of the participants hardly thought about animations while assessing the truthfulness of animated news, no matter whether they liked news animations or not.

-- Compared with common sense, source, news genre, news intertextuality, expectations of news organizations, and so on, animation was the least important factor influencing audience perception of news truthfulness

● The truth of animated news : 1) 35% of the participants stated it was unnecessary to discuss the truthfulness of animations. 2) When animated news was watched for entertainment, the participants tended to accept news representations beyond the empirical truth. 3) All of the participants who paid attention to news animations were aware of their entertainment quality, and the younger viewers tend to stress the sensory truth of animated news. 4) 25% of the participants said that some news animations made news more easily understandable, emphasizing the technological truth of animated news.

#### 四、建議

本人認為以海報方式呈現，雖更有時間能與其他有興趣的學者進行深度對談及討論，比僅有約十五分鐘的口頭發表，以及十分鐘不到的討論時間，讓我覺得更有收穫。然而，此研討會與其他領域的三場研討會共同辦理，包括 Asian Conference on Engineering and Natural Sciences, International Conference on Applied Sciences, International Conference on Education, Psychology and Social，於本人發表該場中，傳播領域學者的參與人數較少，頗為可惜。未來本人將選取以傳播領域為主的研討會進行投稿發表。

#### 五、攜回資料名稱及內容

本人此次除了到場參與各場學術發表會外，也攜回紙本會議目錄、拍攝本人有興趣的研究海報，以及聆聽發表場次之筆記摘要等，可做未來研究參考。

#### 六、其他：發表證明



HIGHER EDUCATION FORUM  
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# Certificate of Presentation

International Symposium on Social Sciences and Management  
January 19-21, 2017, Hokkaido, Japan

Chin-Chih Chiang  
National Chengchi University

*Has attended the conference and presented a paper entitled*

"True or Not True, Is that a Question?" A Pilot Study on the Perceived  
Truthfulness of Animated News

Chief Executive Committee

# 科技部補助計畫衍生研發成果推廣資料表

日期:2017/02/20

科技部補助計畫	計畫名稱：電視新聞訪談節目之知識地圖初探	
	計畫主持人：江靜之	
	計畫編號：103-2628-H-004-004-MY2	學門領域：新聞

無研發成果推廣資料



103年度專題研究計畫成果彙整表

計畫主持人：江靜之				計畫編號：103-2628-H-004-004-MY2				
計畫名稱：電視新聞訪談節目之知識地圖初探								
成果項目					量化	單位	質化 (說明：各成果項目請附佐證資料或細項說明，如期刊名稱、年份、卷期、起訖頁數、證號...等)	
國內	學術性論文	期刊論文			0	篇		
		研討會論文			1		江靜之（2016年6月）。〈記者求真路：論新聞查證〉，「中華傳播學會2016年會騷動20 創新啟航」研討會論文，嘉義中正大學。	
		專書			0		本	
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		技術報告			0		篇	
		其他			0		篇	
		智慧財產權及成果	專利權	發明專利	申請中		0	件
	已獲得				0			
	新型/設計專利			0				
	商標權			0				
	營業秘密			0				
	積體電路電路布局權			0				
	著作權			0				
	品種權			0				
	其他			0				
	技術移轉		件數			0	件	
		收入			0	千元		
	國外	學術性論文	期刊論文			0	篇	
			研討會論文			1		Chin-Chih, Chiang (2016, Jan.). Science knowledge in TV news interviews: A multimodal analysis. Paper presented at the 2016 International Forum on Public Relations & Advertising (PRAD) – “Strategic Communication in the Digital Age” . Wellington, New Zealand.
專書			0	本				
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技術報告			0	篇				
其他			0	篇				
智慧財產權		專利權	發明專利	申請中	0	件		

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			新型/設計專利	0		
		商標權		0		
		營業秘密		0		
		積體電路電路布局權		0		
		著作權		0		
		品種權		0		
		其他		0		
	技術移轉	件數		0	件	
		收入		0	千元	
參與計畫人力	本國籍	大專生		1	人次	兼任學士班助理邱學慈
		碩士生		4		兼任碩士班助理蘇曉凡、兼任碩士班助理陳螢萱、兼任碩士班助理趙慶翔、兼任碩士班助理王劭文
		博士生		0		
		博士後研究員		0		
		專任助理		0		
	非本國籍	大專生		0		
		碩士生		0		
		博士生		0		
		博士後研究員		0		
		專任助理		0		
	其他成果 (無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)					

# 科技部補助專題研究計畫成果自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現（簡要敘述成果是否具有政策應用參考價值及具影響公共利益之重大發現）或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

☒ 達成目標

☐ 未達成目標（請說明，以100字為限）

☐ 實驗失敗

☐ 因故實驗中斷

☐ 其他原因

說明：

2. 研究成果在學術期刊發表或申請專利等情形（請於其他欄註明專利及技轉之證號、合約、申請及洽談等詳細資訊）

論文：☐ 已發表 ☐ 未發表之文稿 ☒ 撰寫中 ☐ 無

專利：☐ 已獲得 ☐ 申請中 ☒ 無

技轉：☐ 已技轉 ☐ 洽談中 ☒ 無

其他：（以200字為限）

目前已發表兩篇相關研討會論文，之後將進一步將兩篇論文改寫為期刊論文投稿。此外，也將彙整兩年資料分析結果，再撰寫一篇研究論文。

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性，以500字為限）

本研究探究電視新聞訪談之知識論問題，學術成果貢獻有三：第一，過往廣電新聞訪談研究多聚焦於訪問雙方的口語互動，輕忽訪問雙方也使用身體姿態與表情等媒材表達/建構意義，是項多媒材活動。本研究同時將口語及非口語媒材納入討論，擴大廣電新聞訪問研究範疇；第二，雖然已有學者論及「電視」媒體對新聞訪談或談話之影響，但電視新聞訪談研究卻鮮少納入鏡頭畫面及訪談節奏分析，本計畫可彌補此缺憾；第三，本研究探析電視新聞之證據特質，了解新聞工作者如何正當化其論述，也藉此深化新聞訪問研究之理論深度。

4. 主要發現

本研究具有政策應用參考價值：☒ 否 ☐ 是，建議提供機關

（勾選「是」者，請列舉建議可提供施政參考之業務主管機關）

本研究具影響公共利益之重大發現：☒ 否 ☐ 是

說明：（以150字為限）