TELEVISION JOURNALISM

M.A., (JMC)

Semester – III, Paper-II

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FOREWORD

Since its establishment in 1976, Acharya Nagarjuna University has been forging a head in the path of progress and dynamism, offering a variety of courses and research contributions. I am extremely happy that by gaining 'A' grade from the NAAC in the year 2016, Acharya Nagarjuna University is offering educational opportunities at the UG, PG levels apart from research degrees to students from over 443 affiliated colleges spread over the two districts of Guntur and Prakasam.

The University has also started the Centre for Distance Education in 2003-04 with the aim of taking higher education to the door step of all the sectors of the society. The centre will be a great help to those who cannot join in colleges, those who cannot afford the exorbitant fees as regular students, and even to housewives desirous of pursuing higher studies. Acharya Nagarjuna University has started offering B.A., and B.Com courses at the Degree level and M.A., M.Com., M.Sc., M.B.A., and L.L.M., courses at the PG level from the academic year 2003-2004onwards.

To facilitate easier understanding by students studying through the distance mode, these self-instruction materials have been prepared by eminent and experienced teachers. The lessons have been drafted with great care and expertise in the stipulated time by these teachers. Constructive ideas and scholarly suggestions are welcome from students and teachers involved respectively. Such ideas will be incorporated for the greater efficacy of this distance mode of education. For clarification of doubts and feedback, weekly classes and contact classes will be arranged at the UG and PG levels respectively.

It is my aim that students getting higher education through the Centre for Distance Education should improve their qualification, have better employment opportunities and in turn be part of country's progress. It is my fond desire that in the years to come, the Centre for Distance Education will go from strength to strength in the form of new courses and by catering to larger number of people. My congratulations to all the Directors, Academic Coordinators, Editors and Lesson-writers of the Centre who have helped in these endeavors.

Prof. P. RajaSekhar
Vice-Chancellor
Acharya Nagarjuna University

Semester – III
302JM21: TELEVISION JOURNALISM
Paper-II

SYLLABUS

UNIT- I

History of Television - Doordarshan and its Evolution - The Video Revolution - Television as medium of mass communication

UNIT-II

Stages of Program Production – Theme, Plot & Teleplay –Writing for TV – Introduction to TV News.

UNIT – III

Different Formats of Television Production – Television Production Process - Shooting outdoor and Indoor Locations – Shooting Visuals for News

UNIT- IV

Production Management & Professionals - Multi Camera Production and PCR – Specialized Formats of television – Broadcast News

UNIT – V

Dubbing – Editing - Advertising for TV – Audience Research

SUGGESTED READINGS:

1. Video camera Techniques – Gerald Millerson
2. Television News and the new Technology – Richard. D. Yonkam and Charlea.F
3. Making a television programme. Breyer – Johnson
4. Radio and TV Journalism: S. Kumar, Shubhi Publications
5. Now the headlines: S.P. Singh.
6. Communication Policies in India. Desai, M. V. Paris: UNESCO, 1977.
7. Broadcasting and the People. Mehra, M. New Delhi: National Book Trust, 1976
8. Mass Communication and Journalism in India. Mehta, D. S. New
9. The Rise of National Programming: the Case of Indian Television." Rajagopal, A.
10. Television in India. . R. N. Acharya
11. TV for Education and Development. B.S.Bhatia
12. TV News writing, Editing, Filming, Broadcasting. I.E.Fang
13. A Handbook for script writers. B.W.Welsh.

CONTENTS

LESSON-1

HISTORY OF TELEVISION

OBJECTIVES

After studying this unit you will be able

- To understand the basic history of television.
- To introduce the emerging technologies in television.
- To give a glimpse of public broadcasting.

STRUCTURE

1.0 INTRODUCTION

The chapter deals with the evolution and early developments of television landscape with the detailed description of the emergence in the cable industry, concluding with the developments in new technologies. In the late 1980s and 1990s, with increased competition brought on by the proliferation of cable networks, talk shows and "tabloid" news shows seemed to broaden further frank or sensational on-air discussion of sex.

1.1 HISTORY OF TV

Electronic television was first successfully demonstrated in San Francisco on Sept. 7, 1927. The system was designed by Philo Taylor Farnsworth, a 21-year-old inventor who had lived in a house without electricity until he was 14. While still in high school, Farnsworth had begun to conceive of a system that could capture moving images in a form that could be coded onto radio waves and then transformed back into a picture on a screen. Boris Rosing in Russia had conducted some crude experiments in transmitting images 16 years before Farnsworth's first success. Also, a mechanical television system, which scanned images using a rotating disk with holes arranged in a spiral pattern, had been demonstrated by John Logie Baird in England and Charles Francis Jenkins in the United States earlier in the 1920s.

However, Farnsworth's invention, which scanned images with a beam of electrons, is the direct ancestor of modern television. The first image he transmitted on it was a simple line. Soon he aimed his primitive camera at a dollar sign because an investor had asked, "When are we going to see some dollars in this thing, Farnsworth?"

1.2 EARLY DEVELOPMENT

RCA, the company that dominated the radio business in the United States with its two NBC networks, invested $50 million in the development of electronic television. To direct the effort, the company's president, David Sarnoff, hired the Russian-born scientist Vladimir Kosma Zworykin, who had participated in Rosing's experiments. In 1939, RCA televised the opening of the New York World's Fair, including a speech by President Franklin Delano Roosevelt, who was the first president to appear on television. Later that year RCA paid for a license to use Farnsworth's television patents. RCA began selling television sets with 5 by 12 in (12.7 by 25.4 cm) picture tubes. The company also began broadcasting regular programs, including scenes captured by a mobile unit and, on May 17, 1939, the first televised baseball gameÑbetween Princeton and Columbia universities. By 1941 the Columbia Broadcasting System (CBS), RCA's main competition in radio, was broadcasting two 15-minute newscasts a day to a tiny audience on its New York television station.

Early television was quite primitive. All the action at that first televised baseball game had to be captured by a single camera, and the limitations of early cameras forced actors in dramas to work under impossibly hot lights, wearing black lipstick and green makeup (the cameras had trouble with the color white). The early newscasts on CBS were "chalk talks," with a newsman moving a pointer across a map of Europe, then consumed by war. The poor quality of the picture made it difficult to make out the newsman, let alone the map. World War II slowed the development of television, as companies like RCA turned their attention to military production. Television's progress was further slowed by a struggle over wavelength allocations with the new FM radio and a battle over government regulation. The Federal Communications Commission's (FCC) 1941 ruling that the National Broadcasting Company (NBC) had to sell one of its two radio networks was upheld by the Supreme Court in 1943.

The second network became the new American Broadcasting Company (ABC), which would enter television early in the next decade. Six experimental television stations remained on the air during the warÑone each in Chicago, Philadelphia, Los Angeles, and Schenectady, N.Y., and two in New York City. But full-scale commercial television broadcasting did not begin in the United States until 1947.

1.3 THE BEGINNING OF COMMERCIAL TELEVISION

By 1949 Americans who lived within range of the growing number of television stations in the country could watch, for example, *The Texaco Star Theater* (1948), starring Milton Berle, or the children's program, *Howdy Doody* (1947Ð60). They could also choose between two 15-minute newscastsÑ*CBS TV News* (1948) with Douglas Edwards and NBC's *Camel News Caravan* (1948) with John Cameron Swayze (who was required by the tobacco company sponsor to have a burning cigarette always visible when he was on camera). Many early programsÑsuch as *Amos 'n' Andy* (1951) or *The Jack Benny Show* (1950Ð65)Ñwere borrowed from early television's older, more established Big Brother: network radio. Most of the formats of the new programsÑnewscasts, situation comedies, variety shows, and dramasÑwere borrowed from radio, too (see radio broadcasting and

television programming). NBC and CBS took the funds needed to establish this new medium from their radio profits. However, television networks soon would be making substantial profits of their own, and network radio would all but disappear, except as a carrier of hourly newscasts. Ideas on what to do with the element television added to radio, the visuals, sometimes seemed in short supply. On news programs, in particular, the temptation was to fill the screen with "talking heads," newscasters simply reading the news, as they might have for radio. For shots of news events, the networks relied initially on the newsreel companies, whose work had been shown previously in movie studios. The number of television sets in use rose from 6,000 in 1946 to some 12 million by 1951. No new invention entered American homes faster than black and white television sets; by 1955 half of all U.S. homes had one.

1.4 THE GOLDEN AGE

Between 1953 and 1955, television programming began to take some steps away from radio formats. NBC television president Sylvester Weaver devised the "spectacular," a notable example of which was *Peter Pan* (1955), starring Mary Martin, which attracted 60 million viewers. Weaver also developed the magazine-format programs *Today*, which made its debut in 1952 with Dave Garroway as host (until 1961), and *The Tonight Show*, which began in 1953 hosted by Steve Allen (until 1957). The third network, ABC, turned its first profit with youth-oriented shows such as*Disneyland*, which debuted in 1954 (and has since been broadcast under different names), and *The Mickey Mouse Club* (1955Ð59; see Disney, Walt).

The programming that dominated the two major networks in the mid-1950s borrowed heavily from another medium: theater. NBC and CBS presented such noteworthy, and critically acclaimed, dramatic anthologies as *Kraft Television Theater* (1947), *Studio One* (1948), *Playhouse 90* (1956), and *The U.S. Steel Hour* (1953). Memorable television dramas of the eraÑmost of them broadcast liveÑincluded Paddy Chayefsky's *Marty* (1955), starring Rod Steiger (Ernest Borgnine starred in the film), and Reginald Rose's *Twelve Angry Men* (1954). By the 1955Ð56 television season, 14 of these live-drama anthology series were being broadcast. This is often looked back on as the "Golden Age" of television. However, by 1960 only one of these series was still on the air. Viewers apparently preferred dramas or comedies that, while perhaps less literary, at least had the virtue of sustaining a familiar set of characters week after week. *I Love Lucy*, the hugely successful situation comedy starring Lucille Ball and Desi Arnaz, had been recorded on film since it debuted in 1951 (lasting until 1957). It had many imitators. *The Honeymooners*, starring Jackie Gleason, was first broadcast, also via film, in 1955 (lasting until 1956 with the original cast). The first videotape recorder was invented by Ampex in 1956 (see video; video recording; video technology). Another format introduced in the mid-1950s was the big-money quiz show. *The $64,000 Question* (1955Ð58) and *Twenty-One* (1956Ð58) quickly shot to the top of the ratings. In 1959, however, the creator of *The $64,000 Question*, Louis C. Cowan, by that time president of CBS television, was forced to resign from the network amid revelations of widespread fixing of game shows (see Van Doren, Charles).

1.5 TELEVISION AND POLITICS

Television news first covered the presidential nominating conventions of the two major parties, events then still at the heart of America politics, in 1952. The term "anchorman" was used, probably for the first time, to describe Walter Cronkite's central role in CBS's convention coverage that year. In succeeding decades these conventions would become so concerned with looking good on television that they would lose their spontaneity

and eventually their news value. The power of television news increased with the arrival of the popular newscast, *The Huntley-Brinkley Report*, on NBC in 1956 (see Huntley, Chet, and Brinkley, David). The networks had begun producing their own news film. Increasingly, they began to compete with newspapers as the country's primary source of news (see journalism).

The election of a young and vital president in 1960, John F. Kennedy, seemed to provide evidence of how profoundly television would change politics. Commentators pointed to the first televised debate that fall between Kennedy, the Democratic candidate for president, and Vice-President Richard M. Nixon, the Republican's nominee. A survey of those who listened to the debate on radio indicated that Nixon had won; however, those who watched on television, and were able to contrast Nixon's poor posture and poorly shaven face with Kennedy's poise and grace, were more likely to think Kennedy had won the debate.

Television's coverage of the assassination of President Kennedy on Nov. 22, 1963, and of the events that followed, provided further evidence of the medium's power. Most Americans joined in watching coverage of the shocking and tragic events, not as crowds in the streets, but from their own living rooms. A newscast that would soon surpass the popularity of Huntley-Brinkley, *The CBS Evening News with Walter Cronkite*, debuted in 1962 (and was broadcast until 1981). By the end of the decade Cronkite had become not just a highly respected journalist but, according to public opinion surveys, "the most trusted man in America." His role in coverage of the Vietnam War would be important. While the overwhelming majority of television news reports on the Vietnam War were supportive of U.S. policy, television news film of the fighting sometimes gave Americans back home an unfamiliar, harsh, and unromantic view of combat. Many believed it contributed to growing public dissatisfaction with the war. And some of the anger of those defending U.S. policy in Vietnam was leveled against television news. In 1965, CBS reporter Morley Safer accompanied a group of U.S. Marines on a "search and destroy" mission to a complex of hamlets called Cam Ne. The Marines faced no enemy resistance, yet they held cigarette lighters to the thatched roofs and proceeded to "waste" Cam Ne. After much debate, Safer's filmed report on the incident was shown on CBS. Early the next morning the president of CBS received an angry phone call from the president of the United States, Lyndon B. Johnson, accusing the network of a lack of patriotism. During the Tet offensive in 1968, Cronkite went to Vietnam to report a documentary on the state of the war. That documentary, broadcast on Feb. 28, 1968, concluded with what Cronkite has described as "a clearly labeled editorial": "It is increasingly clear to this reporter that the only rational way out will be to negotiate," he said. President Johnson was watching Cronkite's report. According to Bill Moyers, one of his press aides at the time: "The president flipped off the set and said, `If I've lost Cronkite, I've lost middle America.'

1.6 THE THREE NETWORKS

In 1964 color broadcasting began on prime-time television. The FCC initially approved a CBS color system, then swung in RCA's favor after Sarnoff swamped the marketplace with black-and-white sets compatible with RCA color (the CBS color system was not compatible with black-and-white sets and would have required the purchase of new sets). During the 1960s and 1970s a country increasingly fascinated with television was limited to watching almost exclusively what appeared on the three major networks: CBS, NBC, and ABC. These networks purchased time to broadcast their programs from about 200 affiliates eachÑstations in each of the major cities or metropolitan areas of the United States. In the larger cities, there might also be a few independent stations (mostly playing reruns of

old network shows) and perhaps a fledgling public broadcasting channel. Programming on each of the three networks was designed to grab a mass audience. Network shows therefore catered, as critics put it, to the lowest common denominator. James Aubrey, president of CBS television, doubled the network's profits between 1960 and 1966 by broadcasting simple comedies like *The Beverly Hillbillies* (1962Ð71). In 1961, Newton Minow, then chairman of the FCC, called television a "vast wasteland." Programming became a little more adventurous with the arrival of more realistic situation comedies, beginning with CBS's *All in the Family* in 1971 (broadcast until 1979). Along with situation comediesÑusually a half-hour focused on either a family and their neighbors or a group of co-workersÑthe other main staple of network prime-time programming has been the one-hour drama, featuring the adventures of police, detectives, doctors, lawyers, or, in the early decades of television, cowboys. Daytime television programming consisted primarily of soap operas and quiz shows until the 1980s, when talk shows discussing subjects that were formerly taboo, such as sexuality, became popular.

The three major networks have always been in a continual race for ratings and advertising dollars. CBS and NBC dominated through the mid-1970s, when ABC, traditionally regarded as a poor third, rose to the top of the ratings, largely because of shrewd scheduling.

1.7 PUBLIC BROADCASTING

A Carnegie Commission report in 1967 recommended the creation of a fourth, noncommercial, public television network built around the educational nonprofit stations already in operation throughout the United States (see television, noncommercial). Congress created the Public Broadcasting System that year. Unlike commercial networks, which are centered in New York and Los Angeles, PBS's key stations, many of which produce programs that are shown throughout the network, are spread across the country. PBS comprises more than 300 stations, more than any commercial network. Some of the most praised programs on PBS, such as the dramatic series *Upstairs, Downstairs* (1971), have been imports from Britain, which has long had a reputation for producing high-quality television. Perhaps the most influential of PBS's original contributions to American television were the educational program for preschoolers, *Sesame Street,* which first appeared in 1969Ñand is still a popular programÑand a thoughtful news program called *The NewsHour with Jim Lehrer* (1995; originally *The MacNeil/Lehrer NewsHour,* first broadcast in 1975Ñsee MacNeil, Robert and Lehrer, Jim). Among the many special series produced for public broadcasting, *The Civil War* (1990), a five-part historical documentary, was particularly successful and won some of the largest audiences ever achieved by public TV. PBS funds come from three major sources: congressional appropriations (which suffered substantial cuts beginning in 1982), viewer donations, and private corporate underwriters. None of these types of contributions are problem-free. Government funding brings the possibility of government interference. Conservatives, dating back to the Nixon administration, have pressured PBS to make its programming less liberal. The search for viewer donations has led to long on-air fundraising campaigns. And some critics contend that the need to win corporate support discourages programming that might challenge corporate values.

1.8 THE RISE OF CABLE

In USA television began quietly in a few geographically isolated towns. It was force to reckon with that would challenge the dominance of the three major television networks and

offer Americans the choice of dozens and potentially hundreds of television channels. Large antennas erected in high places gave everyone the chance to get connected to receive all the channels available in the nearest city. By 1960 the United States had about 640 such CATV (community antenna television) systems. It soon became apparent, however, that the "television deprived" were not the only viewers who might want access to additional channels and additional programming. In New York City, cable operators contracted to broadcast the home games of the local basketball and hockey teams. By 1971 cable had more than 80,000 subscribers in New York. Then networks specifically designed to be distributed by the cable system began to appear: Time Inc.'s Home Box Office (HBO) in 1975; Ted Turner's "superstation," soon renamed WTBS, in 1976; C-SPAN (live broadcasts of the House of Representatives), ESPN (sports), and Nickelodeon (children's programming), all in 1979. Turner followed with the Cable News Network (CNN) the next year.

1.9 INTERNATIONAL GROWTH

Television's development followed different patterns in other countries. Often government, not private corporations, owned some, most, or all of the major networks. In Great Britain the British Broadcasting Corporation, the country's dominant radio broadcaster, established and retained dominance over television. The BBC, funded by a tax on the sale of television sets, established a worldwide reputation for producing quality programming. The Canadian Broadcasting Corporation, also freed by government support from many commercial pressures, was praised by some observers for the seriousness of much of its news and public-affairs programming. France's major television networks were also supported by the government; however, in France that support was seen as encouraging a tilt in news coverage toward the side of whatever party happened to be in power. By the late 1980s and 1990s, as cable and direct-satellite television systems increased the number of channels, the hold of these government-funded networks began to weaken. Most countries around the world began moving more toward the U.S. model of privately owned, advertiser-supported television networks.

1.10 POLITICS ADAPTS TO TELEVISION

By the 1980s politicians and government leaders were familiar enough with the workings of television to be able to exploit the medium to their own ends. This seemed particularly apparent during the presidency of Ronald Reagan, himself formerly the host of a television show (*General Electric Theater*, 1954Ð62). Reagan's skilled advisors were masters of the art of arranging flags and releasing balloons to place him in the most attractive settings. They also knew how to craft and release messages to maximize positive coverage on television newscasts. The Persian Gulf War in 1991 provided further proof of the power of television, with pictures of U.S. bombs falling on the Iraqi capital broadcast live in the United States. Both Iraqi and U.S. leaders admitted to monitoring CNN to help keep up with news of the war. However, the U.S. Defense Department, armed with lessons learned in Vietnam, succeeded in keeping most reporters well away from the action and the bloodshed. Instead, pictures were provided to television by the military of "smart" bombs deftly hitting their targets.

1.11 NEW TECHNOLOGIES

In the 1980s, home videocassette recorders became widely available. Viewers gained the ability to record and replay programs and, more significantly, to rent and watch movies at

times of their own choosing in their own homes. Video games also became popular during this decade, particularly with the young, and the television, formally just the site of passive entertainment, became an intricate, moving, computerized game board. The number of cable networks grew throughout the 1980s and then exploded in the 1990s as improved cable technology and direct-broadcast satellite television multiplied the channels available to viewers. The number of broadcast networks increased also, with the success of the Fox network and then the arrival of the UPN and WB networks. The share the broadcast networks attracted continued to erode, from well over 90 percent in the early 1980s to under 50 percent by 1997. Although the population of the United States has continued to grow, the Nielson Media Research company estimated that fewer people watched the highly publicized final episode of *Seinfeld* in 1998 (first aired in 1990; see Seinfeld, Jerry) than watched the final episode of *MASH* in 1983 (first aired in 1972). The trial of former football star O. J. Simpson in 1994 for the murder of his wife (he was acquitted) further demonstrated the hold that cable networks had on American audiences. Some stations carried almost every minute of the lengthy trial live and then filled the evening with talk shows dissecting that day's developments. The effects of television on children, particularly through its emphasis on violence and sex, has long been an issue for social scientists, parents, and politicians (see children's television).

In response to government pressure, the television industry decided to display ratings of its programs in 1996. The ratings were designed to indicate the age groups for which the programs might be suitable: TV-G (for general audiences), TV-PG (parental guidance suggested), TV-14 (unsuitable for children under 14), and TV-MA (for mature audiences only). In response to additional complaints, all the networks except NBC agreed the next year to add V (for violence), S (for sex), L (for course language) and D (for suggestive dialogue) to those ratings. Also, the "V-chip" imbedded in new television sets, in accordance with a provision of a telecommunications bill passed in 1996, gave parents the power to automatically prevent their children from watching television programs with inappropriate ratings. Critics of the ratings saw them as a step toward censorship and questioned whether a TV-14 rating would make a program seem more, not less, attractive to an inquisitive child. In 1997 the federal government gave each U.S. television broadcaster an additional channel on which to introduce high definition television, or HDTV. Initial transmissions of this high-resolution form of television, in which images appear much sharper and clearer, began in 1998. Standard television sets cannot pick up HDTV and will presumably have to be replaced or modified by 2006, when traditional, low-definition television broadcasts are scheduled to end and broadcasters are scheduled to return their original, non-HDTV channel to the government. The HDTV format approved in the United States calls for television signals to be transmitted digitally. This will allow for further convergence between computers, the Internet, and television.

In 1998 it was already possible to view video on the World Wide Web and to see and search television broadcasts on a computer. As computers become more powerful, they should be able to handle video as easily as they now handle text. The television schedule may eventually be replaced by a system in which viewers are able to watch digitally stored and distributed programs or segments of programs whenever they want. Such technological changes, including the spread of new cable networks, have been arriving slower in most other countries than in the United States.

1.12 SUMMARY

Television has its origins in a very conservative style wherein it had a small beginning. But Indeed, it was an mode of hurry later. It was only in the 1990s that the spread of television transmitters, television sets, and electricity made it possible for half of the individuals in the world to watch television. However, television's attraction globally is strong. Those human beings who have a television set watch it, by one estimate, for an average of two-and-a-half hours a day.

1.13 SELF ASSESSMENT QUESTIONS

1. Trace the history of origin of television in India
2. How did the commercial television evolved in India?
3. What are the significant mile stones in the history of television in India

1.14 SUGGESTED READINGS

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3) Stephens, Mitchell, *Broadcast News*, 3d ed. (1993),
4) *A History of News* (1996) and *The Rise of the Image, the Fall of the Word* (1998);
5) Watson, Mary A., *Defining Visions: Television and the American Experience since 1945* (1997).

B. KAMAL SUCHARAN

LESSON 2
DOORDARSHAN AND ITS EVOLUTION

OBJECTIVES

After studying this unit you will be able

- To have a glimpse of Doordarshan in India
- To know about Satellite television
- To understand the Historical evolution and landmarks of Doordarshan

STRUCTURE

2.0 INTRODUCTION

The chapter introduces the journey of television in India and the evolution of Doordarshan with the cultural paradigm shift that made a phenomenal change in the viewership patterns. Since its inception Television has changed from a mere entrainment to a powerful medium of information to that largest democracy in India.

2.1 TELEVISION IN INDIA - A CHRONOLOGY OF EVENTS

Television came to India on September 15, 1959 with experimental transmission from Delhi. It was a modest beginning with a make shift studio, a low power transmitter and only 21 community television sets. All India Radio provided the engineering and programme professionals. A daily one-hour service with a news bulletin was started in 1965. In 1972 television services were extended to a second city—Mumbai. By 1975 television stations came up in Calcutta, Chennai, Srinagar, Amritsar and Lucknow. In 1975-76 the Satellite Instructional Television Experiment brought television programmes for people in 2400 villages in the most inaccessible of the least developed areas through a satellite lent to India for one year.

Doordarshan is a Public broadcast terrestrial television channel run by Prasar Bharati, a board formed by the Government of India. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Doordarshan had its beginning with the experimental telecast started in Delhi in September,

1959 with a small transmitter and a makeshift studio. The regular daily transmission started in 1965 as a part of All India Radio. The television service was extended to a second city Mumbai in 1972. Till 1975, only seven cities were covered by Doordarshan and it remained the only television channel in India. Television services were separated from Radio in 1976. Each office of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi. Finally, its existence came into being when Doordarshan became a

National Broadcaster:

It is one of the largest broadcasting organisations in the world in terms of the infrastructure of studios and transmitters. Recently it has also started digital Terrestrial Transmitters. Doordarshan is the only network that it is permitted to broadcast television signals domestically. In a communications breakthrough for Indian Television in July 1995, Doordarshan agreed, for a US $1.5 million annual fee and 50 percent of advertising revenue when it exceeds US$1.5 million, to allow CNN to broadcast twenty-four hours a day via an Indian satellite. Indian television channel Doordarshan offers national, regional, and local service of Indian television viewers. DD became national when it started to telecast national programmes in the year 1982.) In the same year, colour TVs were introduced in the Indian markets. The first colourprogrammes were the live telecast of the Independence Day parade on 15* August, 1982, followed by the Asian Games being held in Delhi. The eighties were the era of Doordarshan with soaps like Hum Log (1984), Buniyaad (1986-87) and mythological dramas like Ramayana 91987-88) and Mahabharata (1988-89) glued millions to Doordarshan. (Other popular programmes included Hindi film songs-based programs like Chitrahaar and Rongoli followed by the crime thrillers like Karamchand (starring Pankaj Kapoor), Byomkesh Bakshi and Janki Jasoos. Now more than 90 percent of the Indian population receives Doordarshan (DDl) programmes through a network of nearly 1400 terrestrial transmitters.

About 46 Doordarshan studios are presently producing TV programme. Currently, Doordarshan operates 19 channels - two All India channels, 11 Regional Languages Satellite Channels (RLSC), four State Networks, an International channel, a Sports Channel and two channels (DD-RS & DD-LS) for live broadcast of parliamentary proceedings.

On DD-1 national programmes, regional programmes and local programmes are carried on time-sharing basis. DD-News channel was launched on 3rdNovember 2003 which replaced the DD-Metro Entertainment channel that provides 24-hour news service. The Regional Languages Satellite channels have two components i.e., the Regional Service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the regional language in prime time and non-prime time available only through cable operators. Sports channel is exclusively devoted to the broadcasting of sporting events of national and international importance. This is the only sports channel which telecasts rural sports like Kho-Kho, Kabaddi, etc., something which private broadcasters will not attempt to telecast as it will not attract any revenues.

Doordarshan is often criticized for low quality of programmes and sometimes even poor telecast and presentation in quality. Additionally, since it is not a profit and loss enterprise like private channels Sun Network or Zee TV or Sony TV or Star Plus, it does not have the requisite push for better programming. Despite being heavily funded and protected by the government, many critics have pointed out that it second priority. However, many

contradict that public is more interested only in cricket matches and has addicted its so called "responsibilities" in favour of monetary gains and political dealings.

Prasar Bharati (Broadcasting Corporation of India) is India's national public broadcaster. It is a board nominated by the Government of India. It comprises Doordarshan television and All India Radio which was established in November 23, 1997. It was due to the demand that the government owned broadcasters in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990. But it was not enacted until September 15, 1997. Doordarsan is one of the largest broadcasting organisations in the world in terms of the infrastructure of studios and transmitters. Recently it has also started Digital Terrestrial transmitters.

Gone are the days of Indian T.V. serials with which the people could relate. The journey from Doordarshan to Zee, Sony and Star plus has been a long one. Indian Soap had its humble beginnings in "Hum Log" the first ever T.V. serial to be broadcasted by Doordarshan the sole T.V. channel in 1984. People were glued to their television sets to watch each episode of Manohar Shyam Joshi's Hum Log".

This was a story of an Indian family that a large section of people could identify with. People could relate to the characters, their happiness and sorrows. Over the years, Doordarshan has presented many popular and engrossing serials. For example, "Waghley Ki Duniya", "Yeh Jo Hain Zindagi", "Nukkad", "Rajni" and the list goes on. The common theme across all these stories was the background setting which reflected everyday life's struggles, failures and triumphs. These serials had an underlying positive message upholding tradition, moral values and strengthening the fabric of Indian culture. From the mid 1990's, Cable TV brought about a home entertainment revolution. Doordarshan found itself struggling to compete with a network of privately-owned quality entertainment channels powered by commercials, and latest technology. Doordarshan tried to catch up but like most state-owned efforts, soon became lackluster in comparison to the glitz and glamour of Zee, Sony and Star Plus.

2.2. LANDMARKS IN THE HISTORY OF DOORDARSHAN

15.09.1959: Experimental transmission form Delhi
24.10.1961: School television for Delhi students.
15.08.1965: Regular service with daily news bulletin in Hindi.
26.01.1967: Krishi Darshan - programmes for farmers.
02.10.1972: Television in a second city—Mumbai
01.08.1975: SITE launched.
01.01.1976: Commercials introduced.
01.04.1976: Doordarshan delinked from AIR.
15.08.1982: National programmes, colour transmission and networking through satellite.
19.11.1982: Expansion though LPTs launched.
15.07.1984: First mass appeal serial Hum Log.
15.08.1983: Countrywide classroom of UGC launched.
09.08.1984: Second channel at Delhi.
09.08.1985: First regional satellite network in Maharashtra.
23.02.1987: Morning transmissions
26.01.1989: Afternoon transmissions
01.04.1993: Metro channel with satellite networking

01.10.1993: Regional language satellite channels.
15.08.1994: Restructuring of channels - D D l to DD 13.
14.03.1995: DD India—International channel.
23.11.1997: PrasarBharati—the autonomous broadcasting corporation of India.
18.03.1999: DD Sports channel inaugurated.
10.07.1999: News on the hour.
15.08.1999: DD News and current affairs channel. (Test transmission).

On the eve of formal launch of Doordarshan's DTH service by Prime Minister Manmohan Singh, Prasar Bharati said that it has set a target of two million subscribers by end 2005 and increasing channel capacity to 50 by June next. On the occasion of a demonstration of DD Direct Plus, the brand name under which DD would market its free DTH service, Prasar Bharati CEO KS Sanna said," By December 2005 we hope to have a subscriber base of two million, which may help the platform net additional private TV channels." DD Direct Plus is a free to DTH service offering 32 FTA TV channels, including 13 private ones, and 12 customized radio channels. A subscriber would have to make a one-time investment of Rs 3000 - Rs 3500 on the hardware and pay no monthly subscription fee, unlike the country's fu^st DTH service, marketed by ZEE Telefilms under Dish TV brand name. DD Direct Plus, beaming through NSS 6 satellite, includes all DD channels, apart from the likes of BBC World, Sun TV, Star Utsav, from the Zee stable Kairali TV, Zee Music and Smile TV, Jain TV, AajTak and Headlines Today. The radio channels include All India Radio channels and according to the words given by the Prime Minister, DTH is reaching now to the mass of India in a huge way with all facilities. National broadcaster Doordarshan has launched two new channels in the public interest. Speaker Somnath Chatterjee and Rajya Sabha deputy chairman, Bhairon Singh Shekhawat did the honours by flagging off the two satellite channels. It was his intention that to telecast the proceedings live of both the Houses of Parliament. Chatterjee's idea of exposing the honourable members in live telecasts of their actions in Parliament with a hope that it will improve their behaviour which will cost the tax payer a reported Rs 12 billion annually for each of the channels. Now Doordarshan and local channel of Doordarshan as Doordarshan North East services are available in Tata Sky too, a satellite tele service.

2.3 CABLE AND SATELLITE TELEVISION

The decade of 1990s brought a big challenge for Doordarshan. The CNN covered Gulf War through satellite and telecast it in national channels of most of the western and Asian countries. It has created potentiality among the viewers to receive and watch foreign broadcast via satellite particularly in developing countries. In 1992, a Hong Kong based group of companies launched STAR TELEVISON (Satellite Television Asian Region). The programmes of STAR Television are beamed by Asian set Satellite. Its channel Star Plus, Prime Sports, BBC and MTV (now replaced by V Channel) beam their signal round the clock. The Hindi channel Zee TV also showed its programmes by hiring a transponder from Star TV.

The advent of Satellite television was a boon for cable operators. It motivated them to receive the pogrammes of Star TV, CNN, ATN, CNBC, AajTaak, NDTV 24 X 7, Headlines Today, BBC, STAR Movies, ZEE TV, SONY, SAHARA ONE, ZEE CINEMA, Pakistan TV etc. Apart from linking satellite channels, cable operators also show their own programmes in their own local channel (mainly films, popular serials and film based programmes). It provided an alternative of the DD to Indian middle-class families. The popularity of satellite

television was not confined only to metropolitans but it also became popular in small towns and villages of India. This growing popularity of satellite television first compelled DD to improve the quality of the programs on its metro channel with an assumption that the phenomenon of satellite TV shall be confined to metros. But after receiving reports about its popularity in small towns the Ministry of Information and Broadcasting, Govt of India decided to launch some more channels through Satellite INSAT 2B.

Cable television came to the lower middle-class localities in the bigger cities of Gujarat and Maharashtra in 1984. Initially it was considered as a cost-effective alternative to watch borrowed cassettes of feature films. As the investments required were small, the local entrepreneurs took it in a big way.

A privileged few watched CNN programmes during the Gulf War of 1991 in five-star hotels and with the launch of ASIASAT-1 later that year, the cable operators could access the star channels. Zee TV was launched in the October 1992 by the pioneer Subhash Chandra, the driver of the expansion of cable television. In 2001, ZEE TV became a pay channel. With a reach of more than 80 countries and access to more than 225 million viewers globally, cable or satellite TV has created strong demand for the growth of the satellite and cable industry in India. The satellite channels logo became synonymous with entertainment of the Indian kind topping TRP ratings. Satellite TV channels programming delivers a variety of choices for all segments of the audience, including primetime comedy, drama series, television movies, miniseries, theatrical films, specials, children's programs, daytime dramas, game shows, and late-night shows. Their menu kept expanding and so did the number of channels, keeping pace with the phenomenal growth of an audience spread across Asia, Africa and Europe.

2.4 CULTURAL ORIENTATION

Culture is the most essential component of mankind. Several social scientists have tried to understand it. American anthropologist Herskicits observed that whatever we see in the world is made up of two things i.e., nature and culture. While nature is the god made part of the environment, culture is the man-made part. Culture is the sources of the more-or-less spontaneous actions and reactions of a people and their mode of dealing with objective reality and subjective formations. (Verma, 1994). Indian culture has evolved over a period of about 8000 years. Today it is a living factor in the lives of about one-fifth of the people of the globe spreading over a vast peninsula of two million square miles. Starting with the Upanishads of the great ascetics over eight centuries before Christ, Indian culture has contributed immensely to the understanding of spiritual thought and the material world—combining religion and science. Culture means the total accumulation of material objects, ideas, symbols, sentiments, values. And social forms which are passed on from one generation to another on any given society (Ranganathananda, 1963).

Freedom of information through the press, radio and the TV is critical for the well-being of a national culture. Yet, in a country where illiteracy and poverty are rampant, the medium which shape and reshapes cultural values have the potential; to cause distortions and to counter to tlie nation's culture. As Dua and Manonmani argue," Culture is not the product of our mass media but the mass media in our society has heralded the arrival of mass culture and eventual cultural invasion." Studies reveal that socialization—the primary function of a family is affected by TV to a great extent. In 56 percent of the dual earner families' children are getting socialized more by the TV than by their mothers.

2.5 INTER-SUBJECTIVITY

Culture is an inter-subjectivity produced publicly held phenomenon. It helps to provide a space or identity, means of social exchanger and a sense of community. Edward B Taylor has defined culture as that complex whole, which includes knowledge belief, art, morals, customs and any other capabilities and habits acquired by men as a member of society. It is the integrated pattern of human knowledge, values and behaviour. A value in this context may be defined as a preference quality in action. Organised round the major themes of culture, values set the parameters of action by ascribing most desirable, neutral, undesirable and most undesirable qualities to possible choices in a given solution. They are series of explicit or implicit culturally sanctioned guides to action that set the direction and limits of behaviour in specific situations within the framework of a given culture.

Culture by nature is dynamic. It undergoes change relating to the changing needs and experiences of certain generations. Dreler and Cams defined cultural change as the modification or discontinuance of existing tried and tested procedures transmitted to usfi-omthe cultures of the past, as well as introduction of new procedures. Culture is essentially an adaptive mechanism. No culture is static. It has elements of both continuity and change. Cultural values reflect both these kinds of elements. While some emphasise stability and persistence of certain components of the culture, others encourage adaptation, accompanied or followed by value change. It would thus be erroneous to attribute a static quality to cultural values. Changes take place within and among cultures by diffusion of advantageous cultural traits among societies. These are approximately equivalent stages of cultural development, by acculturation, or the acquisition of a foreign culture by relatively subject people, or by evolution of cultural elements over a period of time.

Culture is closely tied to history, the geographic location of a social block, and the moment in time when the culture is being studied. In India, too, culture has been formulated in a manner specific to India, its history and its specific practices.

India is a multi-ethnic, multi-cultural and multi-religious country. Her long history of multi linear cultural processes, ethnic as well as cultural and religious diversity, the differential exposure of the various sections and segments of the population to foreign cultural influences, and the varied paths taken by the renaissance of modem India make the identification of the core elements of its tradition difficult. In a composite culture that is amorphous, it is easier to speak of tradition than a tradition.

Process of fission and synthesis has been the constant features of Indian culture. Over the centuries even Islam and Christianity have acquired a distinctive Indianness. With the growth of national consciousness, it has been observed the slow growth of what may be called the emergent national tradition. Today a mass culture is slowly emerging. It has several common characteristics, although it does not obliterate the uniqueness of some of the folk and regional forms.

2.6 ETHICAL VALUES

The Ethical Values has an important bearing on the cultural aspects of any given society. Ethics is concerned with the norms of human social behavior. "It is that study of human behavior which propounds the supreme good of human life and which formulates the judgements of right and wrong and good and evil." It is also called moral philosophy. The

Latin word 'mores' from which is derived the English 'moral' is not much different from the Greek 'ethos' which means habits or customs. Ethics as a science or body of knowledge is not so much concerned with what an individual considers as good for himself as with the ultimate good of the society as a whole. It is a science of values as distinguished from a science of facts such as physics or chemistry. It is by applying these values that judgments of human conduct are formed. According to ethics, good conduct is an intrinsic value. The two great concepts, which have a bearing on Indian ethics, contained in the Vedas are the Rta^ the law of good or the Eternal Law, and Satya, truth. God is Ritavaan, the upholder of the Eternal Order, and 'He' is Satya-dhama, the 'One' for whom truth is the law of being. Anyone who acts in accordance with the law of truth and the law of 'Eternal Order' is 'good'. Manu lists the virtues expected of the student, the house-holder, the renunciant, the priestly class and the ruling class. Respect for elders is considered as one of the cardinal virtues. Women, he says, must be honored and mutual fidelity between husband and wife must continue till death (of both).

Groups, societies, or cultures have values that are largely shared by their members. The values identify those objects, conditions or characteristics that members of the society consider important and valuable. In the United States, for example, values might include material comfort, wealth, competition, individualism or religiosity. The values of a society can often be identified by noting which people receive honor or respect. In the US, for example, professional athletes are honored (in the form of monetary payment) more than college professors, in part because the society respects personal values such as physical activity, fitness, and competitiveness more than mental activity and education. This may also be the case because the society takes its education for granted and repays its teachers with non-tangible honors of relatively equal value with that of the athlete. Surveys show that voters in the United States would be reluctant to elect an atheist as a president, suggesting that belief in God is a value. There is a difference between values clarification and cognitive moral education. Values clarification is, "helping people clarify what their lives are for and what is worth working for. Different cultures reflect different values. Members take part in a culture even if each member's personal values do not entirely agree with some of the normative values sanctioned in the culture. This reflects an individual's ability to synthesize and extract aspects valuable to them from the multiple subcultures they belong to. If a group member expresses a value that is in serious conflict with the group's norms, then the group's authority may carry out various ways of encouraging conformity or stigmatizing the non-conforming behavior of its members. For example, imprisonment can result from conflict with social norms that have been established as law.

Indian people cannot be said to have rendered unquestioning obedience to the dictator of traditional time. And again, they questioned the value premises underlying the social order, articulated their doubts and vigorously came forward to offer alternatives. Change has been a part of Indian tradition as continuity. There have been powerful currents of dissent and strong movements of protest and reform. Indian society has responded to the imperatives of changing historical contexts and equations of socio-economic forces. It has continued to emerge and grow.

2.7 SUMMARY

The chapter explains the chronology along with the landmarks of the television industry. Later discusses the cable and satellite industry with the emergence of networks like STAR, CNN & BBC and ends with the cultural orientation that the networks impressed upon

the country. With the development of the communication media, through the spread of education and despite much diversity, today there is the evidence of the development of a common mass culture.

2.8 SELF ASSESSMENT QUESTIONS

1. Doordarshan has evolved in all its formats. Discuss?
2. Write about the entrainment channels f DD.
3. What is the pioneering work of DD channels?

2.9 SUGGESTED READING

1) Nalin Mehta: *Television in India: Satellites, Politics and Cultural Change* (2008);
2) Fisher, David E. and Marshall J., *Tube: The Invention of Television* (1997);
3) Stephens, Mitchell, *Broadcast News*, 3d ed. (1993),
4) *A History of News* (1996) and *The Rise of the Image, the Fall of the Word* (1998);
5) Watson, Mary A., *Defining Visions: Television and the American Experience since 1945* (1997)

B. KAMAL SUCHARAN

LESSON 3

THE VIDEO REVOLUTION

OBJECTIVES

After studying this unit you will be able to

- The understand the process behind video on demand
- Create awareness on the impact of the video

STRUCTURE

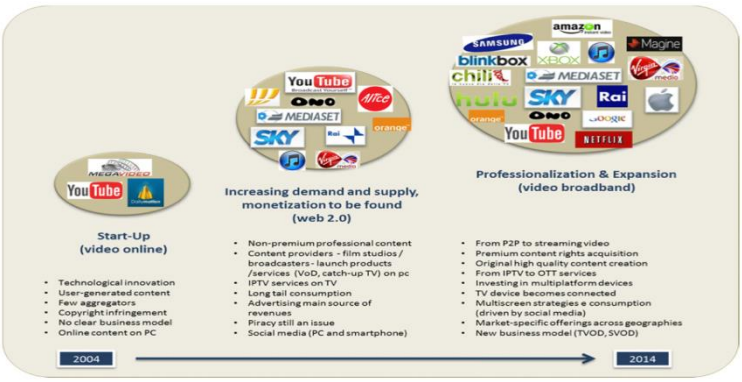
3.0 INTRODUCTION

The video revolution and its dynamics are introduced in this chapter. Students will get to know the concept of VOD (Video on Demand) and acquainted with the latest jargons.

3.1 THE IMPACT OF VIDEO ON THE INTERNET

As outlined above, we are stepping into a new internet revolution, made possible by the convergence of a series of consumer driven dynamics. Such transformation characterizes the third phase of the web, as shown in figure 8.

Figure 8. Evolution of internet



Source: Data processed by IT Media Consulting on various sources

This phase, favored by the diffusion of the broadband and the ultra-broadband networks (LTE, 5G, and optical fiber) is characterized by ubiquity of connection, mobile access to internet, and evolution of mobile devices. It will grow exponentially in the next years, representing the driver of development of many industries, not only those of communication, bound to the digital economy: the so-called sharing economy (and/or app economy). Among the most relevant aspects are included, as already mentioned, cloud computing, internet of things, big data, machine-to-machine, etc.

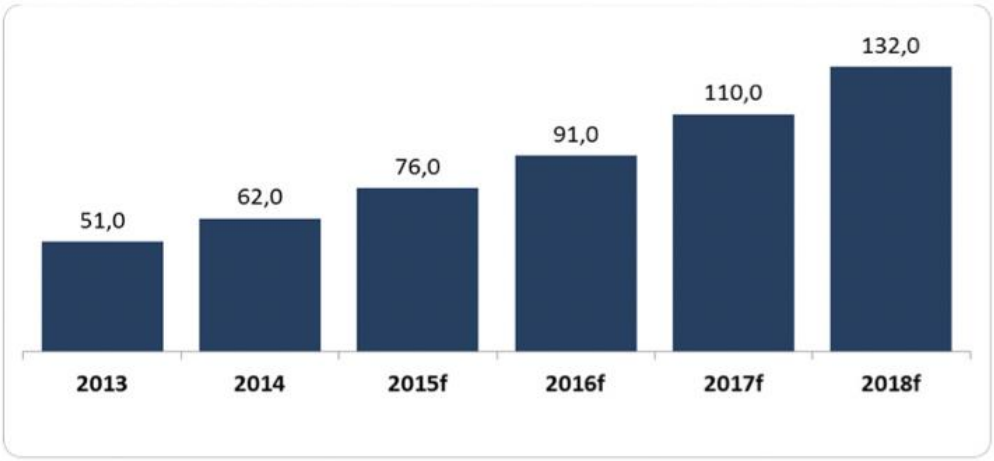
In this context, video works as a driver, favoring the diffusion of networks and services which are increasingly powerful, capable to satisfy the growing expectations of consumers, through new services provided on demand.

On this regard, we have observed a radical change in approach, especially in 2014 in Europe, with the entry of many broadcasters and video service providers in the content arena. The objective has focused primarily on preserving customer satisfaction, in IP environments as well, which are bound above all by Quality of Service, as a fundamental condition to provide competitive products, and an effective value for money.

3.1.1 VIDEO DEMAND AND BROADBAND NETWORKS

The shattering effect that has been determined by the increase of video traffic on the network continues to be a focal point for the development not only of the online entertainment market, but of the entire internet system.

Figure 9. Global internet traffic 2013 (Exabytes per month)

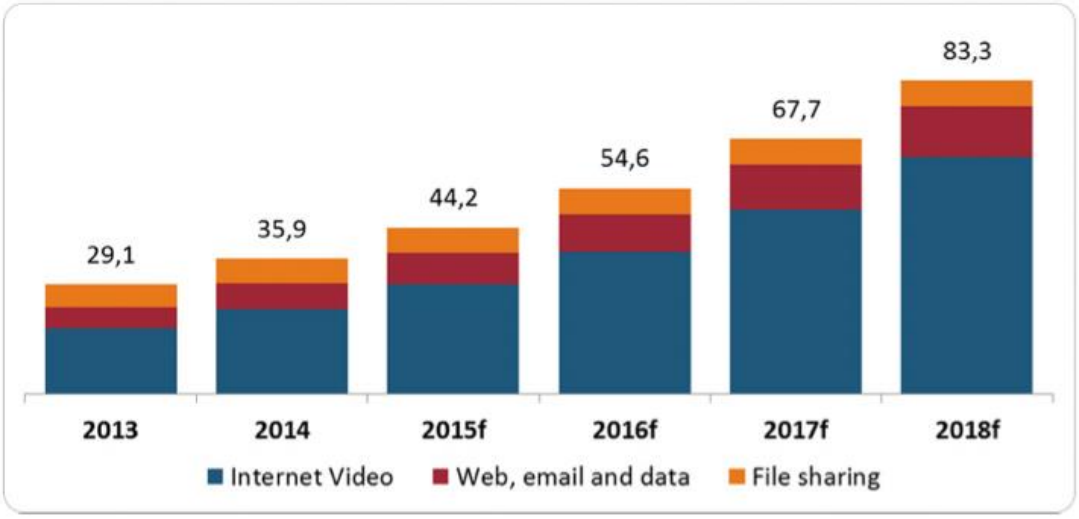


Source: Cisco System data processed by IT Media Consulting

According to Cisco, the annual global internet traffic is expected to grow at 21% reaching in 2018 a volume of over 130 exabytes (EB) per month vis-à-vis the 51EB registered on average in 2013. In other words, a global consumption that triplicates, passing from the 5GB per capita in 2013 to the 14 GB in 2018. In this scenario, the estimated internet traffic for consumers – hence excluding the share of managed IP of telco operators, ISP, and cable – will reach 83 EB per month in 2018, an increase of video entertainment (e.g. YouTube, Hulu, Netflix) of 30%. In 2018 it will represent 76% of consumer internet traffic (57% in 2013) and the fruition of HD and Ultra HD contents will definitely play a key role.

Also, the mobile activities will push the growth and overall development of the internet services, with an estimated increase for the next years of 60%. The video consumption here too will have the lion's share, of up to 72% of the total mobile traffic in 2019 vis-à-vis the 55% of the past year. In Italy, the mobile traffic will grow of 8 times, from 2014 to 2019, with an average increase per year of 50%.

Figure 10. Consumer internet traffic 2013-2018 (EB per month)



Source: Cisco System data processed by IT Media Consulting

As of today, there have been many investments and incentives to foster the development of ultra-broadband networks, both in optical fibre, and cable as well as in mobile (FTTH, FTTC, DOCSIS 3.1, LTE, 5G), besides the efforts at European and at country level to reach the objectives of the Digital Agenda: the realization a single digital market, the increase of interoperability and of standards, network investments, etc. One of the objectives of the Agenda is that of reaching by 2020 a total broadband coverage in Europe, with connections higher than 30Mb, and to guarantee 100Mb connections to at least 50% of the population.

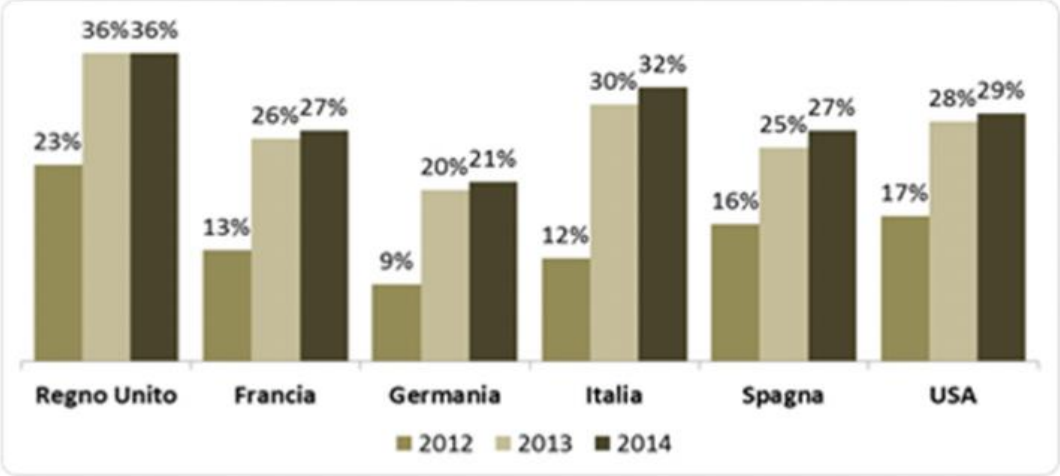
The efficient use of the network requires that part of the value generated by its usage be reinvested in the network itself, and so, being assured by all the interested parties (telcos, ISP, OTT TV, CDN suppliers, content producers, aggregators, web players, broadcasters and operators). This is the ideal model still far from a real application.

Actually, in this field, who owns the infrastructure is not able to capitalize at its best the network and its exploitation. The largest part of economic exchanges and monetization take place between content producers, OTT players and the suppliers of CDN. In the presence of an adequate coverage of ultra-broadband networks, Cisco Systems estimate that the use of CDN will grow in the next years at an average yearly growth rate of 34%.

In the next years, networks of increasingly greater performances and capacity will be able to manage huge quantities of contents, with the smooth unrelenting transition of all the repeat-use products (movies and TV series) from broadcast to broadband, therefore raising several issues concerning the management and quality of the services.

The fruition of audiovisual contents on the internet acquires relevance with an increasing quota of users who have access to these services. In the last three years, in all the main European countries the fruition of TV contents through internet has increased considerably.

Figure 11. Weekly consumption of video via internet (long form)



The growing variety and availability of devices on multi screen has brought consumer habits to a radical change. The fruition of audiovisual online content via mobile grows considerably, while the desktop one, while remaining relevant, has stabilized in the fruition options. In 2014, ownership and usage of tablets was more pronounced in the United Kingdom, with a penetration rate of over 40%, followed by France, Germany, with a value above 30%.

In the end, the emerging picture shows that the public wants more and more video content for entertainment, content aggregators want to distribute those contents on the greatest number of platforms and screens, and the content right-holders want to be sure of being adequately remunerated.

3.2 VIDEO ON DEMAND: THE BUSINESS MODEL

The centrality of video entertainment as one of the main drivers of the digital economy, both in terms of infrastructure development via the increase of traffic on the network (demand for bandwidth) and in terms of contents and services (video on demand, in the first place) is doomed to radically transform the audiovisual industry, also outlining the possible switch off, in a temporal perspective still not easy to place, from broadcast to broadband. Meanwhile, taking advantage from this transformation led by the consumer demand, new services and new business models are establishing themselves, also on a global scale, providing a strong competition between consolidated industries (TLC and media) that are finally spreading their own contents also in the internet environment, and new players (OTT).

In this respect, the kind of services being established is very different from the traditional television models. It is the case, mostly, of non-linear services, provided on demand, where advertisements happen in distinct models and the end user subscription is radically different from the expensive premium bundle model (from €30 to €50 per month) provided by the traditional pay tv broadcasters.

What differentiates these services is the competitive pricing (subscriptions are cheaper, at €810 per month) and a catalogue limited to repeated utility products (movies, series, documentaries, animation).The most successful service is the Subscription Video on Demand, but pay perview or transactional mode (TVOD or Electronic Sell-through) are also popular, while other services reach into mixed revenue systems (Freemium). In any case, it is worth to remember, we are dealing with a sector still in a development stage, in which positioning strategies and establishment of market power are far from being consolidated.

In the new playfield, much wider of the traditional audiovisual one, and therefore not necessarily bound by the same rules, new players are leveraging on critical mass reached thanks to the original activity and enjoying therefore of network externalities, to expand themselves into the new connected world of contents, within a context where the "winner take all" attitude of the global players prevails.

Figure 12. Business models

Source: IT Media Consulting

Apple, through iTunes has begun to address the music lovers who listen to it via Apple devices and recently has become one of the most popular stores of digital contents, including videos, in the world.

Amazon is active in e-commerce, initially selling books, but since 2008 has begun to offer movies and streaming videos under the brand Amazon Instant Video Prime; moreover, to the users of brand- loyalty program Amazon Prime, it guarantees free shipping of items purchased online, with an annual subscription of $79.

Netflix itself coming from the traditional video retailing market (sent to the user by postal mail) distributes now online its VOD subscription service to countless devices, among which Xbox360, Nintendo Wii, Sony's PS3, blueray players, and TV sets by Sony, LG, Panasonic, Insigna, Philips, Pioneer, Samsung, Toshiba, Yamaha, Vizio, iPhone, iPad, etc.

Google exploits the advantages of a global user base of its search engines to make YouTube appealing to the vast user population in the world. The same holds for Facebook that tries to monetize its dominance on the social network arena and in the mobile world, to establish itself in the video content distribution.

If then legal content and business models are just beginning to take shape, their chance of competing especially in Europe with consolidated pay tv operators, getting subscribers from them – the so- called cord cutting – is conditioned by broadband penetration as well as unlimited access to premium content, that often is controlled by broadcasters on exclusivity basis and that, in all cases, turn out to be really expensive (minimum guarantee or low margins on revenue sharing).

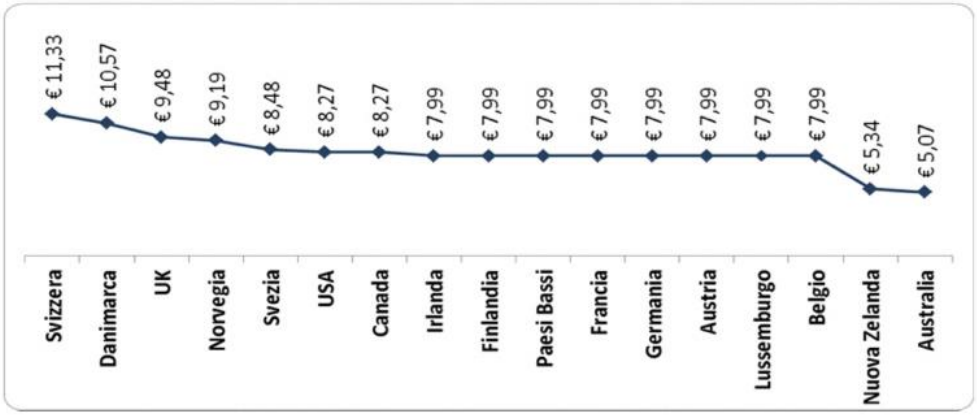
3.2.1 THE NETFLIX PHENOMENON

The streaming division of Netflix, which in origin was called Watch Instantly, in 2010 surpassed, in term of revenues, Netflix's historic core business of physical rental of DVD.

In the domestic market Netflix represents more than one third of download internet traffic, in peak hours (34,9%), setting the record for the highest volume in download among all broadband video services. Its most direct competitors, Apple and Amazon, are very far, with traffic quotas respectively of 2,8% and 2,6%. Since 2011 Netflix has begun to finance directly the production of original content (Netflix Originals) in order to increase the loyalty of its public with a quality product which is in line with the preferences of its subscribers.

Generally speaking, the prices Netflix proposes for its services are very competitive and well below the prices of its competitors.

Figure 13. Prices applied by Netflix in the different markets (2014)



Source: Netflix corporate data processed by IT Media Consulting

3.2.2 CONTENT- TECHNOLOGY INTEGRATION

Thinking of Netflix as a simple content company is surely reductive. The key of its success is the ability to collect the information in an accurate manner and to heavily invest on this. From the creation of algorithms and development of analytics to include all the information relative to subscribers, up to the development of a proprietary CDN and the implementation of a massive cloud architecture, the primary objective is to grant an elevate standard of quality content, avoiding disruptions and disservices and at the same time develop an improved profiling, cut on the specific needs of any single client. In this sense, wide technological know how is required, at different levels, as well as a capability of orienting the activity toward a harmonization of all the components.

On the other hand, just providing attractive content is not enough. Developing services on the internet network means, in the first place that behind the simple operation as pressing a button to watch some content, there are many complex operations: for instance, offering a streaming service that is always working on an infrastructure that is often not stable, and above all developing the famous recommendation algorithm that allow 150 million options of choice per day, each one based on a selection of how best prioritize for each user a library of 10.000 titles.

The compresence of this double nature product and technology is probably what more characterizes Netflix with respect to the majority of its competitors.

At the same time, the weight of this operator in terms of bandwidth consumption poses strong pressures on the ISP and Telco's about the necessity of an efficient and safe traffic management that verges on forms of prioritization that are not evident but has been in use for some time. In this way, Netflix is taking Google place as the greatest paladin for the global battle of Net Neutrality.

In the end, even the last pillar on which the traditional television and its market are based: TV advertising. Right when the major productions, beginning from series, are not financed by great generalist networks, fruition is not live, on air, therefore making it easy to skip commercials; this resource is risking not being able to sustain a sufficiently high level of production as it did in the past. Hence, this is why, if at the beginning Netflix was a problem mainly for the paytv operators, in perspective this model could exacerbate the crisis of the value chain and product chain that the traditional broadcasting has been developing for decades. This means that even if Netflix will not be a winner, or will not be the only player to establish itself, whoever will want to contest Netflix, will have to rethink its strategies, and change the parameters with which in the U.S as well as in Europe, the television and the consolidated media have been built for years.

3.3 INTERNET VS MEDIA

The disruptive elements that have characterized the relation between internet and the traditional media industry (books, newspapers, music, radio, etc.) are finally a reality, for television and audiovisual services.One of the most dangerous attitudes, that risks to accelerate this tendency, and the crisis of the traditional broadcasters (free and pay) is the "wait and see" approach, which characterized for years the behaviors of these players. In other words, the idea that only when there will be adequate economic resources, the television industry will enter in mass and with profit in the internet world.

Figure 14. Main streaming video services in the US

Source: iTunes

So, while the analysts of these companies analysed metrics and statistics, the video providers and streaming platforms were developing relationships with the audiences, which were becoming ever more lucrative for them (they don't have the large costs of TV networks to generate profits) and capable to orientate in time the attitudes of consumers. Now that the time has come, traditional broadcasters have realized that it could be too late.

It is enough to consider these indicators:

- The largest channels of YouTube (Maker, Fullscreen and Machinima) are broadcasting enough minutes per day to compete with some of the major national broadcast channels, like CNBC, FXX and Fox Sports 1. And while the TV audiences are being eroded, those of the three YouTube channels are doubling each year.
- In the first quarter of 2015, the 41 million subscribers of Netflix USA represent about two hours per day of video, making the Netflix network larger than two of the four major national networks, and two times as large as the cable network. At this pace Netflix has become the most popular video provider in the US the end of 2015.
- Not to be forgotten, that Amazon Instant Video and Hulu are respectively at the 75th and 100th place and keep growing each quarter. To this must be added Amazon Twitch with its 13 mln users who watch its 14 hours per month (with a growth of 7% on average per month, in the past three years).

From this it follows that the consumption of TV content in the US has radically changed and moved away from the traditional one, with no chance of going back. A research conducted by Deloitte shows that 53% of the interviewed watches TV programs in streaming. Going on the millennials age group (14-25 years old), the study highlights that they watch online video more than they do in other ways: about 72% prefers VOD and 58% live TV.

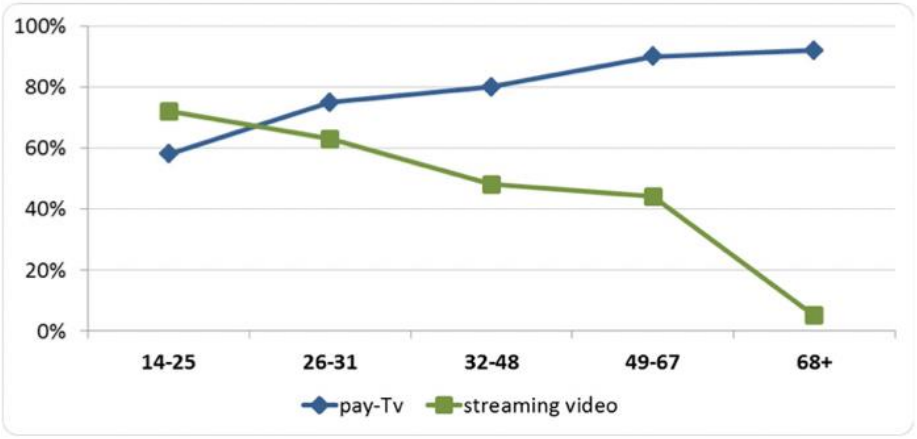
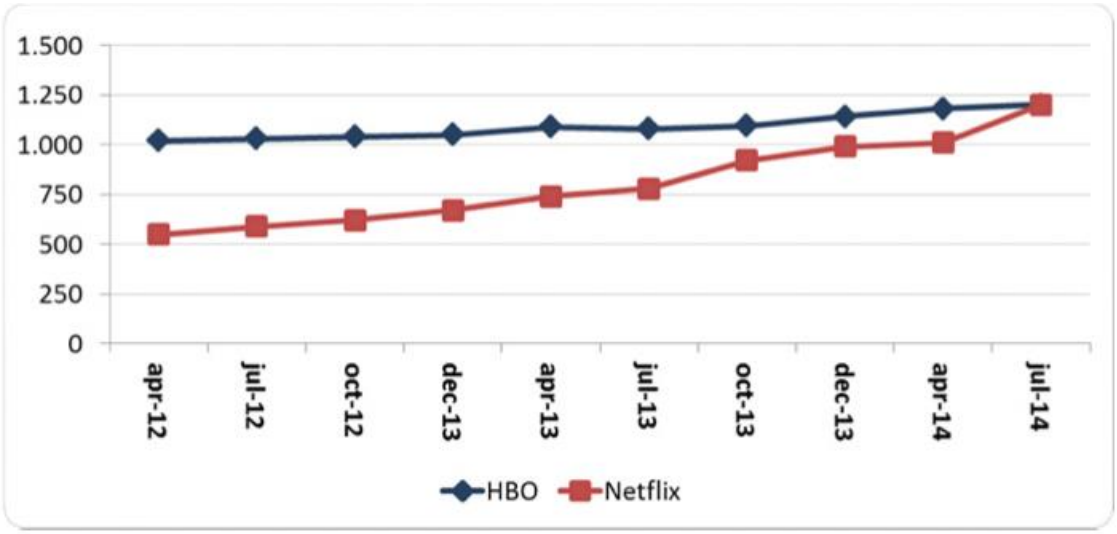


Figure 15. Preferences in fruition, per age group (%)

Additionally, 25% has never watched pay-tv in the past months, or has cancelled his subscription. The greatest part of them (57%) watches streaming video on smartphones, tablet or Pc, rather than on the TV set. The older the generation, the more likely it is to prefer the television: about 57% in the 26-31 age group, the 70% in the 32-48, 81% between 49-67, 90%, in the 68+.

At last, binge watching, that is, watching 3 or more episodes in the same session, is becoming the prevalent manner in the US. More than 68% of the respondents adopt this mode and of these, 31% do it more than once per week. In the light of these elements, the future of the mainstream TV networks and the American cable television industry is now questionable, posing the condition for a consistent reshaping of the sector, that just a few years ago would have been unthinkable. Undoubtedly, the evolution of broadband non-linear services, primarily VOD, has strongly contributed to this result.

Figure 16. Revenues from subscription of HBO and Netflix ($ '000)



Source: operators 'data processed by IT Media Consulting

The year 2011 represents in this perspective a crucial year, when the overtaking of the SVOD has taken place, and its revenues have grown 10.000% more than the TVOD, the first

business model to establish. Such a trend, favored by the market entry of Netflix in 2010, has completely consolidated and strengthened: in April 2014, the landmark overtaking in terms of subscription numbers versus the largest traditional pay TV player in the world, HBO, and one year later, in April 2015, in terms of revenues as well. HBO has realized in the meantime that Netflix is not only a video distributor, but also its greatest competitor in the pay-tv streaming markets, which are becoming more and more popular. Even if it is not capable, yet, to cause such a disruptive impact, the explosion of these online services is of great evidence in Europe as well.

3.4 MARKET FORECAST

In the light of the phenomena above mentioned, it is possible to forecast that the next years will see a considerable growth, much higher than expected, of on demand online services.

3.4.1 REVENUES FROM THE ON-DEMAND SERVICES

On this regard, the diffusion in Europe of the VOD offers will depend on the following factors: development of the ultra-broadband networks, both via telco networks (FTTH, FTTC, etc.) and via cable (Docsis 3.1); the effort and the incentives at European level and of the specific countries, to reach the objectives of the Digital Agenda (broadband and ultra-broadband penetration); the change in attitude of the traditional content providers (producers and broadcasters), under the ever increasing competition of large global operators; the explosion of streaming video services and on mobile terminals; the development of 4k and 8k offers; the irreversible medium long term switch off from digital terrestrial broadcast to broadband.

Figure 17. The VOD market in Europe 2015-18 (€ millions)

Source: IT Media Consulting

IT Media Consulting estimates that the total revenues deriving from the VOD offer in Western Europe are €2,14 bln at the end of 2015, and it will reach €3,85 bln in 2018, with an average year-on-year growth rate of 22%. This increase, besides the general drivers above described, is coming from additional factors, linked to the specific nature of national markets.

In particular:

- Consolidation of some business models in some areas (United Kingdom and Northern Europe), especially through the SVOD services and to a lesser extent AVOD, that begin to compete directly against the dominant paytv operators and free to air national broadcasters;
- Entry of new global actors, starting from Netflix, in areas up to now less prone to completion, due to the lack of broadband penetration (especially in Southern Europe);
- Consolidation, through mergers and acquisitions by the great telecommunication companies and the cable ones (e.g. Vodafone, BT, Orange, Telefonica e Liberty Media) through the offer of quadruple play packages, integrating voice, data, fixed internet as well as mobile, and video (TV) connection;
- Higher degree of competition between broadcaster, telco, OTT (Netflix, and in perspective, Amazon, Apple, Google) on the same or on different business models (France and Germany in the first place);

Direct access through the acquisition of the live rights for premium sport contents, on exclusivity basis, (football national championships, Champions League) in order to increase the demand for data traffic on the networks (United Kingdom and Spain).

In this perspective, ITMedia Consulting forecasts an impressive development of the VOD and non- linear services, in which different business models are confronting each other, that will lead to a substantial increase of revenues, and also to a greater consolidation of the financing models, especially in term of subscription.

3.4.2 SUBSCRIPTION REVENUES: SVOD

The great explosion in the USA of the subscription services on the internet, which has exceeded the pay-tv sector, has caused the crisis of the traditional business model of television. This poses the paytv operators across the Atlantic in front of a difficult dilemma: on the one hand the need to protect and therefore do not cannibalize the consolidated business model; on the other hand, the need to offer new online services (OTT based) to compete with the new internet players in the market, which could take the revenues from a consistent number of pay-tv subscribers - the cord cutters - who might be willing to leave the more expensive pay-tv offer for cheaper online services.

In the past, the fear of cannibalization has been the prevailing drive in the broadcasting operators 'strategies, in the belief that it would not be possible to compete on price and quality with the largest global operators. More recently the scenario has totally changed and in some countries – as Italy and France – the broadcasters have been the ones to stand up to the challenge, trying to obtain a competitive advantage. This stems from the belief that European players are better positioned with respect to the US ones, to defend themselves from cord cutters. This is in part due to the control over a consistent amount of premium content, which could allow them to leverage and expand their business toward new revenues sources. In this sense, many broadcasters, both free and pay, have invested in the online markets (Germany, Finland, Sweden and United Kingdom) and others, as Italy, where OTT players has established later, are following the same path.

Therefore, according to an ITMedia Consulting study, the VOD market will be carried on by the subscription services, with cheaper offers and Over-the-top distribution. In the first

phase then, we will witness a scarce substitutability of the broadband model with the broadcast one, as the two will remain complements to each other, while strengthening potentially the overall time dedicated to the fruition of these contents, on multiple platforms and on multiple devices. Subsequently, a larger share of revenues, especially in countries where the SVOD will be more developed, will originate from the direct substitution between different forms of pay offers (cord cutting and cord shaving) with a growing price war and a possible consolidation of the sector. This will provoke more significant and potentially disruptive impact on the pay-TV industry.

3.4 SUMMARY

The chapter discusses with the evolution of internet and gives a glimpse of broadband networks like, NETFLIX & YOUTUBE – their subscription and revenue models were discussed too with the future demands and patterns. Over a period of time Video demand and broadband networks their business models have transformed the digital media scenario very quickly. Internet vs media and Content technology integration have become the most sought after concepts in the markets. The revenues from the on-demand services and Subscription revenues found to have changed drastically.

3.5 SELF ASSESSMENT

1. Video has revolutionized the entertainment sector. How?
2 . How did the color television change the video based progarames? Explain with examples
3. Private videos and the channels have initiated the revolution in entertainment. Discuss.

3.6 SUGGESTED READING

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2. Fisher, David E. and Marshall J., *Tube: The Invention of Television* (1997);

3. Stephens, Mitchell, *Broadcast News*, 3d ed. (1993),

4. *A History of News* (1996) and *The Rise of the Image, the Fall of the Word* (1998);

5. Kenneth Kobre., Videojournalisé

B. KAMAL SUCHARAN

LESSON 4

TELEVISION AS MEDIUM OF MASS COMMUNICATION

OBJECTIVES

After studying this unit you will be able

- To be introduced to television as a medium of communication
- To understand the basic characteristics of television.

STRUCTURE

4.0 INTRODUCTION

How television posed to be an effective tool of mass communication? This will be discussed effectively along with the characteristics of the television.

4.1 TELEVISION AS MEDIUM OF MASS COMMUNICATION

The invention of television "essentially a twentieth-century phenomenon" was the result of a combination of earlier technological developments in the fields of radio- broad casting, motion pictures, photography and the electronic camera. A Scottish engineer, John Baird, is generally credited with the invention of television, in an improvised laboratory in his lodgings in Hastings (England). In 1924 he succeeded in transmitting the form of pictures from one place to another. In April 1927, the American Telephone and Telegraph Company (AT&T) gave a public demonstration in which a speech by the US secretary of Commerce, Herbert Hoover, was broadcast from Washington and watched in New York by an invited audience. The event made front-page headlines in the next day's newspapers.

The BBC, on 2 November 1936, initiated the first regular television service in the world. In May 1937, the BBC televised the Coronation. A couple of month's later television cameras went to Wimbledon for the first time. The World War II resulted in six years

interruption and TV broadcasting was resumed only in 1946. The United States launched the World's first regular colour broadcasts in 1953. By 1955, the "Eurovision networks" were established linking the West European nations.

The General Conference of UNESCO, which was hosted by India in New Delhi in 1956, made a provision of $20,000 to setup a pilot project to study the use of TV as a medium of education, rural uplift and community development. Television was introduced in India in 1959.

Development of television broadcasting proceeded at a very slow pace in the first twenty years of its existence in the country. But right from the very beginning Doordarshan's role as an agent of education and social change was clearly recognized. In 1961, Doordarshan was used as a support to middle and higher secondary school education. Its experiments in teaching of science, mathematics and language were proved most successful and received appreciation from many UNESCO experts. It was only in April, 1965 that a general service was started. It was for one hour a day on four days of the week. On 15 August 1965 the service was made daily. It was then, under the guidance of Prime Minister Indira Gandhi who at that time was also Minister for Information and Broadcasting "'Krishi Darshan" 'for rural viewers was inaugurated on January 26, 1967, by the then Prime Minister, Mrs.

Indira Gandhi. It was telecast on Wednesdays and Fridays for 20 minutes each day, and served 80 villages around Delhi provided with community sets. This pilot project was initiated by the Department of Atomic Energy, in collaboration with the Ministry of Information and Broadcasting, All India Radio, the Indian Agricultural Research Institute and the Delhi Administration. From July 15, 1970 the duration was increased to 30 minutes, and the programme was also broadcast on Mondays. The seventies saw a major expansion of television. Doordarshan Kendra Bombay was commissioned in October 1972 and Doordarshan Kendra Srinagar in January 1973. Subsequently Doordarshan Kendras were set up at Calcutta, Madras, Lucknow, Amritsar and Jalandhar.

With the sudden and spectacular growth of satellite and cable television network since 1991, the most dramatic revolution on the TV screen got underway, when India ended decades of isolation from the rest of the world. Cable Television promised multiple channels and multiple choices for the viewer. Its introduction had profound effects on the broadcasting situation. Liberalization of airwaves has resulted in a proliferation of satellite channels in India.

4.2 CHARACTERISTICS OF TELEVISION

Television is an audio-visual medium. We have seen that radio is a medium of sound only. TV has both sound and sight. But TV should not be taken as radio with sight. Radio and TV are different media with different grammar, different vocabulary, different mechanics and dynamics. TV and radio are uniquely different from each other all along the line. Their broadcast right from conception down to reception is different. A "radio-broadcast" is uniquely radio-phonic or radiogenic. And, a TV broadcast is uniquely telegenic.

4.2.1 An Audio-Visual Medium

TV is an audio-visual but predominantly visual, proportionately much more visual than audio. A TV broadcast is conceived and produced and received in audio-visual terms. A

TV broadcast directly affects two senses simultaneously, those of hearing and seeing. It is more effective than the radio broadcast. Radio is a uni--sense medium, affecting only one sense, i.e. hearing. TV broadcasts can have greater effect or influence on the receiver of the broadcast, called the viewer. The potential of TV to have greater effect or impact is because, according to psychologists, the eye absorbs much more than the ear in the same time. The eyes also retain the seen image much longer than the ears can.

4.2.2 Wide Reach and High Credibility

TV is a supreme medium of mass communication. With the support of the satellite technology today, it can reach all the corners of the globe. The TV camera, today, goes on to planes; it goes under the earth and into the sea and throws light on the dark areas of knowledge about our world, the universe, and the total environment. It has brought about an information revolution and has turned our society into an information society. Because of its reach, TV has widened the mental horizons of man. It has become the supreme educator of man. It has the potential of humanizing knowledge. TV is a credible and a believable medium. Seeing is believing. Things that few people might believe otherwise become believable when shown on the TV screen. They become effectively truer than those that one reads about in the print medium or listens to on the radio or learns through hearsay or word of mouth. Just recall the tele - pictures of the upheaval in Russia after the collapse of communism, or the visuals of the uprising in Tiananmen Square in China or those of the Iraq war, or, the havoc caused by the earthquake in Maharashtra

4.2.3 A Glamour Medium

TV is a glamour medium. You can watch glittering personalities and events, international conferences, sports meet and festivals, fashion shows and banquets, travel shows and interviews with world leaders, bold and beautiful personalities as well as rich and famous people. The great convenience of watching all this, sitting at home, adds to its glamour. Because of its glamour, TV has also been called the magic box. All sorts of people all sorts of times, almost magically, seem to be appearing on the screen from within the box. It has also been called a toy, a toy with which adults get fascinated, like the child's toy which fascinates the child. Incidentally, some critics have also called it an idiot box. Very few can resist the glamour and magic of T.V. It has a habit of attracting people to the point of addiction. Tele-addiction, in fact, has become the greatest addiction of our times, for most people.

4.2.4 A Medium of the Close-up

TV is the medium of the close-up. Its stage is its screen, which is small. Because of the small screen, it is not an ideal medium for spectacles or huge pageants. It is ideal for close-up of human faces, for long shots of scenery. It is an ideal medium for expressing reaction and interaction between people in a tele-drama, for presenting an interview and a discussion, etc. That is why you would find the camera catching the reaction or expression of the man who is talking at a particular moment. If something has happened or somebody has said something, the camera would show the reaction of several people, one by one, in close-up. According to artistic necessity, the camera would take full close-up or half or quarter close-up of a character or a man

4.2.5 A Living Room Medium

TV is a medium of and for the family. It is a medium of entertainment and information at home. TV brings theatre and the cinema auditorium to the living room. Stage drama has become a drawing room theatre. Film drama too has become a drawing room cinema auditorium. Fewer people now go to witness stage performances. Also, fewer people go to the cinema theatre for a movie. The film or the theatre comes to you in your drawing room under home conditions. Just think of street theatre in the context of stage drama. Instead of the people going to the theatre, the street drama takes the theatre to the people. Since TV is watched by the young and the old members of the family sitting together, the tele-subjects have to be in tune with the culture of the particular society. In our country, the subjects must be treated with restraint. They must respect our cultural heritage. They should not be very explosive or provocative. Since young girls and boys are sharing the viewing with their elders, parents, grand-parents and parents-in-law, the essence and ethos of our cultural taste cannot be over looked.

4.2.6 A Democratizing Medium

It is a democratizing medium. It is available to all people. Since it is a medium of mass communication, it has to deal with the problems of all sections of the society and democratize information and informal education, reaching out to one and all to democratize literature by discussing it in broadcasts or by telecasting its dramatic version. Even those who have not read literature or are illiterate or semi-literate come to know of it. Since TV, a mass medium, has to cater to all sections of the society, it is not uniformly very artistic. Highly artistic things might go over the heads of the common viewer. As against TV, the stage can afford to be highly artistic because the audience is selective. Only those people go to the theatres that are ready to pay for the show. Theatres like Broadway have selected audiences who are ready to pay for artistic productions as against commercial productions which cannot choose their viewers. And TV does not charge ticket money for entry into shows. So, most TV programmes are for the common people.

4.2.7 A Medium of Immediacy

TV is a medium of immediacy. It captures the events even as they are happening much before the newspaper comes out with information on events next morning. Yesterday's news is no news on TV. It will make TV look outdated. TV is a super reporter. In audio-visual terms, it reports the events "here and now". Remember how the CNN or BBC report minute-by-minute Presidential election results or the Olympics or even wars and insurgencies.

4.2.8 Advertiser's Influence

TV is the great salesman of modern times. The businessman sells his products through TV. This medium is much more effective for him to reach out to a vast number of potential and actual customers than the newspaper hoardings. TV advertisements or programmes sponsored by business persons can reach tens of millions of people. No newspaper can ever dream of reaching out to such large numbers.

4.3 SUMMARY

The experiments and the role of UNESCO and Doordarshan made TV an effective tool of mass communication. Television is described as the as a glamour medium that brought immediacy and democracy to all the households of India.

4.4 SELF ASSESSMENT QUESTIONS

1. Discuss about TV as An Audio-Visual Medium
2. TV Wide Reach and High Credibility. Analyse
3. How can TV be considered as A Glamour Medium
4. Advertiser's Influence can be more in Tv than other media. Discuss

4.5. SUGGESTED READINGS

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LESSON 5

STAGES OF PROGRAM PRODUCTION

OBJECTIVES

After studying this lesson, you will be able to do the following:

- Classify the three stages of television programme production;
- Explain the production process of a television programme;
- Identify the equipment required for television production;
- Describe the work profile of key professionals involved in programme production.

STRUCTURE

5.0 INTRODUCTION

The chapter introduces the crucial various stages of production for entertainment programmes broadcast through television as well as news and stories 24/7 news channels. They include Pre-Production, Production and Post Production with the involving of key professionals and the various types of shooing, recording, dubbing and marketing processes also.

5.1. PROGRAMME PRODUCTION STAGES

Let us consider a situation in which you are expecting some guests for dinner. What preparations will you do? First of all, you need to decide the menu. Then you will arrange for all the vegetables and such other ingredients required for the preparation of food items. You may have to go to the market for buying the ingredients. Now after arranging for everything, you will start preparing the food. This again involves all the key ingredients to be mixed at the right time in the right quantity. Once the food is prepared, comes the presentation stage wherein you will put the various items prepared in different utensils and after garnishing, they will be ready to be served on the dining table.

So, you have seen that there were three stages in the making of various food items. In stage one, you arranged for everything required for preparing the food items. In stage two,

you actually prepared the food items and in the third stage, you presented them on the dining table. Now imagine you have to produce a television programme. In a similar manner as above, you will first arrange everything required for the programme production. In the second stage you will actually carry on the production process, and thirdly you will polish the product for the final presentation on television. Thus, we can divide the entire production process into three major stages.

There are three stages of programme production

- Stage one: Preproduction
- Stage two: Production
- Stage three: Post-production

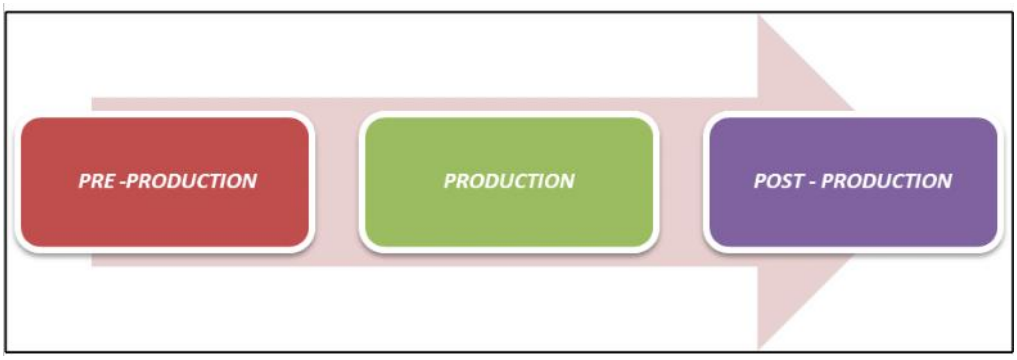


Figure: The three Stages of TV Production

There are two more stages before these original three i.e. one before the pre production and one after the post production that encompass each of the programmes produced for television or video.

5.2 INITIAL STAGES OF PRODUCTION

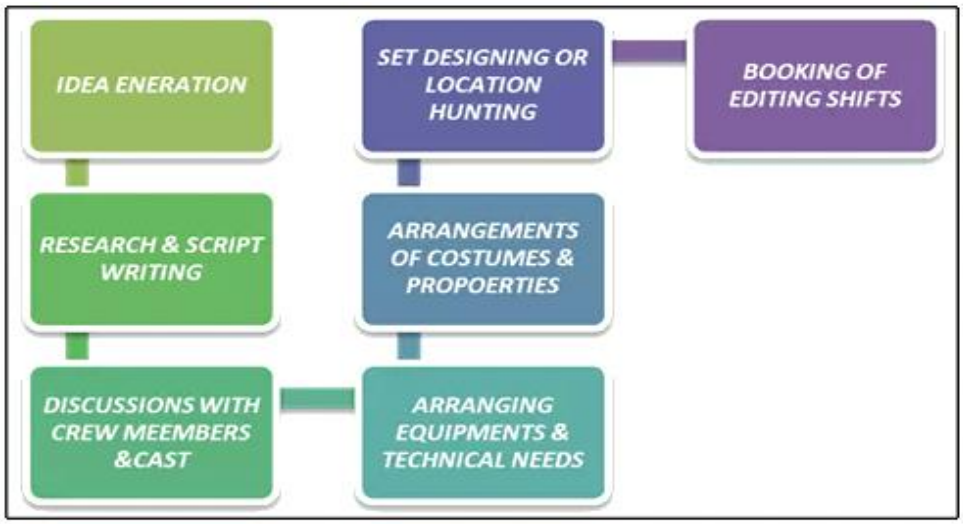
This stage includes everything that is to be done before the actual process of production is initiated. It involves idea generation, research, scripting, discussions with all the crew members and talents (actors), arranging equipment, video/audio tapes, properties, costumes, sets designing or location hunting and booking of editing shifts. The first thing to know is what you want the programme to look like. This is the pre-production stage where you need a clear idea of what you want to make. Once the idea is clear, the next stage is how to get from the idea to the television image. To translate an idea on screen effectively you need a good and detailed script. In all it involves planning everything in advance. This is very essential to get desired results. If you have worked well in this stage of programme production, the other two stages become easy and workable.

The main idea for a production can be a full-length script or a one-paragraph treatment that exists in some format. Over the stages of production it is developed, fleshed out, and possibly, produced.

In this project development stage, the producer

- Either originates or finds material to option, or buys the rights to produce it. This material can be an original idea, a script, a book, or an article from a newspaper or a magazine — any source constitutes "material."
- Evaluates the project for initial costs, funding sources, and likely markets.
- Develops the proposal and story synopsis as a basis for getting financing.
- Oversees the development of the idea that includes the plotlines and character sketches for a season of shows in a continuing series.
- Develops a rough estimate of the budget as well as negotiates and obtains contracts for licensing fees and other legal aspects of the project's distribution or broadcast.
- Selects/ hires director, additional producers, associate producers, and/or a production manager.

This is the advance planning stage before you start producing it. It involves the following processes.



5.3. PREPRODUCTION

The original idea has taken a more tangible form, and it can now act as a blueprint for the research and hiring of the essential crew members who will take it to the next stage. In the first stage, the producer is established as the principal point person for the financing and/or distribution group, and is involved in negotiations, contracts, rights, and union discussions, as well as securing rights and permits for locations, music, and other elements.

- Breaks down a script or treatment and uses it to make a rough budget estimate.
- Continues consulting with the director on aspects of the script and production.
- Depending on the scope of the project, the producer hires and consults with the line producer, location manager, director, cast, DP, production designer, editor, musical composer, and graphics and special effects personnel, as well as essential crew like camera operators, audio recordists, lighting designers and areas of production like make-up, wardrobe, props, construction, transportation, catering, etc.
- Hires and supervises legal consultants, accountants and auditors, production coordinators,office managers, script supervisors, producer assistants (PAs), interns, etc.
- Supervises the completion of the shooting script.

- Scouts and approves all locations (often with the director and/or DP).
- Consults with the production designer on sets, construction, props, and the overall look of the production.
- Consults with the DP and director on shooting format (Beta, high-definition, DigiBeta, DV, 24P, film, etc).
- Breaks down the shooting script to prepare the overall shooting schedule, call sheets, and production report forms (usually with the line producer and/or production coordinator and/or executive in charge of production).
- Negotiates with appropriate unions on contract and fee agreements.
- Prepares all contracts and deal memos, or oversees them after the unit production manager (UPM) has compiled them.
- Signs off on the final budget.

5.4. PRODUCTION

This is the stage when you are on the studio floor or on location and are ready to shoot or are actually shooting. It includes managing all the facilities, handling of talent and crew members, controlling the crowd, shooting without hurdles and solving any problem related on the spot at that time.

The first two stages have led to the actual shoot where the producer's initial vision can now be captured on video and audio. During the shooting stage, detailed more thoroughly, the producer:

- Is generally on set or available on call at all times.
- Consults with the writer(s) and supervises any changes.
- Works closely with the line producer.
- Works with the production designer and approves all aspects of the production's look and appearance.
- Consults regularly with the director, on-camera talent, production designer, and other important people
- Screens the dailies with the director
- Prepares, balances, and/or approves the daily or weekly cost estimates.
- Stays on top of any press or publicity material generated and carefully supervises what's appearing in the media about the project.

There are many crucial equipments and machines required for the production of TV programmes. They need to be taken care of through out the production so are the cast and crew.

- Camera: The most basic equipment in any and every production is the camera. The camera is principally designed to convert the optical image, as projected by the lens, into an electrical signal, often called the video signal.
- Lights: lighting is done for the following achievements.
    - To provide the television camera with adequate illumination for technically acceptable pictures.
    - To show the viewers what the objects shown on screen actually look like
    - To establish the general mood of the event.

- Microphone: Microphone converts sound waves into electrical energy or the audio signals.
- Sound Recording: The sound recorder essentially records the sound picked up by the microphone. With a sound recorder, you can:
    - select a specific microphone or other sound input
    - Amplify a weak signal from a microphone or other audio source for further processing
    - Control the volume and ensure the quality of sound
    - Mix or combine two or more incoming sound sources
- Videotape recorder: While the sound i.e. audio is recorded on sound recorders, visuals are recorded on video tape in a videotape recorder. Most of the television programmes that we see are recorded on videotape or computer disk before they are actually telecast.

5.5. POST - PRODUCTION

This is the last stage of programme production. It is the stage when you get the final shape of the programme. It includes cutting the recorded visuals into appropriate length, arranging the visuals in a proper sequence, use of desired effects for the visuals or text/captions, commentary recording, music/song recording, and final assembly of the entire programme. The tape and sound are "in the can" and now all the disparate pieces are ready to be joined together in the editing room. At this stage, it's unlikely that you can go back and either reshoot or create additional content, so it is up to you to make it work through careful planning for both the shoot and post-production.

- Often screens and logs all in the footage, and supplies the editor with a "paper cut" that acts as a script for the editor, with notes, time-code references for footage, and reel numbers and logs, as well as listing all graphic elements and audio components.
- On most projects, is fully present during the editing or comes into the editing room on a regular basis to review the editor's work in progress.
- Continues as the point person for the network or producing group regarding issues of the final cut, timings and show lengths, standards and practices, and various other delivery requirements.
- Keeps a close eye on the budget. Post-production can be one of the least controllable financial aspects of the project.
- Selects, negotiates, and books post-production facilities, such as editorial houses and editors, stock footage facilities, audio studios, composers and/or stock music supervisors, graphics houses and designers, etc.
- Is familiar with all footage, selected takes, B-roll, cutaways, etc. and/or works closely with an assistant who's familiar with the footage.
- Regularly supervises the editor and is responsible for the final cut, depending on contractual agreements.
- Works closely with the musical composer and/or stock music supervisor.
- Supervises all audio sessions including narration, dubbing, ADR, foley, rough mix, and final mix.
- Works closely with the graphics designer(s) on show titles, in-show bumpers, opening and end credits, special effects, etc.
- Signs off on the video master of the final cut for client delivery.

- May organize and conduct focus groups or audience testing and supervise any editorial changes that could result from their responses.

5. 6 WRAP-UP AND DISTRIBUTION

The project is edited and ready to go, whether to broadcast or hand it over to a client, but the producer must attend to several vital details. In the wrap-up stage the producer:

- Pays and reconciles all outstanding invoices
- Finalizes all legal contracts and other issues still outstanding
- Reconciles all budget issues and submits a final report to the client
- May distribute copies of the final product to key personnel on the production
- May be involved in advertising and promotional campaigns, such as on-air promos, print ads, etc.
- May consult with the network or production company on publicity, such as special events, public relations photos and artwork, etc.
- May work closely with the network or production company on securing international broadcast, ancillary rights, licensing, etc.
- May coordinate press activities by keeping careful control of what material is appropriate for release to the press.

5. 7 PLANNING FOR NEWS STORIES

Just before shoot one shall give some time to yourself to plan for it.

There are three vital questions which will help you in planning your story. viz.

- What is the story?
- What are the Sound Bites needed and from whom?
- What are the visuals needed for the story?

Sometimes the reporter may get lead time to ponder over these questions. However, most of the times he is in a hurry to cover the event. In order to still ensure that you get the right story, there is no option but to think and resolve these questions at the back of your mind even as you travel to the location to shoot.

The answers to the other three questions actually make newsgathering a possibility.
What is the story**?**

This is one of the most basic and important questions that helps in carving your story. The answer to the question focuses the Reporter to what he/she should be looking for. However, the skill of knowing what the story is comes mainly with experience. Before answering the question the following aspects should be kept in mind.

- Think of a story which has to be focused and with a peg.
- Know what kinds of stories are welcome in your programme.
- Who are your audience and what is their awareness level?
- How many minutes can your story be?

A news story generally is between one to two and a half minutes long. Whereas, a story for a Current Affairs Newsmagazine can be 5 to 10 minutes long.

An example:

A story on a cyclone could be developed on the following lines

- Reporting the event i.e. where and when it happened? What was the intensity of the quake and enormity of damage? How many were killed or injured?
- What causes an earthquake? What is an earthquake prone zone and which areas are more prone? How safe are the buildings in the areas etc.
- Was enough done as far as relief is concerned? What about rehabilitation? the *"Simplify and Exaggerate*" principle shall be followed and the stories should have been simplified. You can go to one block the stories into various segments.

Remember the *"Simplify and Exaggerate*" principle. These stories have been simplified. And now think of the various elements of the simplified story. You can go one step further here and block the stories into various segments.

In another story

Block 1: The information about the latest cyclone.
Block 2: Why does a cyclone occur?
Block 3: What can be done (Safety to buildings etc.) and why it was not done.

So before starting to work on the story be sure of what your story is and its various elements. If you know what your story is, you can also figure out the various elements associated with it.

5.8 SOUND BITES

Once the story is clear, one has to finalize as to who are the right people interviewed for sound bites. This in turn helps you to figure out how to frame the questions to be asked, in order to get the correct quote. You could tell the interviewee in advance about what you are looking for. This will also reduce the amount of footage used and also the amount of time spent in previewing the tapes.

Be objective: If there are two conflicting sides to a story, to balance both the sides it also becomes important to give equal time to the people to be interviewed on both the sides. In fact even the interview frames will need to be matched.

Example: A story on child marriage for a newsmagazine and hence the story duration was 15 minutes.

There were various elements to be covered for the story

a) Child Marriage,
b) The physical dangers involved,
c) Health hazards and
d) Other problems.

a) Child Marriage:

i) We need sound bites of the children about hardships
ii) The parents on why they are resorting to marriage
iii) Why they require children to get married quickly?
iv) The Marriage Commissioner on what action he has taken?

b) The physical dangers

i) A Child's case study on how he fell of the kiln stairs.
ii) Another child can also talk about how he got burnt.
iii) The kiln owners on unprotected stairs.

c) Health hazards

i) The children about their health problems.
ii) The parents explaining about the ailments of their kids.
iii) A doctor in the area talking about common health problem to kids.

Use of so many bites was possible as the story was being put together for a newsmagazine where the length of the story was in the range of 15 minutes. The sound bites themselves should not say or cannot say the story. You require supporting visuals. Let us talk about how to plan for shooting visuals.

Visuals required for the story

If you have researched your story or under taken a recce to the area you would already have planned what shots you would take. Think about the various elements of the story and the ideal shots to portray them. Bring out the director in you and even think of the creative shots. The various kinds of shots viz. Long shot, Close up, Pan etc. will be explained in the chapter on visuals.

Example: In Andhra Pradesh, a small boy was trapped in a bore well. Efforts have been started to rescue the child. There was a deafening sound of machinery and proclains of drilling. A n expert team was also invited to help the rescue operation. On the basis of this description pen down on a piece of paper the visuals that you can imagine.

Then compare it with the actual list of shots given below.

1) An extreme long shot of the bore well
2) Close up shot of the mouth of the well.
3) Any sounds that are emerging from the well.'
4) Mid close up Shot of the machinery
5) Close up of the mouth of the well from which gas is gushing out
6) Emotional out burst of the of the boys family members.
7) Close up of officials
8) Shots of the men using th equipment of rescue
9) Crowd visuals of the crowd gathers around
10) Sophisticated machines brought there.
11) Shots of regulation of movement in the area.
12) The foreign team assessing methods to control the fire.
13) Triggering of anxiety as the mud falls in to the bore well.

If you are well versed with the terms used- you could explain it as long shots, close ups, wide shots etc.

On spot assessment

A visit to the area where you are going to shoot your story helps in planning the story better. Look for the following details while undertaking this recce.

1) Take into consideration the lighting in the area. Based on the lighting, fix the ideal time to shoot there. For instance if a place looks good during sunrise or sunset plan it then. Eg: seashore.
2) Listen to the ambience sound in the area.
3) This visit can help you choose the ideal place for interviews
5) New angles to your story may also emerge.
6) Look for the various visuals, which you could possibly get from there.
7) The locals you could interviewed and also conduct research by talking to them.
8) If the shooting would be at night for lighting its better to take a battery sun gun.

Pre-Film Script

One more step ahead in planning a story is to write the pre-film script which looks exactly like a script but all the elements are imagined and put on paper. One drawback of planning – Reality may not exactly be the same. But planning provides the framework to work with.

5.9 SUMMARY

The process of television production includes various stages right from the ideation to execution along with the various professionals. Generally the crew includes human resources like Director, Cameraman, Production Manager, Floor manager etc., Also it includes different processes such as indoor, outdoor shooting, recording techniques and the usage of industry equipment as per the requirement. For segregating the work into various phases planning is much essential. It helps to take the story forward you should be open to ideas and willing to change the story as per reality.

5.10 SELF ASSESSMENT

1. Discuss the importance of various stages in production process.
2. Differentiate between first and last stages of production
3. Write briefly about various activities during programme production.
4. Discuss about programs production in TV
5. Write about important stage s of programmes production in TV

5.11. SUGGESTED READING

- Bignell, J., An Introduction to Television Studies (London: Routledge, 2004).
- Branston, G. and R. Stafford, The Media Student's Book, 2nd edn (London: Routledge, 1999).
- Brunsdon, C., 'What is the Television of Television Studies?', in C. Geraghty and D. Lusted (eds),
- The Television Studies Book (London: Arnold, 1998)

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LESSON 6

THEME, PLOT & TELEPLAY

OBJECTIVES

After studying this unit you will be able to understand

- The importance of theme in television production
- The implication of plot and tele play in the narrative

STRUCTURE

6.0 INTRODUCTION

The importance of theme in the process of TV writing is introduced and it's crucial part in building a narrative has been discussed thoroughly. The introduction of plot, a connecting sequence to the story to the students and its implementation in building the narrative would also make the production exclusive.

6.1. THEME OF A STORY

In literature, the theme of a story is, broadly speaking, what a book is about. They are concepts that pervade and recur throughout a piece of writing and are often reinforced by motifs. The theme of your story can be as broad as "love" or "loneliness" (a thematic concept) or as specific as the idea that "greed is the greatest force in human culture or human behavior is the product of upbringing and experience (both of which are thematic statements, because they express an opinion about the main theme). As a writer, it's helpful to stay

conscious of your story's themes so that you can equip yourself with a compass to show you what's important in your story. This will guide you towards creating moments that engage readers and deepen your story's significance — so let's take a look at why themes are important and how you can tell what a story's theme is.

Themes aren't simply a nice addition to a story: you might say that they're central. A story without a theme would be a story without focus, aimlessly skirting around various random topics. Not every story needs to be saying something groundbreaking, but a good story will have at least one central theme, and it'll feel all the more cohesive for it. Here are three ways in which story themes add to the reading experience.

6.2 THEMES MAKE SPECIFIC STORIES UNIVERSAL

All stories are about the human condition. Characters are bound by common universal truths of humanity. Sayaka Murata's Convenience Store Woman may not at first seem like an entirely relatable book. Its protagonist is someone who grounds her entire identity and purpose in being a convenience store worker — to the point where she wishes society accepted that as her ultimate aspiration and stopped pressuring her to date and get married.

I wished I was back in the convenience store where I was valued as a working member of staff and things weren't' as complicated as this. While Murata's story is peculiar, the central conflict of her story (individual vs. society) is universal. It should resonate with most readers, making them more invested in the protagonist's struggles, even if they don't share her specific experiences.

6.3. COMPLEX IDEAS AND NARRATIVE

Sometimes, the theme of a book will take the form of a hypothesis where the story plays out as a "what if" experiment. Here, authors have the chance to use characters as imagined case studies of human behavior, examining, for example, how different people react to the same events. William Golding's Lord of the Flies takes human morality as its central theme. It focuses on a group of boys stranded on an island and forced to fend for themselves. The children soon create their own micro-society on an island, with power structures, internal politics, and, eventually, violence. In short, the novel's thematic statement — its hypothesis — might be "If isolated from society, human beings would not act 'morally 'anymore."

By showing each character's slightly different experience and perception of events, Golding explores how complex "morality" is — contrasting his characters' desire to conform with their sense of behaving correctly. In this way, the complexity of morality becomes the book's organizing force, the central source of tension that propels the story forward.

6.4. SEPARATE NARRATIVE STRANDS

Not all books have a very tight focus on a single character or mission. Many novels and anthologies contain multiple, seemingly unrelated narratives or points of view united only by common themes. James Joyce's Dubliners is made up of fifteen short stories, each set in the Irish capital in the early 20th century. His characters are all, in some way, touch by a sense of social paralysis or futility — something that readers have taken to be representative of Joyce's view on Ireland at the time. And as we meet more of these characters — the schoolboy obsessed with his friend's sister, the unfulfilled poet who's jealous of his old

classmate, the bank teller who spurns the chaste affections of a married woman — this sense of stagnation and dread only grows.

Much like a music album will have a central concept that elevates it above being the sum of its parts, so too can themes connect disparate story strands in meaningful, insightful ways.
It can be hard to pin down what a story's theme is, but if you're up to the task, here's a quiz to test your theme-detecting skills with!

6.5 PLOT

On this stage, we answer the question, "What is plot?" and talk about how to create a road map for your own fiction. At the bottom, you'll find links to other fiction writing resources, including a free creative writing course.

A story's plot is what happens in the story and the order it happens in.
For there to be story, something has to move, to change. Something goes from point A to point B.

This change could be:

- A physical event (Point A = psycho killer is picking off everyone in town. Point B = police arrest the killer).
- A decision (Point A = character wants to practice law like his father. Point B = character decides to be a ballet dancer).
- A change in a relationship (Point A = They hate each other. Point B = They fall in love)
- A change in a person (Point A = character is a selfish jerk. Point B = character has learned to be less of a selfish jerk.)
- A change in the reader's understanding of a situation. (Point A = character appears to be a murderer. Point B = The reader realizes that character is actually innocent and made a false confession.)

This change could even be the realization that nothing will ever change. (Point A = your character dreams of escaping her small town. Point B = her dream escape is shown to be an hopeless.)

What is plot? It's the road map that takes your story from point A to point B.

6.6 WHAT IS PLOT - WHY HAPPINESS IS OVERRATED

There's a reason why "Happily ever after" comes at the story's end. It means nothing else is happening. Cinderella and her Prince Charming wake up late, eat a nice breakfast, and take a walk. A slow news day. Forever.

It would be different if it were:
"Happily, ever after, except for one extramarital affair and its violent ending..."
"Happily, ever after until Cinderella discovered Prince Charming's secret dungeon..."
Please don't assume I'm some kind of evil fairy-tale witch, wishing ill on the fortunate couple.
I don't think there's anything wrong with happiness. There's just no story in it.
The story is how you get to the happy ending. Or how it turns sour.
For there to be a story, something's got to happen. Narrative conflict is what makes it happen.

This can be:

- a conflict between character's (Prince Charming's ex-girlfriend decides to break up the marriage)
- a character's internal conflict (Cinderella develops a drinking problem)
- a conflict between characters and an impersonal force (floods, disease, dragon attacks) Einstein once said, "Nothing happens until something moves." If your characters are getting comfortable too early in the story, it's time to stir things up.

6.7 PLOT AND QUESTIONS

While developing a plot a number of questions need to be answered to initiate the process

- How do you come up with an interesting conflict for your story?
- Is it a good idea to start with your main character.
- What's something this character desperately wants? What difficulties might get in the way? There's your conflict.
- What would force this character to do something he or she is really uncomfortable with? Something he or she doesn't feel capable of doing?
  Create this situation, and you've got a conflict. Or maybe there's a specific type of conflict you feel inspired to write about, and you're building your story from there. Perhaps you already know that you want to write about divorce or a battle with cancer or child abuse. That's fine, but be careful not to skimp on character development. Remember that the more real you can make your character for readers, the more deeply readers will care what happens to him or her. We lose sleep worrying over the divorces and illnesses of our friends, not those of strangers. If you haven't done so yet, you might want to take a moment to read about writing character profiles.

6.8 PLOT STRUCTURE

Okay, so you've invented characters, and you've planned a conflict that will get them off their sofa and doing something interesting. How to organize your story?
Here's a traditional way of looking plot structure:

Step 1): The reader gets to know your characters and to understand the conflict. You can accomplish this by showing instead of telling. Take a moment to review the difference between showing and telling here.

Step 2): You build up the conflict to a crisis point, where things just can't continue the way they are. A decision has to be made or something has to change. This point is called the story climax. If the story is a road map, this is the major fork in the road. The character can turn left and wind up in Alabama with her ex-lover or turn right and end up back in Illinois with her husband and kids.

The story climax is when Cinderella discovers Prince Charming's dungeon. Will she leave? Will she just pretend she doesn't know? The rest of the story depends on what happens at this moment. The story climax can be a moment of great suspense for your reader. It determines how the story will end, the location of Point B.

Step 3) Show, or hint at, Point B. This is called the story's resolution, and it all depends on how the climax played out.

Remember that this is just one theory of plot structure. But it provides a road map that will give your reader an interesting ride from Point A to Point B. Then, as you read and write more and more short fiction, you will develop your own sense of the best shape for each story.

6.9 TELE PLAY

We're in a golden age of television, and there's never been more variation or more excitement around TV. If you aspire to become a writers 'rooms veteran, read on to learn what a teleplay is, what the two main types of teleplays look like, and how to write one.

A teleplay is the written blueprint for one episode of a television show. The word "teleplay" is often used interchangeably with "television script" or "tv script." Teleplays are a type of script; but they are different than screenplays or stage plays.

Script: A script is the umbrella term under which screenplays, stage plays, and teleplays all live. It refers simply to any written blueprint of a movie, TV show, or play, which is then used as a guideline during filming or performance. This means that a teleplay is a specific type of script written for an episode of TV. All teleplays are scripts but all scripts are not teleplays.

Screenplay: A screenplay is the written blueprint for a film, not a television show. A screenplay includes all of the dialogue and acting directions, as well as the camera, sound, and other production directions.

Stage Play: A stage play is the written blueprint for an on-stage production, not a film or TV show. A stage play's primary focus is on dialogue, acting direction, and stage direction, but it can also include lighting and sound cues.

6.10 STRUCTURE OF A TELEPLAY

Television provides a unique opportunity for writers compared to feature films. While films begin and resolve their stories on a (roughly) two-hour timeframe, a television series will tell a story in half-hour or hour-long installments over 10–24 episodes, and often over many seasons. Thus, each episode can have its own arc that is resolved at the end, but the characters and overarching plot will continue through the season.

Most teleplays have a similar overall structure. Just like screenplays, the story will have a beginning, middle, and end. For an hour-long TV episode, this usually translates to a teaser (often called a "cold open" in comedic teleplays) followed by a maximum of five acts:

- Teaser: Introduces the conflict, characters, or world
- Act One: Introduces the episode's specific storyline
- Act Two: Follows the characters grappling with the conflict
- Act Three: Puts the characters at their most hopeless point
- Act Four: Shows the characters beginning to solve the conflict and feel hope again
- Act Five: Presents closure

Half-hour-long episodes often condense this structure to a teaser followed by two acts.

6.11 LENGTH OF A TELEPLAY

On average, one page of a teleplay equates to about one minute of air time. Most TV dramas are written in hour-long episode and should therefore be between 45 and 65 pages long. Most comedies are a half-hour and should be between 22 and 35 pages long.

You should also consider whether or not you'll be working with commercial breaks, which used to be industry standard in all television programs until the rise of paid streaming services like Netflix and HBO. If you already know your show will be airing with commercial breaks, try to write your act breaks to coincide with the commercials—this will avoid awkward breaks in the middle of the action and will help keep your story moving.

6.12 FORMATTING A TELEPLAY

Sitcoms and single camera show each have a specific style and format of teleplay, but there are some similarities across teleplay the two styles:

- A title page including the title of the episode and show and the writer's name and contact information.
- Page numbers in the top-right-hand side.
- Typed in 12-point Courier font.
- One-inch margins on the top, bottom, and right, and a one-and-a-half-inch margin on the left (to make room for hole punches).
- Scene headings in all caps.

6.12.1 Format a Multi-Camera or Sitcom Teleplay

Multi-camera or sitcom shows are one of the oldest forms of television. Each episode is filmed on a stage in front of a live audience, and the action is captured with multiple cameras set up at different angles on the stage. Examples of multi-camera TV shows are The Dick Van Dyke Show, Seinfeld, and Two and a Half Men.

Sitcom scripts follow specific guidelines to make sure every piece of information is clear, which helps actors keep up during the live performance:

- All dialogue is double-spaced.
- All stage directions (or descriptions of the set) are printed in all-caps.
- Every scene is numbered, and that number is included at the top of each page.
- Each new scene starts on a new page.
- Each new scene includes a list of all character names who appear in that scene.

6.12.2 Format a Single-Camera Teleplay

Single-camera shows are shot in a cinematic style, like a film. Rather than being filmed on a stage with a live audience, single-camera shows are shot on-location or on a built stage, and the crew uses one camera to film each scene. They're much more flexible in what they can film and often feature many locations. Examples of single-camera shows are Arrested Development, Modern Family, and Parks and Recreation.

These teleplays look much more like screenplays:

- Dialogue is single-spaced.
- Stage directions are lowercase.
- Act breaks are included. (This is the major difference between a single-camera teleplay and screenplay format—screenplays usually omit act breaks.)

6.13 TOOLS TO HELP FORMAT YOUR TELEPLAY

Columns, stage directions, double spacing—teleplay specifications can get pretty tricky. There is plenty of software to help you format your teleplay, like Studio Binder, Celtx, Writer Duet, or Final Draft.

6.14 SUMMARY

The importance of creating narrative in the television medium has been discussed like creating a character and conflict, importance of a dialogue and creating the series for modern audience. Introduction of teleplay to the students explaining the difference between stage play and screenplay is important to present to clearly differentiate the plot, theme and teleplay. The concept of five act structure and its implementation in multi-camera production has also been discussed.

6.15 SELF ASSESSMENT QUESTIONS

1. How does Theme differ from a plot?
2. What are the guidelines to be followed while developing a plot?
3. Differentiate between teleplay and screen play with suitable examples.

6.16 SUGGESTED READING

1. Burton, G.,Talking Television: An Introduction to the Study of Television
2. Caughie, J., 'Television Criticism: A Discourse in Search of an Object', Screen
3. The Television Studies Book (London: Arnold,1998). Goodwin, A. and
4. Whannel (eds), Understanding Television

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LESSON 7
WRITING FOR TV

OBJECTIVES

After studying this lesson the students will

- Understand writing for TV by understanding the niche audience.
- the basic nuance of teleplay
- be introduced to writing basics to the students
- be training in pacing of writing.

STRUCTURE

7.0 INTRODUCTION

This lesson discusses the process of writing for TV for various audience and the importance of building a narrative to create an impact. “Quality drama, and the best screen writers, is all to be found on TV these days. “Whether you agree with that statement or not, it’s certainly hard to argue that shows like Homeland, the Red Riding Trilogy, Breaking Bad and Downton Abbey don’t contain fine writing skills. Success of a TV programme depends on script to some extent.

7.1 BEFORE START SCRIPTING

Before actually getting the job of scripting certain precautions should be taken care of..

- Keep your log ready and it will come handy to figure out what you have or whether a particular sound bite is available.
- Break your story into various parts -- the beginning, middle and the end and it should be told logically.
- The anchor link is the summary of the story which clarifies the story idea.

For Ordering your script one has to follow certain guidelines

One classic model for ordering a news story follows.

- W What happened?
- H How did it happen? Explain the immediate background/context
- A Amplify with details – round up the main points in order or importance
- T Tie together the details into the main point of the story.

7.2 WRITING ANCHOR LINKS

In News the first line itself should introduce the story. Once the story has been introduced give the summary and a background if it is required. In some channels there is the style of introducing the reporter in the link itself. "Our war correspondent…so and so reports."

7.3 SCRIPTING

The television script is written for the ear. Since there is no scope of rewinding or cross checking what has been said…it is better to use simple words. Short sentences also help as it keeps the story simple…one idea per sentence. Once you have written the script read it aloud once or twice. When you listen if it sounds right, it is correct. Television is a visual medium. Since the script is being written after watching the footage…keep the visuals in mind. Do not try to explain something for which you do not have the supporting visuals. Of course it is not always possible to get the visuals that you want…however; some shots which give an idea of the thought being discussed in the commentary can be used. On the other hand when there is some specific footage available few more lines in the script could be added to highlight the issue.

After the story has been introduced by the anchor…the voice of the reporter takes over. The reporter in his first paragraph should never repeat what has been said in the anchor link. This will not only make the story monotonous but crucial on air time would be wasted. Remember that you as the journalist is telling the story. The sound bites are only meant to support what you are saying. They are not supposed to add new elements of the story. Whatever has been said in the last paragraph has to be followed up in the next one. There has to be a connection. The paragraphs cannot be disjointed. One method of writing the script is to have a left hand side and a right hand side. The left hand side for visuals whereas the right hand side for the commentary and other sounds. Use active voice while writing the script. Always use the word that emphasises immediacy. Television is supposed to report as things happen. That immediacy has to be felt in the language as well.

7.4 SCRIPTING AND SFX

SFX stands for Sound Effects and also called as natural or ambient sound. This is the original sound recorded on location. In the script when we write SFX if demanded the sound level supposed to be increased so that the original sound has the required impact.

- The ending of the story could be a Piece to Camera or the concluding voice over. Avoid using a sound bite to end the story unless the interviewee has something outstanding to say or is delivering a relevant punch line.
- Another aspect to watch out for is editorializing the ending of the story. Giving the reporters point of view is called editorializing.
- Only abbreviations of well-known organizations can be used. Eg: WHO, UNICEF etc.

- Avoid full addresses, age in the story, unless it is very relevant.
- Since script is supposed to be written as we speak, it is better to use such contractions.
- While writing the script, write in this format otherwise you might end up reading Eleven, Three, Two Thousand Six this would sound very odd.
- Avoid using exact numbers; instead write nearly, almost etc
- It is important to give designations of unknown people as otherwise the viewers would not know who this person is.

7.5 NEGATIVITY

Stress negative point specifically otherwise audience might not notice them.

Don't use a.m or p.m. make it this morning, last night etc. simply because it sounds better.

Use full titles for names the first time/ can be shortened later. On an average English is spoken at the rate of 3 words per second. This could be used as a thumb rule to reduce the duration of the story Indian languages take longer to speak say at the rate of two words per second.

7.6 CHOOSING THE RIGHT SOUND BYTE

A byte should be brief and crisp in nature. It cannot be longer than 30 seconds. It will become very boring. On average keep it between 10 – 20 seconds. Look for the good speaker and more authentic person than undeserving not. While writing one should avoid repetitions and during editing however, it is for the Reporter to ensure such repeated words are not taken choosing the bite. While interviewing the reporter to get complete answers so that the questions are not needed to be used in the bite. While voicing a story Quality of Voice should be improved. It can be trained through exercises and constant practice. One should know the exact pronunciation and diction of every word. Know the use of pronunciation key given in the dictionary. Proper pauses, inflections which go up & down and proper emphasis form the basis of good delivery. In order to become a good voice over person this art will have to be mastered. Careful positioning of the microphone is a must to improve voice over quality. An experienced sound recordist will try two or three positions with the artist to get the best output. The Reporter on his part could practice using a normal audio recorder at home. Listening and practicing would help better the voice. Exercises to improve voice quality help a lot. This will however, have to be done under expert guidance.

7.7 BUILDING THE SCRIPT

Compared to print TV news report is too short and quick for ephemeral filler. The story has to sustain viewer interest all through and the whole story must be explicitly organized around the main point.

Guidelines **for building the script**

- Story's main point should be sustained across different VO sequences
- Each VO should be cohesive
- All the details in the story to be tied together
- the transition words should relate various statements as concretely and accurately as possible

7.8 VOICE OVER (VO)

Voice-over also known as off-camera or off-stage commentary is a production technique where a voice that is not part of the narrative (non-diegetic) is used in a radio, television production, filmmaking, theatre, or other presentations. The voice-over is read from a script and may be spoken by someone who appears elsewhere in the production or by a specialist voice actor. Synchronous dialogue, where the voice-over is narrating the action that is taking place at the same time, remains the most common technique in voice-overs. Asynchronous, however, is also used in cinema. It is usually prerecorded and placed over the top of a film or video and commonly used in documentaries or news reports to explain information.

You need to convey your story without confusing the viewer, or making her wonder what you were trying to say. For the story as a whole to hold cohesively, you have to see that each VO is also cohesive. Clearly, your footage dictates the order you follow, to a large extent. Every new sequence should obviously begin by referencing, tangentially, the pictures on the screen. But even as you write for pictures, *you must organize each voice-over (VO) sequence around a point you're conveying.*

- Now, there will be lot of information in that VO, and all of it is related to the main story. But the sequence is like a collection of fragments. This VO is more tightly constructed. This is a good point to remember: *important details should to if they distract from the point of your story.*And because this VO sequence is logically ordered, it holds together even without many explicit transitions.

- The most up-to-date development is put first, followed by the most significant event leading up to it, and then the details that fill in the when, who, what of the story for the viewer. Finally, it's rounded up by a sentence that goes back to the main development being reported. In other words, it's helpful to 'signpost' the main point you're conveying in your anchor link and lead. Then, as you fill in the details, relate them back to your main point explicitly. Never introduce a new fact or facet into your story in the last paragraph.

7.9 RULES FOR SCRIPT WRITING

If you want to make a break into writing for television whether you come from features, or starting screen writing from scratch, here are some rules to consider.

1. **Character Cast Size:** Consider how many characters you will feature. Typically, 4 or 5 with a stronger 'lead 'character seems to work. Pick a handful of shows and check for yourself.

2. **Characters in Conflict:** Create characters that will constantly create their own conflict, even if just locked in a room together. Conflict is key, both for drama and comedy – and having characters that generate it automatically, rather than relying on outside 'plot 'will be extremely helpful.

3. **Characters Don't Change:** In general, if you're writing a returning series, especially a sitcom, your characters shouldn't change, grow or arc – they need to be reset to their default position at the end of every episode. They may learn, but they don't grow (think Scrubs). There are obvious exceptions to this, but it's a good rule of thumb.

4. **Make Characters Want Things:** Give characters goals and motivations – make them want to achieve things. This should keep them moving, and bring them into conflict with other characters (when they want different things, or both want the same thing but only one of them can have it.

5. **Use ABC plotting:** Your A plot is the main storyline, your B plot the secondary storyline, and your C plot (if used), the tertiary. Use a roughly 60/30/10 split. Giving characters goals (i.e. the previous point) is a great way of generating these plots.

6. **Ad Breaks are Act Breaks:** If you're writing for a broadcaster who advertises, your act breaks will come at the ad breaks. These all need to be cliffhangers (N.B. there are different types of cliffhanger). If you're going to show without adverts, then you need to figure out your own act breaks. Typically, there are 4 acts in television.

7. **Dialogue Comes Last *:***Snappy dialogue is the hallmark of much good telly, but it shouldn't't be your focus, even in sitcoms. Good structure, good plotting and good characters should make the dialogue easy to write – so focus on those first.

8. **Create a Series Bible:**Even if you're only writing one or two episodes on spec, create a series bible that contains the bigger picture. Character bios, episode outlines for the whole series, maybe some background, notes on the setting etc. Keep it snappy and interesting though – the word 'bible 'can be misleading – think of it more as a pitch document.

9. **Research the Formatting*:*** Do as much research into formatting as possible. It can vary quite widely and you need to match it to the preferred style of whomever you are submitting to.

10. **Know your Audience(s):** You need to have a specific audience in mind – a good way to research this is paying attention to the target market of adverts played during similar shows. You also need to have an idea when you see your show airing and what content is suitable for that time. Research the watershed rules. Finally, you need to know who broadcasts shows like this: BBC 1 and BBC 3 are very different, let alone Channel 4, Sky, and of course all the independent production companies.

7.10 TRANSITIONS ARE THE CEMENT OF A TV NEWS SCRIPT

Organizing your script around the main point is one way of making it cohesive. Another is to make sure your viewer can move effortlessly from one thing to the next – sentence to sentence, VO to sound bite, sound bite to VO – by making explicit transitions. Transitions take the viewer by the hand and lead her through the story. It's a way of showing how different points relate to one another, because a script is not merely a collection of fragments. There must be a thread of argument or logic through the story, all the way from beginning to end.

Useful transition words: Sentence starters that strengthen scripts are very important. Few such are

- And yet afterwards nearby
- Also later faraway
- And in contrast that said

- But similarly despite that
- So earlier in the distance aaaaa
- Like even so finally
- For example for instance while x says y, z argues…
- (But avoid 'meanwhile', which is overused)

In thinking about this transition, it's important to know which meaning of 'meanwhile' is operating. Are we talking about the temporal 'meanwhile', where the term suggests a simultaneous event. The problem with 'meanwhile' is it doesn't always clarify what kind of relationship exists between two statements.

Here's an alternative transition:

First, Amitab bachan called Virat kohli the most exciting thing about Indian Cricket. And now, the Movie Association has awarded him their highest honour.

This combination of 'first' and 'and now' created both a temporal and logical connection. The two terms together say: these separate developments are linked in time – first one thing happened, then the next – and therefore, in a relationship. The kind of shift in emphasis that 'meanwhile' tries to make can also be signaled by focusing on location, not just time. For instance, if the script says,

In New Delhi, 100 people have been taken to hospital after eating at wedding.

Meanwhile, police in Noida are investigating the drug trade.

One way of avoiding the ubiquitous 'meanwhile' is to use the change in location as a way of shifting gears, instead:

In New Delhi, 100 people are in hospital after eating at a wedding. And in Noida police officials said they were investigating the domestic drug trade.

But in the end, if you're totally desperate and can't possibly think of another transition, even 'meanwhile' is preferable to using no transitions at all, leaving your viewer to try and piece together the relationships between a lot of statements and facts that are speeding by as she watches your story.

7.11 SUMMARY

Themes can make stories interesting and the universal themes that are repetitive in myths are thoroughly discussed which enhances the narrative understanding of television production. Themes make specific stories universal. Authors can tackle complex ideas through narrative. A theme can organize and unite separate narrative strands. The plot and its importance in the story have been discussed. The intrusion of conflict in the plot and the roadmap also discussed thoroughly with its connection with overall process of telling a story.

7.12 SELF ASSESSMENT

1. What is meant by teleplay? Explain with example of children story.
2. What elements shall be involved in the preparation of teleplay?

3. What is meant by themes?
4. Conceive a theme for a children's film.

7.13 SUGGESTED READING

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- Wenger & Potter: Advancing the Story: Broadcast Journalism in a Multimedia World.

Dr. G.ANITA

LESSON 8
INTRODUCTION TO TV NEWS

OBJECTIVES

After studying this lesson the student will be able

- To learn the basics of the TV news production process, including news gathering, writing, production, and presentation.
- To identify the roles and responsibilities of various professionals working in a TV newsroom, such as reporters, producers, editors, and anchors.
- To develop practical skills in TV news writing and presentation techniques

STRUCTURE

8.0 INTRODUCTION

TV news is an important part of the media landscape. It gives viewers access to breaking news, current events, and updates on significant global issues. In order to gather, write, produce, and deliver news stories to the public, a team of professionals collaborates to create TV news.

In this lesson, we'll examine the world of TV news and learn about its history, characteristics, and production process. We will also go through the many roles and responsibilities performed by the reporters, producers, editors, and anchors in a TV newsroom. We'll also look at the craft of writing for TV news and discover some tricks for producing news that works well on camera.

8.1 WHAT IS TV NEWS?

TV news is a broadcast medium that provides current information about the world, including news events, weather, sports, and entertainment. It is a critical source of information that enables people to stay informed about events that are happening around them and in other parts of the world.

8.1.1 Definition of TV News

According to Mickelson (1998), TV news is "a form of media that utilizes audio and video to broadcast information about current events."

According to Keller and Hawkins (2009) define it as "a program designed to provide information about recent events, often including a mix of breaking news, weather, sports, and feature stories."

Another definition of TV news is provided by Klinenberg (2005), who states that it is "a genre of programming that uses video and audio technology to deliver a summary of current events to a mass audience."

8.1.2 Brief History of TV News

The history of TV news can be traced back to the 1940s, when television networks began to experiment with broadcasting news programs. The first regularly scheduled TV news program was "CBS Television News," which premiered on July 21, 1948. The program was only 15 minutes long and featured anchor Douglas Edwards reading news stories from a teleprompter.

Television news has come a long way in India since its inception in the early 1980s. Prior to the 1980s, news was primarily delivered through print media, such as newspapers and magazines. However, with the arrival of television, news broadcasting became more dynamic and accessible to a wider audience.

Doordarshan, the state-run broadcaster, was the first to introduce television news in India. In 1982, Doordarshan launched a news bulletin called “The News.” It was a 10-minute bulletin that aired twice a day. By 1984, the bulletin had expanded to 20 minutes and was aired three times a day.

With the introduction of satellite television in 1991, the Indian news broadcasting sector underwent a rapid change. Private broadcasters such as Zee News, NDTV, and Aaj Tak emerged, challenging the dominance of Doordarshan. In India, 24-hour news broadcasting was made possible by the emergence of these private news channels.

In India, there are more than 400 24-hour news stations that broadcast in a variety of languages. As a result of the competition between various channels, news reporting quality, technological innovation, and delivery speed have all increased. Despite some challenges, television news continues to be an important source of information and entertainment for millions of Indians.

8.1.3 Characteristics of TV News

Television news has a number of unique characteristics that set it apart from other forms of media. Some of the key characteristics of TV news include:

i. Visual storytelling:

One of the most important characteristics of TV news is its ability to tell stories through images and video. TV news programs heavily rely on visual elements to draw in viewers and present information in an interesting and educational way.

ii. Timeliness:

TV news is known for its ability to provide up-to-the-minute coverage of breaking news stories. Unlike newspapers or magazines, which are published on a daily or weekly basis, TV news programs can deliver news updates as they happen.

iii. Conciseness:

TV news stories are typically much shorter than those found in other forms of media. This is due in part to the limited amount of time available for each news segment, as well as the fact that TV viewers have shorter attention spans than readers of print media.

iv. Simplification:

TV news stories often simplify complex issues or events to make them more accessible to viewers. This can sometimes result in oversimplification or the exclusion of important details, but it is necessary to ensure that viewers can quickly understand the most important points of a story.

v. Sensationalism:

Some critics argue that TV news programs rely too heavily on sensationalism to attract viewers. This can take the form of sensational headlines, graphic images, or dramatic music. While these elements can make a story more compelling, they can also be seen as manipulative or exploitative.

vi. Entertainment value:

TV news programs often strive to be entertaining as well as informative. This can take the form of human-interest stories, celebrity gossip, or humorous segments. While these elements can help to engage viewers and boost ratings, they can also be seen as distractions from more serious news topics.

8.2 TV NEWS PRODUCTION PROCESS

Television news production involves a complex process that requires a great deal of planning, coordination, and resources. A group of experts with diverse news production expertise is necessary for a successful news broadcast. This section will give a general

overview of the stages involved in news collection, writing, production, and presentation for television.

8.2.1 News Gathering

The first step in the TV news production process is news gathering. This involves identifying, researching, and verifying potential news stories. News can be gathered from various sources, such as official sources, eyewitnesses, and news agencies.

Reporters typically cover breaking news events in person and collect first-hand information by conducting interviews, taking notes, and recording audio or video footage. They also consult with experts or officials for background information and to ensure the accuracy of their reporting.

For example, when covering a political rally, reporters may speak with attendees to gather their perspectives on the event. They may also interview the candidates, campaign staff, or experts on the issues being discussed. Additionally, they may gather information from official sources such as government websites or press releases.

8.2.2 Writing

Once news has been gathered, the next step is writing. TV news writing differs from other forms of writing because it needs to be concise and easily digestible for viewers. It needs to capture the audience's attention and convey the most important information in a short period of time.

The most crucial information is typically presented first, followed by supporting details, in an inverted pyramid structure, which is the format used for TV news stories. This structure makes sure that the most important details are covered, even if the viewer stops watching midway through the narrative.

For example, if a reporter is covering a wildfire, they might start the story with the location and extent of the fire, followed by information on the response efforts, and any impact on the community. They may also use visual aids, such as maps or graphics, to help viewers understand the situation.

8.2.3 Production

The story needs to be produced after it has been written. This involves selecting and editing the footage, images, and audio collected during the newsgathering stage. The producer collaborates with the reporter to make sure the story is presented in a visually appealing manner that clearly conveys the essential details.

The producer also decides on the overall look and feel of the segment, including the use of music, sound effects, and graphics. They work with the editor to ensure that the segment is edited to fit the time constraints and that the final product is of high quality.

For example, when producing a story on a new technology, the producer may use footage of the technology in action, interviews with experts or users, and relevant statistics to

help explain its importance. They may also use animations or graphics to visually explain how the technology works.

8.2.4 Presentation

Presentation is the last stage of the TV news production process. This involves the anchor presenting the story on air. The news must be delivered by the anchor in a way that is interesting to the audience and is clear, concise, and engaging.

The anchor must be careful to convey the necessary emotion and urgency of the story during the presentation by using appropriate body language, tone of voice, and facial expressions. They must also ensure that they speak clearly and at an appropriate pace, so that viewers can easily understand what is being said.

For example, if the anchor is presenting a story on a natural disaster, they might convey a sense of empathy and urgency in their tone of voice and body language. They might use visual aids, such as maps or images, to help viewers understand the extent of the damage and the response efforts.

8.3 NEWSROOM ROLES AND RESPONSIBILITIES

In a TV newsroom, there are several roles and responsibilities that are essential for the successful production and presentation of news. The following are the key roles in a typical TV newsroom:

8.3.1 Reporter

A reporter is the frontline of a TV news team, responsible for gathering information, conducting interviews, and reporting the news. They often work on their own, or with a cameraperson, to produce a story that is then edited and presented on air. Their primary responsibilities include:

Conducting research: A reporter needs to have a deep understanding of the story they are reporting. This requires them to do research on the topic, gather background information, and **get context to ensure they provide a comprehensive and accurate report.**

Gathering information: Reporters are responsible for gathering information from multiple sources, including eyewitnesses, experts, and officials. They need to be able to ask the right questions and follow-up on leads to get the most relevant and accurate information.

Conducting interviews: Reporters need to be able to conduct interviews with people from all walks of life, including those who are hesitant to speak on camera. They need to have strong communication skills to get the most out of an interview and be able to ask follow-up questions.

Writing: Reporters need to be able to write clearly and concisely to provide context and tell a compelling story. They must be able to adapt their writing style to different audiences and platforms.

Working with a team: Reporters need to work closely with their producers, editors, and cameraperson to ensure that their story is edited and presented effectively.

Example: A reporter covering a political rally needs to research the political climate, the history of the political party, and the policies and promises of the candidate. They need to interview people attending the rally, including supporters and opponents of the candidate, and report on their experiences and opinions. They must write a compelling story that provides context and presents the information in an unbiased manner.

8.3.2 Producer

A producer is responsible for overseeing the production of a TV news story. They work closely with reporters, editors, and other members of the news team to ensure that stories are produced on time and to a high standard. Their primary responsibilities include:
Story planning: Producers need to have a deep understanding of the news cycle and the audience to identify and develop stories that are newsworthy and engaging.

Coordinating with reporters: Producers need to work closely with reporters to provide direction, feedback, and support throughout the production process.

Scripting: Producers need to be able to write clear, concise, and engaging scripts that provide context and highlight the most important aspects of a story.

Managing deadlines: Producers need to be able to manage multiple deadlines and ensure that stories are produced on time and to a high standard.

Working with a team: Producers need to work closely with other members of the news team, including editors, camera operators, and anchors, to ensure that the final product is of the highest quality.

Example: A producer working on a story about a natural disaster needs to identify the most important aspects of the story, such as the impact on people and communities, the response of emergency services, and the long-term effects. They need to coordinate with reporters to gather the necessary information, write a compelling script, and manage the deadlines to ensure that the story is presented on time.

8.3.3 Editor

An editor is responsible for shaping the final version of a TV news story. They work closely with reporters and producers to review footage, select the best shots, and piece together a compelling story. Their primary responsibilities include:

Reviewing footage: Editors need to review all the footage gathered by the reporter and select the best shots that will help to tell the story effectively.

Structuring the story: Editors need to organize the footage in a way that makes sense and tells a compelling story. They need to ensure that the story flows smoothly and that there is a clear beginning, middle, and end.

Writing scripts: Editors may also be responsible for writing scripts for the reporter or anchor to read. They need to ensure that the scripts provide context and highlight the most important aspects of the story.

Editing the final product: Editors need to put all the elements of the story together, including footage, interviews, and graphics, and produce a final version that is ready to be presented on air.

Working with a team: To ensure that the final product is of the highest caliber, editors must collaborate closely with other members of the news team, such as reporters, producers, and anchors.

Example: An editor working on a story about a new business opening in town needs to review all the footage shot by the reporter, select the best shots that showcase the business, and structure the story in a way that highlights the most important aspects of the business, such as its unique offerings and its impact on the local community. They must make sure the finished product is both interesting and educational.

8.3.4 Anchor

An anchor is the face of a TV news program. They are in charge of clearly and interestingly delivering the news to the audience. Their primary responsibilities include:

Presenting the news: Anchors need to read scripts prepared by producers or editors and present the news in a clear, concise, and engaging manner.

Interviewing: Anchors may also conduct interviews with guests or experts to provide additional context and insight into the news story.

Working with a team: Anchors need to work closely with producers, editors, and reporters to ensure that the final product is of the highest quality.

Example: An anchor presenting a story about a new medical breakthrough needs to read the script prepared by the producer or editor, provide additional context, and conduct an interview with a medical expert to provide additional insight into the story. They need to ensure that they present the information in a clear and engaging manner to keep the audience informed and interested.

In conclusion, the roles and responsibilities of a TV newsroom are crucial for the successful production and presentation of news. Each role, from the reporter to the anchor, plays an important part in ensuring that the final product is engaging, informative, and presented in a professional manner. Working together as a team, the newsroom can produce stories that inform and engage the audience.

8.4 WRITING FOR TV NEWS

Writing for TV news is a specialized form of journalism that requires a unique set of skills. TV news writers need to be able to communicate complex information succinctly and compellingly while also holding the audience's interest. The following are the key characteristics of TV news writing and tips for effective TV news writing:

8.4.1 Characteristics of TV News Writing

Clarity: TV news writing must be clear and concise, using simple language and avoiding jargon and technical terms.

Brevity: TV news stories are typically short, so writers must be able to convey the most important information in a brief amount of time.

Active voice: Writing in the active voice helps to make TV news stories more engaging and easier to understand.

Use of visuals: TV news writing should be accompanied by relevant visuals, such as images or video clips, to help illustrate key points.

Timeliness: TV news stories must be timely and relevant to the audience, reflecting current events and breaking news.

8.4.2 Tips for Effective TV News Writing

Use Strong Leads: The lead is the most important part of the story and needs to grab the viewer's attention. It should be engaging and present the most important information.

Write for the Ear: TV news stories are designed to be heard, not read. Writers need to keep this in mind and use simple and clear language that is easy to understand.

Be Concise: TV news stories are short, so writers need to use concise language and avoid unnecessary details.

Use Visual Language: TV news stories rely on visuals to engage the audience. Writers need to use descriptive language that creates a picture in the viewer's mind.

Avoid Jargon: TV news stories should be easy to understand for all viewers, so writers need to avoid complex vocabulary and jargon.

Avoid opinion and bias: TV news stories must be impartial and objective. Writers should avoid injecting their personal opinions or biases into the story.

Edit and revise: TV news writing should be carefully edited and revised to ensure that it is clear, concise, and accurate.

Example: A TV news reporter covering a story about a major political event needs to start with the most important information, such as who is involved and why it matters. They would use short, simple sentences and avoid jargon and technical terms. They would write in the active voice, using language that is easy to speak and understand. They would avoid expressing their personal opinions or biases, and instead provide an objective and impartial report of the facts. Finally, they would carefully edit and revise the story to ensure that it is accurate and effective in conveying the information to the audience.

8.5 PRESENTING TV NEWS

Presenting TV news is not just about reading a script on camera. It requires a range of skills, including speaking on camera and using body language effectively. The following are the key elements of presenting TV news:

8.5.1 speaking on camera

Speaking on camera is a critical aspect of presenting TV news. To be effective, a news anchor must have a clear, confident, and authoritative voice. They must be able to speak fluently without stumbling over words, pausing awkwardly, or mispronouncing words. Additionally, they need to be able to adjust their tone and pace to suit the story they are presenting.

Tips for effective speaking on camera include:

Enunciate clearly: Speak slowly and clearly, enunciating each word and avoiding slurring or rushing your words.

Use appropriate intonation: Use variations in tone to convey meaning and emphasize key points in your story.

Practice pacing: Vary the pace of your speech to keep the audience engaged, but avoid speaking too fast or too slow.

Manage breath: Take deep breaths before speaking, and use natural pauses to catch your breath while speaking.

Example: A news anchor presenting a breaking news story about a major accident on the highway needs to speak clearly and authoritatively, without sounding panicked or rushed. They must enunciate each word, use appropriate intonation to convey the seriousness of the situation, and manage their breath to avoid gasping for air.

8.5.2 Body Language

Another important component of presenting TV news is body language. It can support the argument being made and communicate the speaker's credibility, attitudes, and feelings. Standing or sitting up straight, looking the camera in the eye, and emphasising points with hand gestures and facial expressions are all examples of good body language.

Tips for effective body language include:

Stand or sit up straight: Good posture helps convey confidence and credibility.
Make eye contact: Look directly at the camera to create a connection with the audience.
Use hand gestures: Use natural and purposeful hand gestures to emphasize key points and create visual interest.
Control facial expressions: Use facial expressions to convey emotions, but avoid being too dramatic or exaggerated.

Example: A news anchor presenting a story about a new scientific discovery needs to convey the excitement and significance of the discovery through their body language. They might use hand gestures to show the scale of the discovery, make eye contact with the camera to emphasize its importance, and smile to convey their enthusiasm.

8.5 FUTURE OF TV NEWS

The world of TV news is constantly evolving, and with the rise of digital media, there are many emerging trends that are shaping the future of the industry. As a TV News Production Professor, it is important to be aware of these trends and the challenges and opportunities they present for TV news.

8.5.1 Emerging Trends in TV News

The move to digital media is one of the most prominent developments in TV news. More people are reading news online because to the growth of social media and mobile devices. This tendency is being addressed by TV news organisations by developing digital platforms that provide live streaming, breaking news alerts, and interactive content. This enables TV news organisations to communicate with their audiences in fresh and creative ways and reach a larger audience.

The usage of artificial intelligence (AI) is a new trend in television news. News organisations may use AI to analyse data and spot patterns, which can help them find stories that might otherwise go overlooked. AI can also be used to automate processes, which can save time and resources, such transcription of interviews and captioning of films.

In TV news, live streaming is also gaining popularity. News organisations can now broadcast live events to a global audience because to the growth of social media. This offers a more immersive experience than conventional news broadcasts and enables viewers to watch events as they unfold.

8.5.2 Challenges and Opportunities for TV News

Digital media competition is one of the main problems for TV news. TV news agencies are seeing growing competition from digital-only news sources as more people read their news online. TV news organizations are being compelled by this to change with the times and develop fresh methods to interact with their viewers.

Another challenge for TV news is the credibility of news sources. It is more crucial than ever for TV news organizations to uphold their integrity and credibility in the face of the proliferation of false information and fake news. This entails making sure that, prior to transmission, all stories are thoroughly investigated and fact-checked.

Despite these challenges, there are also many opportunities for TV news. The shift towards digital platforms and the use of AI provide new opportunities for innovation and growth. TV news organizations can interact with their audience in fresh and creative ways by utilizing social media and other digital platforms.

It is important to stay up-to-date with the latest trends and technologies. By embracing new technologies and finding innovative ways to engage with their audience, TV news outlets can continue to thrive in the digital age.

8.6 SUMMARY

In this lesson, we have learned about the basics of TV news production, including news gathering, writing, production, and presentation. We have identified the roles and responsibilities of various professionals working in a TV newsroom, such as reporters, producers, editors, and anchors. We have also developed practical skills in TV news writing and presentation techniques, including speaking on camera and body language. Furthermore, we have discussed the emerging trends, challenges, and opportunities in the future of TV news.

8.7 SELF ASSESSMENT QUESTIONS

1. What is the role of a producer in a TV newsroom?
2. What are the characteristics of TV news writing?
3. What are some tips for effective TV news writing?
4. Why is body language important in TV news presentation?
5. What are some emerging trends in TV news production?

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DR. K. JYOTHIRMAYEE

LESSON 9
DIFFERENT FORMATS OF TELEVISION PRODUCTION

OBJECTIVES

After studying this unit you will be able to understand

- News and Current Affairs Program Formats
- Parallel development/parallel editing/cross-cutting
- Narration of Television story

STRUCTURE

9.0 INTRODUCTION

State or National levels the 24 hours of news channels are forced to get many news program may not be enough to fill. Not only will that become boring, the channel will end up repeating news items at short durations forcing viewers to change the channel. Given this aspect channels broadcast news and opinions in various formats. Formats that give scope to be different from just telling the news. In fact they also help the journalist put the news event in perspective.

9.1. NEWS AND CURRENT AFFAIRS PROGRAM FORMATS

A news or current affairs program could be one of the following:

1) **News bulletin :** Not much explanation needed about what is a simple News program. The stories are of short duration and could range from as little as thirty seconds to two and a half minutes on an average. A news program has different styles of reporting news which would be discussed in the following lessons.

2) **News Magazine:** These programs analyze a news event. It takes the news story beyond just reporting an event. This longer duration format helps delve on different aspects a bit more closely. One can compare this to a print magazine.

3) **Debates:** In this format, experts discuss current news stories in the form of a debate. Debates will work only if there are conflicting view points on a subject. A moderator

gives direction to the debate. *Big Fight* a program on News Channel NDTV is an example of a debate program.

4) **Talk Show**: In this format a group of people discuss a topic of interest. Many news channels concentrate on current topics but a general topic of interest to the audience can also be discussed. Oprah Winfrey show is an example. 'We the people' in NDTV typically concentrates on current topics.

5) **Face to face interviews**: Here a person who is in news is interviewed and questioned on the current topic. These are sit-in interviews and both the interviewer and interviewee can be seen. This can be conducted in the studio or a place with a good background.

6) **Documentaries**: These are in depth reports on a particular subject. They may cover various aspects or concentrate on one element. There are various styles of putting together a documentary film. Documentaries give enough scope to be creative. Sometimes the directors dramatize a sequence to highlight a point.

9.2 MIX AND MATCH

Story ideas are the seeds from which programs germinate. Even within a simple news program many different formats of telling a story are used. The currently used formats in their pure forms are being discussed below. The word pure is used here as many channels also mix and match the formats. When used properly such mix makes the stories more effective.

1. **Anchor Reads**: In this format, the story is simply read out by the anchor without visuals. This is also called the dry anchor. Since television is an audio visual medium, even an anchor read cannot be allowed to go without looking visually interesting. Hence channels add graphics or still pictures to enrich the Anchor Read. Some channels use the term **STD GFX** for Anchor Reads. **STD** stands for studio here (anchor in studio) and **GFX** for graphics.

2. **OOV (or Out of Vision)**: Once again, the anchor reads these stories but now moving visuals are pasted over it. This is also called the wet anchor. Since the effort is to get video footage as quickly as possible, channels may resort to using file footage to make the out of vision interesting. Instead of just writing file footage, it might be better to say on which date this particular footage was recorded or an important event during which these visuals were captured. Some channels use the term **STD VO** (VO here stands for visuals over).

3. **VOSOT** (or **STD SOT**): The anchor read is followed immediately by a sound bite. SOT here stands for Sound on Tape.

4. **Face to Face Interview**: In studio and out of studio it's an one to one interview.

5. **Phone in**: The Reporter answers questions over the phone or files a report.

6. **Vsat or Sim Sat (or Vsat)**: the anchor interviews the reporter generally live from a location using an outside broadcast (OB) van.

7. **Two Cam Field Reporting**: The Reporter covers a war-ravaged or an earthquake-affected area with two cameras following him and filming whatever he does.

8. **Packages**: A complete story filmed and edited over the Reporters voice.

9. **Types of piece to Cams**
   - A good news script tells viewers all they need to know…and no more
   - It does so quickly.
   - Its language is simple, direct and active.
   - It holds together around one main point
   - It begins and ends; it does not start and stop.
   - It complements the story's pictures and sounds.

10. **Narrative style of Television Programme:** It includes subjective and objective treatment

Subjective treatment:
The camera treatment is called 'subjective' when the viewer is treated as a participant e.g. when the camera is addressed directly or when it imitates the viewpoint or movement of a character. We may be shown not only what a character sees, but how he or she sees it. A temporary 'first-person' use of camera as the character can be effective in conveying unusual states of mind or powerful experiences, such as dreaming, remembering, or moving very fast. If overused, it can draw too much attention to the camera. Moving the camera (or zooming) is a subjective camera effect, especially if the movement is not gradual or smooth.

Objective treatment:
The 'objective point of view' involves treating the viewer as an observer. A major example is the 'privileged point of view' which involves watching from omniscient vantage points. By keeping the camera even as the subject moves towards or away from it is an objective camera effect.

9.3 TALK TO CAMERA: PIECE TO CAM

The sight of a person looking ('full face') and talking directly at the camera establishes their authority or 'expert' status with the audience. Only certain people are normally allowed to do this, such as announcers, presenters, newsreaders, weather forecasters, interviewers, anchor-persons, and, on special occasions (e.g. ministerial broadcasts), key public figures. The words of 'ordinary' people are normally mediated by an interviewer. In a play or film talking to camera clearly breaks out of naturalistic conventions (the speaker may seem like an obtrusive narrator). A short sequence of this kind in a 'factual' programme is called a 'piece to camera'.

Types of piece to Cams
- A good news script tells viewers all they need to know…and no more
- It does so quickly.
- Its language is simple, direct and active.
- It holds together around one main point
- It begins and ends; it does not start and stop.
- It complements the story's pictures and sounds.

9.4 PARALLEL DEVELOPMENT/PARALLEL EDITING/CROSS-CUTTING

In an intercut sequence of shots, the camera shifts back and forth between one scene and another. Two distinct but related events seem to be happening at approximately the same time. A chase is a good example. Each scene serves as a cutaway for the other. It adds tension and excitement to dramatic action.

9.5 INVISIBLE EDITING

This is the omniscient style of the realist feature films developed in Hollywood. The vast majority of narrative films are now edited in this way. The cuts are intended to be unobtrusive except for special dramatic shots. It supports rather than dominates the narrative: the story and the behaviour of its characters are the centre of attention. The technique gives the impression that the edits are always required are motivated by the events in the 'reality' that the camera is recording rather than the result of a desire to tell a story in a particular way.

The 'seamlessness' convinces us of its 'realism', but its devices include:

- the use of matched cuts (rather than jump cuts);
- motivated cuts;
- changes of shot through camera movement;
- long takes;
- the use of the sound bridge;
- parallel development.

The editing isn't really 'invisible', but the conventions have become so familiar to visual literates that they no longer consciously notice them.

9.6 MONTAGE/MONTAGE EDITING

In its broadest meaning, the process of cutting up film and editing it into the screened sequence in called montage. However, it may also be used to mean intellectual montage - the juxtaposition of short shots to represent action or ideas - or (especially in Hollywood), simply cutting between shots to condense a series of events. Intellectual montage is used to consciously convey subjective messages through the juxtaposition of shots which are related in composition or movement, through repetition of images, through cutting rhythm, detail or metaphor. Montage editing, unlike invisible editing, uses conspicuous techniques which may include: use of close- ups, relatively frequent cuts, dissolves, superimposition, fades and jump cuts. Such editing should suggest a particular meaning.

9.7 NARRATION OF TELEVISION STORY

Every item that is broadcast must be thoroughly researched and investigated, primarily a synopsis should be made, it would include shooting scripts, the time schedule, appointments with various persons in the city or outstation. Also the footage provided by the reporters on the spot is the main ingredient of the report. It has to be trimmed or edited for length weeding out repetitions or irrelevant material, and then matched with the spoken word. Inside the studio, a variety of special effects is available, and could be used for great effect in the presentations of the news capsules. These are slow motion, freeze, frames speedup, rotating and burst. Each one has a specific function in the narration and presentations if the story.

It is up to the anchorman to choose what he wants for maximum effects. The anchorman has to be aware of the kind of impact each shot will make on the viewer, and never give in to the temptation of over emphasizing an item or a story. Everything that is broadcast has to be edited exalt the fire, flood, accidents house collapse or building crash.

A good editor would take honest care to ensure that few cuts he executed do not leave jerks and disorients the viewers from the main story. The editor uses a cut away shot to maintain continuity in the narration and the flow of the story. The cut away shots were shots before or after the main incidents. Thus, cut away are the most important shots in television news.

Tone: The mood or atmosphere of a programme (e.g. ironic, comic, nostalgic, romantic).

Formats and other features
Shot: A single run of the camera or the piece of film resulting from such a run.
Scene: A dramatic unit composed of a single or several shots. A scene usually takes place in a continuous time period, in the same setting, and involves the same characters.
Sequence: A dramatic unit composed of several scenes, all linked together by their emotional and narrative momentum.

9.8 PRODUCTION TIPS

Scout the area where you want to tape before the actual recording. Try to visualize the kinds of recording situations that you'll encounter. If you're alone or short-handed, you might have to settle for the built-in microphone on the camera and hope for the best. If you have many sound sources and you can round up someone to handle the audio, use a mixer and multiple microphones where they're required. If you don't want the microphones to show in a scene, mount them on booms or hide them. Lavalier mikes provide excellent pickup and can be hidden easily, but they restrict movement. Where movement is important, booms, sound parabolas, or transmitter mikes might be appropriate.

1. Make sure all plugs and connectors on cables and equipment fit. Make sure the impedances and levels on all connected devices match. Do not assume that all microphones, mixers, and recorders are designed for compatible impedances or levels. Use adapters only where you are sure devices are compatible.
2. Try to visualize where the equipment and microphones will be placed and the dimensions of the area that will be used for taping. Use this information to estimate the amount of audio cable you will need. Again, it is better to take too much than too little.
3. Once on location, if you are using fixed microphones, set them at their positions. The optimum placement for a mic is six to twelve inches from and below the speaker's mouth. If it's too close you'll get too much bass response and not enough treble. If it's too far away, the level of the voice in relation to the noise in the surroundings may not be high enough. If the mic is directly in the speaker's wind stream, you may get popping and hissing when he pronounces certain consonants.
4. Lay out the cables and attach them either to a mixer or video recorder, then use gaffer's tape to tape the cable to the ground every six to twelve feet. In high-traffic areas either cover the cable with a rubber mat or tape all along the cable so it's impossible to trip over. This will reduce the chances of someone hurting himself or damaging equipment.
5. Whenever possible, set sound levels using a VU meter.

6. Whenever possible, monitor the sound going to the recorder. Listen for high levels of background noise from the location, hum and other interference in the lines, and distortion, as well as a good sound mix. When a problem is discovered, it's generally better to correct it, even if it means delaying taping.
7. Watch for idiosyncrasies in the performers that might affect the sound. Tapping fingers or banging fists near table-mounted microphones are annoying. Some people are nervous on camera and rub their hands over hand-held mikes or microphone cables, causing a distracting scraping sound. People who tap or scratch their chests while wearing lavalier mikes also can be a problem. Lavalier mikes may click against buttons or jewelry if they're not carefully placed.
8. When using a sound mixer, use tape or a china marker to label each control to indicate the source. You don't want to turn the wrong control at a critical moment.

If you are recording a live event it is important to be flexible and to be prepared. You probably will not have the only audio system on location. Musical groups are using sound reinforcement and so are most public speakers. This raises an important question. What audio are you there to record? That answer may change with the nature of the event and your audience.

If, for example, you are recording a public speaker your interest is in getting the cleanest possible recording of the speaker. Any ambient sound is your enemy, particularly the public address system. You want your microphone as close to the speaker as you can get it. If there is only one speaker a lavalier microphone is the best solution. If there will be multiple speakers, a microphone on the podium is the best solution. If there are multiple speakers at multiple locations you will need an audio mixer and an audio operator to keep the active mike up and all of the others down.

If you are recording a musical performance there is more to consider. Four acoustic (unamplified) performances you could mic each instrument or group of instruments, mic the audience for applause and reactions, and manage it all with a mixing console. You might not be satisfied with the result if you don't get enough of the reverberation in the venue.

You could place a couple of microphones above the front of the stage or performance area. The individual instruments will not be as clean, but your recording will be much closer to the experience in the audience. In well-designed concert halls you can actually get good results placing your microphones in the middle of the audience seating.

For electronic or amplified performances you will want to place your mikes in the audience seating or at the front of the stage. There are two problems you should consider in advance. First, what if the sound reinforcement is actually louder than the source when the two sounds reach your microphone? And what if the sound reinforcement is so loud that you literally cannot hear the sound in your headphones to judge the audio quality? If you anticipate this sort of problem, your best solution is to isolate your audio console and operator in an adjacent room or at least use a good headset designed to reduce unwanted ambient sound.

9.9 SUMMARY

Be it new channel or entertainment channel in TV large number of formats is noticed. Each channel conceptualizes to inform entertain and motivate the audiedcnce with its

formats. Depending on the age, gender and social structure of the society as well as the policies and business models the channels adopt the formats would be designed.

9.10 SELF ASSESSMENT

1. What is meant by a news bulletin?
2. Write about the need for various formats in news channels
3. What is the importance of panel discussion in TV

9.11 SUGGESTED READING

1. Nick Bamford : Directing Television: A professional survival guide
2. Bethany Rooney and Mary Lou Belli: Directors Tell the Story: Master the Craft of Television and Film Directing 2nd Edition
3. Brian G. Rose Directing for Television Hardcover – January 1, 1999
4. Ivan Cury: Directing & Producing for Television: A Format Approach 1st Edition

Dr. G.ANITA

LESSON- 10

TELEVISION PRODUCTION PROCESS

OBJECTIVES

After reading this lesson, student will learn about

- Machinery and Equipment required for Production
- Camera, Electronic Controls, Microphone
- Mixer, Use of Sound

STRUCTURE

10.0 INTRODUCTION

In order to produce a television programme we need various equipment, people to operate them and skilled persons for the production of a specific kind of programme. Unless these essentials are not fulfilled it is not possible to generate quality programme. Let us now discuss the equipment required for the production process.

10.1 Machinery and Equipment required for Production

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

10.2 CAMERA

The most basic equipment for any and every production is the camera. In our lives also, many of us would have used the camera for capturing various events). If you carefully look at any camera, you will find a lens in it. This lens selects a part of the object in the environment and produces a small optical image. The camera is principally designed to convert the optical image, as projected by the lens, into an electrical signal, often called the video signal.

The creative world is of fully automatic “point and shoot” television cameras. Smart cameras are great most of the time and they certainly cut down on the common mistakes most people make from time to time. When automatic operation doesn’t work, Tthe results can be bad. Knowing what the conditions are of the “smart” camera will help to know when to turn these features off and do it the old-fashioned way. But before you do, you need to know what cameras do and how they work.

Figure 1

The television camera changes light into an electronic signal that can be stored (using video tape, optical disks, or computer memory, transmitted, and displayed on a television receiver or monitor. These cameras are easier to operate compared to film or still cameras because you can watch and control the camera output as you record. There are few electronic controls, and the manual controls on the lens will be familiar to anyone who have used a good still or motion picture camera. Since video cameras can, as a rule, produce sharper, clearer pictures than the recording media they were designed to work with, the quality of your camera is seldom an excuse for fuzzy pictures. Understanding how to use the camera correctly will help you avoid poor results.

10.2.1 Lens controls

The modern television lens has three controls: iris, focus, and zoom. On a fully automatic camera you may not have to adjust the focus or iris except under unusual conditions, but you should know what's going on so you can use manual settings with confidence.

10.2.2 Iris

The ring closest to the camera body controls the amount of light passing through the lens to the light-sensitive surface of the pickup tube or chip. It is called the iris, aperture, or f-stop control and is marked off in f-numbers. The lowest f-stop lets in the most light, and the highest f-stop lets in the least. Some lenses even have a "C" setting after the highest f-stop which means the lens is completely closed, letting no light through at all.

10.2.3 Standard F-Numbers

If the camera gets too little light, the image will look fuzzy and drab, it may be in focus. The camera image may lag behind quick changes in the picture and the picture will be grayish, with little contrast. Too much light will produce too much contrast. Details in both the very bright and the very dark parts of the picture will be lost. The correct setting is between these extremes. In indoors it's often necessary to add light to get a good picture.

10.2.4 Zoom

The center ring on most lenses is the zoom control. Most cameras use a rocker switch besides the lens. This allows you to change the focal length of the lens through a range from wide angle (short focal length) to telephoto (long focal length). It's common for inexpensive zoom lenses to have a range of about six to one. That is, the longest focal length is about six times the shortest. Zoom lenses for television cameras with two-thirds inch pickup tubes or chips range from about 12mm to 75mm, with a normal focal length of about 33mm.

The normal lens settings offer the most natural perspective to the viewer. It's possible to change the focal length of a zoom lens during a shot by "zooming" in or out. Inexperienced camera operators often over-use this capability. The main value of the lens is in controlling the field of view of the camera when it's inconvenient or impossible to change the distance from the subject to the camera.

10.2.5 Focus

The focus control is the ring farthest from the camera body, on the front of the lens. Distance settings are marked in meters and in feet. While a non-zoom (fixed focal length) lens is focused simply by turning the ring until the image is sharp, the zoom lens must be zoomed in to the smallest angle of view and the largest image size to adjust focus. The lens should then be zoomed out to the widest angle of view and the smallest image size to make sure the image stays in focus through the entire zoom range. If the image stays sharp, the lens will remain focused at any focal length as long as the distance from the subject does not change. Depth of field is the range of distances in front of the lens in which objects appear to be in acceptable focus. While all cameras with zoom lenses must control iris, focal length, and focus, the functions of the three rings described here may be automated or provided by remote control.

10. 3 ELECTRONIC CONTROLS

Some or all of the following controls may be automatic or preset and thus not adjustable by the user.

Pedestal: Also called the "set-up" control, sets the level of the darkest parts of the picture. On portable cameras it's generally automatic or totally absent.

Gain: It can be used to reduce the level when too much light is striking the pickup tube, but it will not make the picture brighter without making it grainy or snowy if the pickup tube or chip isn't getting enough light.

10. 4 WHITE BALANCE

If you use outdoor film with normal indoor lighting (no flash) everything comes out orange. The color temperature of sunlight is very different from an incandescent light bulb. Most consumer cameras now sense the overall color temperature and adjust color electronically.

In older or professional cameras it may be necessary with each change in location or lighting to "tell" the camera how to interpret color. This is done by showing the camera a white card, which represents the total absence of color. Controls on the camera are then used to minimize the color output of the camera.

10.5 VIEW FINDER

There are often controls to adjust a camera viewfinder. To state the obvious, these controls have absolutely nothing to do with the actual output of the camera. It's helpful to adjust the viewfinder under controlled conditions so it shows a faithful representation of actual camera output.

A television camera may fall within one of several categories: studio, telecine, or portable. It may also be one of several highly specialized cameras used for remote viewing of inaccessible places, such as the ocean bottom or the interior of nuclear power reactors. The camera may be capable of producing color or monochrome (black and white) pictures.

Most modern cameras are entirely solid-state, including the light-sensitive element, which is composed of semiconductors called charge-coupled devices (CCDs). Inexpensive or special-purpose cameras, however, may use one or more vacuum tubes, called vidicon, with a light-sensitive surface in lieu of the charge-coupled devices.

Studio cameras are equipped with several ancillary systems to enhance their operation.

The tally system consists of one or more red lights that illuminate when the camera's picture is "on the line" so that production and on-camera personnel know which camera is active. Generally an intercom system is built into the camera so that the director can communicate with the camera operator.

The camera itself may be mounted upon a **tripod**, but more often it is on a dolly and **pedestal**, which allows the camera to be moved around on the studio floor and raised or lowered as desired. A pan head permits the camera to be rotated to the left or right and furnishes the actual mounting plate for the camera. The lens zooms and focus controls are mounted on a panning handle convenient to the operator.

Tele cine cameras are used in conjunction with film or slide projectors to televise motion pictures and still images. Many of the usual controls are automatic so as to require less operator attention.

Portable cameras usually combine all of the basic elements into one package and may be used for a multitude of purposes. They have found their way into electronic news gathering for broadcast television, and into electronic field production, where they can be used for production of broadcast programs, commercials, and educational programs. The units often have built-in microphones, videocassette recorders, and batteries for completely self-contained operation.

10. 6 LIGHTING

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

1. To provide the television camera with adequate illumination for technically acceptable pictures.

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

3. To establish the general mood of the event.

Television is a means of changing patterns of light into electrical signals for storage or transmission and then recreating those patterns on a screen. In order to do this well, the

television camera must be presented with properly illuminated scenes. The three important considerations are overall level, contrast range, and color temperature.

10.6.1 Level

Lighting levels for television are generally set by adjusting the incident light, or the light striking the subject. The unit of measure for incident light is the foot candle, which is the amount of light produced by a standard candle at a distance of one foot. Lighting measurements are made using an incident light meter, which has a white plastic cover over the sensing element and a logarithmic scale calibrated in foot candles. To measure the useful incident light for television, the meter is held near the subject and pointed toward the camera. The minimum acceptable level for color television depends on the ability of the lens to transmit light to the camera, the sensitivity of the pickup tube or chip, and the amount of depth of field you need. For high-quality pictures you need something between fifty and two hundred foot candles.

10.6.2 Contrast

Contrast refers to the difference in brightness from the darkest parts of a scene to the brightest. If there's too little contrast many receivers will produce a flat, grayish picture. If there's too much contrast, details in the brightest and darkest parts of the picture will be lost and the picture will look too harsh.

Since contrast is actually light reflected from the subject, it's measured using a reflectance light meter. The meter is held near a variety of very light and very dark parts of the subject and pointed toward each part of the subject to be measured. A subjective analysis based on camera output is generally sufficient.

10.6.3 Colour Temperature

The other consideration is colour temperature. Every source of light has a characteristic colour. This colour is related to its "temperature." Lower colour temperatures tend to be red or orange while higher temperatures tend to be green or blue. Colour temperatures are measured in degrees Kelvin. Some examples:

Colour Temperature

Temperature	Source	Colour
1950	Candlelight	Orange
2870	Normal Incandescent	Orange
3200	Most Photo or TV Lights	Orange
3400	Some Photo Lamps	Orange
3500-4000	Fluorescent Lamps	Green
5500	Midday Sunlight	Blue

The eye "remembers" how things are supposed to look and interprets colour accordingly, regardless of the color temperature of lighting sources. Television cameras aren't so versatile. They must be set up to render colour in a way that's pleasing to the eye. They can do this only if all of the important lighting sources within a scene have the same

color temperature. A combination of filters and electronic adjustments is used to adapt color cameras to each new lighting situation.

Light

10.7 MICROPHONE

You may have seen a microphone being used by people to talk on various occasions. Have you ever wondered why we actually use microphones?

Just as you have learnt that the camera converts what it sees into electrical signals, similarly the microphone converts sound waves into electrical energy or the audio signals. But the sounds that we produce are very feeble in nature and, therefore, cannot be sent to larger distances. Therefore it is amplified and sent to the loudspeaker which reconverts them into audible sound.

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

Microphones capture sound and transform it into electrical impulses that are sent to the video recorder. Although there are a number of different microphone designs, only two are used with most video equipment. From the user's point of view, the main difference is that condenser microphones need a power source (battery or external) and dynamic microphones don't.

Dynamic microphones are generally less expensive than condenser mikes. Both are fine for general use. Microphones are also classified according to the shape of the area of sensitivity around the microphone.

An omni-directional microphone picks up sound equally well from all directions. It's very flexible in that you can place an omni almost anywhere in most situations and pick up usable sound. Omnis are made for various purposes. One kind of omni is the microphone built into the camera. This microphone allows one person to handle both the audio and video. Another kind is called the lavalier, a small mic that clips to a lapel or other part of the wearer's clothing. It can be hidden and leaves the performer's hands free.

10.7.1 Cardioid

Directional microphones are designed to be more sensitive in some directions than others. One example of a directional microphone is the cardioid. A cardioid picks up the best sound in an area in front of the microphone. The shape of its coverage is like a heart. It's great for recording events on a stage where you don't want audience noise to be picked up. Bidirectional mikes pick up sound on either side, but not in front or back.

10.7.2 ShotgunPattern

Shotgun mikes have a narrow range that can pull in sound from a distance in one direction.

10.7.3 Parabolic Dish Pattern

An omni can be used with a special parabolic dish to pick up sounds from great distances. You've seen them on the sideline at football games.

10.7.4 Boom

A boom is a long pole to which a microphone is attached. Usually there's a special rubber or foam shock absorber between the pole and the microphone so vibrations in the pole can't be picked up by the mic.

10.7.5 Windscreen

A windscreen is a small cover, usually of foam rubber, that fits over the top of the microphone. The wind screen is used outside and reduces (but doesn't eliminate) the sound of the wind. The windscreen doesn't cut down on the sensitivity of the mic very much.

10.8 MIXER

In some situations you'll find that certain sound sources will be louder than others. Some sources may be farther away from you than others and so they may not be picked up as clearly. Or, some sounds may be emitted in the presence of and overshadowed by other sounds. In these cases, the use of one omnidirectional mic won't let you record all the sounds you want to capture clearly. To resolve this problem you'll need more than one microphone. This is where you use a mixer, a device that takes the inputs of a number of microphones and combines them into one output for the recorder.

The advantage of this technique is that a microphone can be placed in the optimum position to capture the sound of each source. In addition, the mixer enables you to adjust sound levels from each microphone. If, for example, you were recording a man explaining the skill involved in playing a tabla while the tabla was playing in the background, you might use a mixer to make sure that the speaker's words weren't drowned out.

On the front panel of the mixer are gain controls that adjust the sound level for each microphone. By turning some down and others up, you can get the right "mix" of sounds. After the sounds are mixed, the level of the combined sounds can be controlled by a master gain control so that the sound that goes on your videotape can be adjusted.

10.8.1 Transmitter Mikes

Where you can't have microphone cables lying around, but you still need to mic specific sound sources, many people are using radio or transmitter mikes. Actually, this involves a microphone plugged into a radio transmitter that sends the signal to a receiver, which is attached to the recorder.

10.9 THE VU METER

Audio recording systems have built-in limitations. When sounds are below a certain level, they're masked by noise. When sounds are too loud, the system can't handle the level and distortion results. If you're in charge of audio during a production, you want to make sure that the sound fed into the recorder falls in an acceptable range. A VU meter shows you a visual representation of the strength of the audio signal expressed in volume units. The maximum allowable sustained level is zero.

10.9.1 Sound Recorder

Sound plays a vital role in the television communication process. Most human intelligence is transmitted through sound; therefore, good quality sound is an important part of television.

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

With a sound recorder, you can:
1. select a specific microphone or other sound input
2. Amplify a weak signal from a microphone or other audio source for further processing
3. Control the volume and ensure the quality of sound
4. mix or combine two or more incoming sound sources

10.10 USE OF SOUND

To suit the occasions programmes production sounds are categorized into various types. They are

- **Direct sound or live sound:** This may have a sense of freshness, spontaneity and 'authentic' atmosphere, but it may not be acoustically ideal.

- **Studio sound:** Sound recorded in the studio to improve the sound quality, eliminating unwanted background noise (ambient sound), e.g. dubbed dialogue. This may be then mixed with live environmental sound.

- **Selective sound:** The removal of some sounds and the retention of others to make significant sounds more recognizable, or for dramatic effect - to create atmosphere, meaning and emotional nuance. Selective sound (and amplification) may make us aware of a watch or a bomb ticking. This can sometimes be a subjective device, leading us to identify with a character: to hear what he or she hears. Sound may be so selective that the lack of ambient sound can make it seem artificial or expressionistic.

- **Sound perspective/aural perspective.** The impression of distance in sound usually created through the use of selective sound. Note that even in live television a microphone is deliberately positioned, just as the camera is, and therefore may privilege certain participants.

- **Sound bridge:** Adding to continuity through sound, by running sound (narration, dialogue or music) from one shot across a cut to another shot to make the action seem uninterrupted.

- **Dubbed dialogue:** Post-recording the voice-track in the studio, the actors matching their words to the on-screen lip movements. Not confined to foreign-language dubbing.

- **Wild-track (asynchronous sound):** Sound which was self-evidently recorded separately from the visuals with which it is shown. For example, a studio voice-over added to a visual sequence later.

- **Parallel (synchronous) sound:** Sound 'caused' by some event on screen, and which matches the action.

- **Commentary/voice-over narration:** Commentary spoken off-screen over the shots shown.

The voice-over can be used to:
- introduce particular parts of a programme;
- to add extra information not evident from the picture;
- to interpret the images for the audience from a particular point of view;
- to link parts of a sequence or programme together.

The commentary confers authority on a particular interpretation, particularly if the tone is moderate, assured and reasoned. In dramatic films, it may be the voice of one of the characters, unheard by the others.

- **Sound effects (SFX):** Any sound from any source other than synchronised dialogue, narration or music. Dubbed-in sound effects can add to the illusion of reality: a stage-

set door may gain from the addition of the sound of a heavy door slamming or creaking.

- **Music:** Music helps to establish a sense of the pace of the accompanying scene. The rhythm of music usually dictates the rhythm of the cuts.. Conventionally, background music accelerates for a chase sequence. Through repetition it can also link shots, scenes and sequences. It may be a more credible and dramatically plausible way of bringing music into a programme than background music.

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

10.11 EQUALIZATION

Generally speaking, equalization is a tool which is used to correct deficiencies in sound. It involves changing the amplitude of narrow bands within the audio spectrum. It is a form of audio distortion. In other words, if something sounds all right to you, don't waste your time trying to improve it through equalization. To put it another way, any change you make in the audio system is by definition distortion.

The simplest equalizers are the bass, treble, and loudness controls on consumer receivers. Sound is a more important part of most television programs than the viewers ever realize. Unless you do an adequate job of treating the acoustical and aesthetic problems involved, the entire meaning of your program can be distorted or obscured. As in any other area of television production, experience and common sense prove to be your most valuable tools.

10.12 POST PRODUCTION EDITING MACHINE

In television programmes also, before we actually telecast a programme on television, we need to do the post production. In the post production stage, you select from the recorded material, those visuals which seem to be most relevant and copy them onto another videotape in a specific order. This is called editing.

The processes involved in post production include: picture editing, sound editing, composing and recording the score, music editing, adding visual special effects, adding audio sound effects such as Automated Dialogue Replacement (ADR), Foley (Post-synchronised sound effects), sound design, sound mixing, colour grading and titles design. Editors creatively determine the way that program unfolds and story develops. They work and rework scenes in order to maximise programs' potential.

The post production editing equipment/machine helps to edit the programme after it is recorded. While many of the elaborate editing systems may help you to obtain the desired results, most of them cannot make the creative decisions for you. It is therefore important for you to know the desired result and shoot accordingly.

Both picture and sound editing are highly creative crafts, requiring specialist skills which must be acquired over many years of on the job experience. Again, the better the pre production and production stages of the programme are, the more easier is the post production stage work. Most of the television programmes that we see are recorded on videotape or computer disk before they are actually telecast.

10.13 LIGHTING

Just like audio and video, in-frame lighting is essential to any television production. There are various facets to any video production, all of which are vital to ensuring smooth project operations. However, lighting is one of the top priorities when it comes to enhancing the quality of your visual presentation. For instance, TV Broadcasts can't look overly lit or too dark when the viewer tunes in.

You need to find the right angles to make the production look as visually appealing as possible. With the help of these television studio lighting techniques, you can make sure your production has the best light during a broadcast.

10.13.1 Three-Point Lighting

Three-point lighting is a popular method of lighting that utilizes bright lights pointing at the subject from three different angles. By taking advantage of these three angles, you can make your subject look more visually appealing. You can achieve this level of visual quality easily by using the lighting to take control of shadows being cast on set, thus maximizing depth and detail within the frame. Three-point lighting requires three distinct lights for it to work; the key light, the back light, and the fill light.

This method will help you achieve a picture for your viewer that is devoid of any flat or muddy imagery. With three-point lighting, you can make sure your audience is looking where you want them to, with your desired visual quality.

10.13.2 Key Light

The key light is usually the main source of light on set. Key lights shine directly onto the subject head-on, or slightly to the side, to create an illuminated shape that will aid in producing shadows. Key lights for three-point lighting need to be set in a way where shadows are cast across the subject from the angle opposite of the key light. This gives you creative control over the lighting aesthetic of the entire image.

10.13.3 Back Light

As the name suggests, the back light is found behind the subject in-frame to establish a strong outline around them, while also enhancing the shadows they cast. This will give your shot depth, which is an important factor of three-point lighting. To achieve this, your back light must have the same intensity of brightness as your key light. When angling your lights, a good rule of thumb is to always position lights 45 degrees from both the camera and the subject. This will help you achieve the best lighting quality to support your image detail and depth.

10.13.4 Fill Light

For your fill light to properly do its job, the level of brightness it emits should be about half the brightness of the other two lights. Fill lights are soft lights which are not meant to produce any harsh shadows like the key and back lights. The point of having a fill light is to illuminate the darker areas in the frame by filling it with light, hence the catchy name.
This effect will help balance the contrast in the image to produce a more detailed shot of the subject. Making sure your image has good detail and depth throughout the whole broadcast is a pivotal aspect of achieving good three-point lighting is, and fill lights are certainly integral in ensuring these qualities.

10.13.5 Four-Point Lighting

There is another form of lightning, four-point lighting, which provides an additional source of light for the image. This fourth light is a background light, which lives up to its name by illuminating the area behind your subject. This lighting method highlights background scenery and also gives the frame more depth. Whereas the lights in three-point lighting have necessary brightness levels to match, the level of brightness you use in four-point lighting will depend on the specific subject in the frame.

Additionally, if objects in foreground are casting unwanted shadows on the subject, using four-point lighting can eliminate that. For instance, you may run into such an issue with the lighting equipment itself. In some cases, lighting equipment itself can cast shadows on the subject, which can be an annoying distraction to your audience. With the help of a background light, one can maintain a quality detailed image throughout the duration of your shoot.

10.13.6 Lighting Subjects in Motion

If you use either of these methods to light a subject who will be moving across the set during a broadcast, you will need to make some adjustments. If you know exactly where your subject will be moving on the set, you can prepare your lights so that they layer over each other to prevent light dropping from the subject mid-movement. By properly layering the lights, you can keep your subject brightly and consistently lit in front of an audience.

In some cases, your subject might be moving in a random manner. This is a situation in which a base light can be useful. You can create a base light by using a floodlight to provide diffused illumination to the entire set. While this can provide more light, it can also unfortunately ruin your video quality. In some cases, this method can result in a loss of depth to the shot, so it is not the ideal way to go about lighting your subject. At the end of the day, you should always try the first method of lighting subjects in motion instead of the second option. Once you become more familiar with your lights on set, figuring out creative solutions to common problems will become secondhand nature.

Now that you are more familiar with these helpful television studio lighting techniques, it’s time to put them into action on your set. If your production is overly lit or too dark, it can ruin the whole broadcast. However, if you stick to these lighting techniques, your production will look pleasing and professional.

10.14 SUMMARY

Cameras and technology shall help fulfill the task of producing a tv programme effectively. For that multiple varietis of cameras, lenses, light etc. When broadcasting to your audience, holding their attention is vital. If your audience can't see you in-frame, they'll disconnect from what you're trying to say in the first place. with a variety of professional TV studio lighting equipment so you can enhance your production as soon and as effectively as possible.

10.15 SELF ASSESSMENT QUESTIONS

1. What are the types of cameras used in tv production
2. What is the importance of lens discuss with examples
3. Lighting is key for presenting the concept effectively for a tv programme. Elaborate.

10.16 SUGGESTED READINGS

1. Writing, Directing and Producing Documentary Films and Videos- Alan Rosenthal
2. Myth, Mind and the Screen –John Tzod
3. Digital Television Production –Jeremy Orlebar
4. Lighting for Digital Video and Television – John Jackman
5. Visual effects of Film & Television – Mitch Mitchell

Mr. KAMAL SUCHARAN

LESSON - 11
SHOOTING IN OUTDOOR AND INDOOR LOCATIONS

OBJECTIVES

After studying this unit you will be able

- To understand the concept of shooting facilities
- To understand the role of out door and indoor shooting

STRUCTURE

11.0 INTRODUCTION

The recording done essentially within the four walls of the studio for the production of television programmes is known as studio recording. Whereas, any recording that involves shooting outside the studio is known as outdoor recording. The television production space, commonly referred to as the studio, is still the primary location for content capture in the television industry. The purpose of this two-part article series is to explain the relationship that the studio has to the other spaces that are necessary for a successful production and to establish technical design criteria for the TV studio you need.

11.1 SHOOTING INDOORS

First off, it is not only about your camera or the equipment you utilize. The most important factor is the light source. If your indoor location has low light, then you'll have to choose the right lens and also decide whether you will need artificial light sources to compensate for the situation. Using a tripod will be certain when attempting architectural photography. Another important task to perform will be to familiarize yourself with the area around you. Look for windows or doors which you can open to get your desired sources of lighting.

When it comes to shooting quality video, you need to pay careful attention to lighting. It is usually easy to differentiate between amateur videos and professional ones, which generally has to with the important element of lighting. If you are starting the video production process, then you need to be aware of the difference in lighting outside versus inside.

The best scenario for a video that is shot outside is an overcast day. You might want to consider filming indoors, if you can't obtain the right lighting outside.

You will have a little more control of the light, as you shoot your video indoors. It is best to film people who are close to a light source. You can also re-arrange lamps to get the desired lighting effect. Depending upon the situations most photographers will have to go into their studios to get the right shots. It doesn't make much sense to photograph small objects such as products or jewelry in an outdoor setting. An ambience with well-controlled light will help produce the desired results. In a studio photo backdrops, background stands and various other types of props are readily available to the photographers, so you don't have to worry about forgetting to bring your photo equipment. Besides a studio, shooting indoors can also mean you're taking photos in any building. You could be taking photos in a bedroom, a hotel, a library or at a museum, and all would be considered as "indoor photography." There are several important points you should consider when shooting at locations besides a studio:

11.2 SHOOTING OUTDOORS

Now when it comes to outdoor shooting a lot of photographers prefer it because of the many particular opportunities which the outdoors offers. One of the most appealing factors is that an outdoor setting provides a great overall effect. Working with nature has a particular appeal to it which appeals to and excites most photographers. And also not to forget the fact that working outdoors provides you with an unlimited source of light. Also, there are no time or space limitations as such. Shooting Outdoors also means that you have limitless background options. No need to worry about the scenes which you like to shoot or the background for your photos. You'll have unlimited choices.

11.3 PRODUCTION SPACES

The most important aspect of designing a studio, the formative thinking referred to as planning. In addition, it will also discuss architectural systems. The planning process for

spaces should always begin with a mission statement, success criteria or a charter — some device that can be used to evaluate all of the steps in the process to ensure that they are consistent and moving toward the final goals. The second document an architectural program, outlines the quantitative (dimensions and areas of all the required spaces and a circulation factor of between 25 percent and 35 percent) and the qualitative aspects and requirements. It should address functionality in terms of the type of production foreseen

11.4 PRODUCTION FACILITIES vs. STUDIOS

The TV studio itself is part of a larger organism — the television production facility. While a TV studio is the primary source of content capture, its existence and functionality are totally dependent on its relationships to the adjacent support spaces. The most critical aspect of planning those relationships is the control of circulation. Having evaluated many facilities over the years, Meridian Design has observed that the flow of people — talent, support and technical — has to be separate from the flow of things that feed the TV studio space — things like scenery, lifts and other equipment. We call this people vs. stuff.

11.5 THE PEOPLE SIDE

The technical spaces are defined as those required for the personnel and equipment needed to capture the production's images and audio. These spaces typically include video control, audio control, graphics, equipment racks rooms and other similar spaces, all of which are critical aspects of production, even if provided in a mobile unit. The support spaces are required for the people working on the production so they can come together and do their part in an organized, coherent manner. Two primary groups of people are production staff, who have largely administrative tasks and work in offices, and talent-related personnel, who occupy a variety of rooms, such as wardrobe, green rooms, hair and makeup, rehearsal, and dressing rooms. A third group, the audience, is present in some cases as a requirement or a possibility in the future. The final consideration on the people side is the need for spaces that support their needs — a place for them to eat conveniently and efficiently in large groups, as well as bathrooms in greater quantity than normally provided for office occupancy. This is because their use is peak-driven. Everybody has a short time to use the facilities, and they need them without delay.

11.6 THE MATERIAL

The stuff side of the diagram represents all the materials that flow in and out of the studio space. The spaces are characterized primarily by their access to loading, scenery construction or storage, lighting shops (storage and maintenance), grips/cables storage and staging areas. Many times, these areas are provided with electrical vehicles for moving scenery carts and with lifts to access high areas of the studios, requiring parking, charging and maintenance areas. Additionally, the stuff side is operated by people who need support spaces of their own, such as locker rooms, bathrooms and break space. The stuff spaces require a size analysis in order to determine how much space will be devoted to each function and each production requirement. A telenovela or soap opera is much more scenery-intensive than a sitcom, which is much more scenery-intensive than a talk show; therefore, the staging area must be designed accordingly.

11.7 NON HABITABLE SPACES

Considerations other than those of occupied spaces are the location and relationship of spaces related to the mechanical and electrical systems, which allow the TV studio space (and technical support areas) to function. Their location and size are major considerations in planning the space. The future flexibility of the spaces surrounding the studio, as well as short-term initial cost and functionality, is greatly influenced by a coherent design of the mechanical and electrical systems. It is for this reason that we always install those systems on the level above the studio floor. Air-conditioning equipment is a key component of a television production facility. Many times in existing facilities, a lack of planning leads to less than optimal installations, resulting in noisy, nonintegrated and wasteful systems that is costly to operate.

11.8 FLEXIBILITY AND PERMANENCE

There are many reasons to design facilities that are flexible, such as changing of technology, production techniques and even format. To this end, it is important to realize that a TV studio is permanent, and its flexibility depends on how it is designed and located within the overall facility, whether it is new or existing.

At the core of its design is its size. We recommend that you build the largest possible studio for the production you envision. That being said, here are some average sizes for a one- or two-position studio:

- 3000sq ft to 4000sq ft for news;
- 4000sq ft to 6000sq ft or more for a production shooting at opposite ends of the studio;
- 8000sq ft to 12,500sq ft and larger for a soap opera.

Studio heights will increase proportionally with the size of the studio.

11.9 ARCHITECTURAL SYSTEMS

All of the components and systems integrated to create a TV studio are there for a reason and are practical by nature. The architect is generally responsible for acoustics, finishes, egress and general code compliance. When taken individually, these components and systems, which make up the entirety of a TV studio, are all, in one way or another, multi-disciplinary. There is a danger in formulating a design without having an understanding of how these systems are interrelated. It's critical to have an architect who is equipped with visualization tools, 3-D capabilities and acoustical understanding, along with the structural, ventilation, electrical and fire-suppression experience that is necessary to weave together the required elements. One guiding concept is that of the orchestra conductor, wherein the architect responsible for the overall project carefully weaves together the different disciplines represented by the other consultants and does so in the right balance in order to achieve a coherent, evenly planned project. The architect is the critical player in planning the structural requirements and their integration with the systems they support. This includes adequate structure for the long spans, supports for rigging, catwalks and penetrations into the studio space.

11.10 ACOUSTICS

In all TV studio projects, acoustics is a key issue. Two primary areas are critical to the project's success: room response and sound transmission. The first focuses on how the room will respond to sounds. In most TV studios, this is not a particularly complicated matter. However, if the content creation space contains glass (such as in a street-front studio), reflections need to be controlled. The second area focuses on the design of an envelope that will block sound from entering and leaving the space. If you did your homework correctly, you will have already established design criteria for acoustics in the programming phase.

11.10.1 Room response

Room response is affected primarily by the ability of surfaces to absorb or diffuse sound and by the proportions and geometry of the room. Generally speaking, TV studios are designed to be acoustically dead, with little reverberation time. This is usually achieved simply by providing absorbent materials in all possible surfaces, with the exception of the floor. The material typically used is rigid fiberglass boards that have been covered with a surface treatment to prevent fraying. However, with recent emphasis on the use of green products, recycled cotton fibers properly treated for fire retardation are becoming more desirable, albeit costlier. In small- and medium-sized studios, there are two reasons that set elements can be problematic if the production designer fails to consult with acoustical experts on the project. First, the set in a small studio occupies proportionally more space, thus being more acoustically significant. Second, shiny, hard, reflective surfaces look great on camera but perform poorly acoustically.

11.10.2 Sound transmission

Sound transmission is the ability of the construction (which defines the production space) to diminish the amount of sound energy transmitted through it, either as an external source or as an internal source. The objective is to design the systems that enclose the studio so that the space can function adequately without interruption by outside noise sources and so that the events in the studio don't disturb other studios or spaces nearby. We often refer to links in the chain as an analogy of the system we need to design. Doors, walls, floors and ceilings have to be designed to function at the same level. If one element is underspecified and forces the whole system to function below expectations at that level, the resultant under spending in one area leads to potential overspending in the other systems. An acoustical consultant should be engaged as part of the team to provide measurements, establish criteria and recommend systems that are in balance. The final acoustical consideration is the noise generated by the air-conditioning/ventilating system, which is the biggest source of noise within your space, once the proper isolation is in place. The two sources of noise related to ventilation are equipment noise and air noise at point of discharge.

11.11 STUDIO FLOOR

The studio floor is one of the most important components that make up a studio. Without the necessary degree of floor level, cameras will roll by themselves, causing uneven images. If the floor contains bumps and imperfections, the camera will move abruptly as it hits mounds and valleys. These two aspects of the TV floor are referred to as level and true-to-edge. A good way to inspect this is with a long, straight metal tube. Shine a light behind it to look for gaps and measure them with thin plastic, such as a credit card. If the card fits

under the tube, the floor level is unacceptable. Not all production environments are suited for a concrete finished floor, due to its inability to accept nails used to secure scenic elements that are often made of wood. In those instances, you could use floors made from medium density fiberboard (MDF). The installation of this material, an organic material that absorbs moisture, must be carefully coordinated with the moisture level in the concrete. Finally, the structure of the floor has to be taken into consideration. It should always be decoupled from the adjacent floor slabs. If the studio is at ground level (and there are no recurring impact noises that shake the ground), it will suffice to provide a joint between the studio slab and others adjacent to it. In other cases, such as in studios with occupied spaces below and in situations where it isn't structurally feasible to separate adjacent slabs, a floated floor is the only solution to ensure isolation from airborne and structure-borne noise, such as vibrations and impact noise like hammering.

11.12 WALL CONSTRUCTION

The wall system in a studio provides lateral acoustical protection from adjacent spaces. Additionally, the walls provide places on which to secure scenic elements that are usually tied above or on the studio floor and braced laterally to the wall. They are also treated with absorbent material to deaden the sound in the room. Typically, studio walls are built of two walls that are, ideally, completely independent. This decoupling of walls is a primary requirement for acoustical isolation and is simple in concept. However, it is more difficult in practice, especially if it is a high wall. This double wall is designed so that the outer wall of the studio extends from the floor to the underside of the structure and is tightly sealed where penetrated by ducts, conduits and other structural members. The inner wall is built on the isolated or decoupled floor slab to ensure it will not vibrate along with the unisolated structure. This separation further ensures that impact on the outer wall will not be transmitted structurally. It is important to note that the walls are largely finished with soft, absorbent materials, which are then protected with an inexpensive material such as wire mesh. However, this wall treatment must be interrupted at frequent intervals with the installation of horizontal wood members that can be used where screws are needed.

11.13 DOORS AND OTHER WALL OPENINGS

Depending on studio size and use, people doors are placed in convenient locations in quantities necessary to satisfy safe egress. Studios that have audiences require specific planning so that they have enough doors to handle the occupancy and take into consideration the distance from the audience to the doors. Others need only one or two entrances for people, depending on the size — one typically close to the support spaces, such as control rooms and dressing rooms, and the other close to the staging area to be used by stage hands and technicians who access the studio. Elephant doors are used to move scenic elements into and out of the studio from the staging area. The smallest recommended size is 10ft × 6ft, typically used in small production spaces that have infrequent changes of scenery or don't require movement of tall sets and motor vehicles. A more appropriate size for those studios is a minimum of 12ft × 8ft. For specialized productions, such as those for filmmaking, doors should be much larger than the minimum. Doors larger than that become increasingly heavy and need systems to mechanically aid their operation. The more popular doors are motorized, sliding or vertical-lift doors with cores of 4in to 6in, partially filled with concrete or other mass-producing component, depending on the desired STC rating.

Other openings that should not be overlooked are those that bring in wires for power and broadcast. Typically, power is brought inside in conduits or electrical wire-ways. These materials must be interrupted so that the rigid conduit does not bridge the independent walls or make a hard connection between the two. To eliminate bridging the walls, it is necessary to use a flexible conduit through the penetration, including proper grounding to ensure continuous ground for the power system. The broadcast wiring is usually in a cable tray in order to provide quick and easy access to the substantial amount of wiring. The cable tray should be stopped at either side of the wall, allowing the wires to penetrate through a metal box or conduit that is filled with easily removable, compressible material that seals the opening.

11.14 CEILING SYSTEMS

The space between the ceiling structural slab and the bottom of the lighting grid is by far the most complex coordination challenge in a TV studio. Here, one must interweave the HVAC distribution, acoustical absorption and isolation, electrical distribution, production lighting support and control systems, and rigging points for scenic elements, as well as the structural elements of the long-span studio roof. The ceiling is the surface that completes the acoustical enclosure of the studio. In most cases, whether you have another occupied floor above you or just a roof, an isolated ceiling is necessary to maintain the acoustical standards established in the design criteria. The amount of mass and the qualities of the acoustical ceiling are subject to the recommendations of the acoustical consultant and can vary from a hung acoustic tile ceiling to a multilayer gypsum board ceiling. The ceiling, however, is always installed up to the interior wall of the studio and is never attached, allowing independent movement.

Often a ceiling has a layer of plywood and one layer or more of gypsum board, if required. Then the ceiling is suspended with a spring neoprene isolator. plywood has proven to be a practical material for the attachment of small speakers and to make the installation of the gypsum board more secure. Above the ceiling, and below the ceiling absorbent material must be installed. The architect must work with the ventilation engineers and others to carefully coordinate the location of the isolators and the ducts. The ceiling area of a TV studio is congested, offers many challenges and has to be specifically tailored to the desired size and planned production needs. Many of the systems in this area will be covered in next month's article, which will review electrical systems lighting, power and systems integration (low voltage).

11.15 WIDE SPACE

TV studios need wide open spaces without columns. Structurally, that implies long beams to span the space. Many times in my career, clients have enthusiastically shown me an existing large warehouse space, free of columns, only to find that that roof would have to be heavily reinforced at a substantial cost. This is because structures are typically designed to fulfill specific needs. Small studios are usually much less affected, because the spans are smaller. As studios become larger, such as those used for telenovelas, soap operas, audience variety shows and sitcoms, the weight-to-span ratio increases exponentially, meaning more weight in longer spans.

11.16 SUMMARY

One important question which all photographers want to be answered is; what are the major differences between indoor and outdoor photography. How can one be good at shooting impressive photos both outdoors and indoors? There exist major differences between indoor and outdoor photography and both the scenarios have their requirements, settings, pros, and cons. Good lighting is vital if you wish to shoot mind-blowing photos. So, finding a spot with sufficient lighting is essential, whether you are taking photos, indoors or outdoors. Most photographers, prefer shooting outdoors because of the abundance of good natural lighting available. On the other hand, there are also many photographers who love to shoot indoors. Even though it is mostly a matter of personal preference but still it is crucial for photographers who have taken up this field as a full-time profession, to be knowledgeable about both the environments. They should know all the pros and cons of both types of light sources and also know the techniques required to make their photos look great in both of those settings.

11.17 SELF ASSESSMENT QUESTIONS

1. Differentiate between indoor and outdoor studios
2. Explain the role of architecture in designing studios
3. Discuss the importance of walls, doors and acoustics in studio designing

11.18 SUGGESTED READINGS

1. Brian G. Rose Directing for Television Hardcover – January 1, 1999
2. Ivan Cury: Directing & Producing for Television: A Format Approach 1st Edition
3. Nick Bamford : Directing Television: A professional survival guide

Mr. KAMAL SUCHARAN

LESSON - 12
SHOOTING VISUALS FOR NEWS

OBJECTIVES

After reading this lesson, student will learn about

- Basics of direction
- Direction on location
- Electronic news gathering
- Direction advanced
- Introduction of shot to the students
- The glimpse of seven basic shots
- Giving the idea of composition to the students

STRUCTURE

12.0 INTRODUCTION

While shooting the visuals the job of a reporter is being the director on location. But before you start shooting the visuals keep the following points in mind.

Brief your Cameraman: Your story is based on the shots that you take. Unless your cameraman knows what to shoot and why he is shooting it, the results will not be good. So take him into confidence while covering the story. During the shooting be polite to get your work done; give the cameraman the opportunity to show his skills and sense of vision.

Keep shot list ready: While planning your story – you already should have created a list of shots required for the story you are covering. Keep this list handy while shooting.

Know how to take good visuals: Learn some amount of basic camera work to be sure that your cameraman is taking the right shots.

Take required equipment: Always cross check that you are taking the required equipment, tapes, charged batteries, lights, battery sun gun etc.

Shoot at the right time: If a place looks good in the evening or that the point in your story can be proved only in the morning. Go there at the right time to catch the events. The Recce will tell you about the right time to shoot.

Always use the Tripod: You should see to it that your cameraman always uses the tripod to take shots. However good the particular cameraman's shoulders are, he can never substitute his shoulder for a tripod. But in some cases you might need to ask him to take a shot using his shoulder because it is faster.

12.1 DIRECTING ON LOCATION

Shooting Sequentially: While shooting for a news or current affairs programme, there is little scope for repeating any action. Eg: Can you ask the people who fired at the Parliament to repeat what they did? So when you shoot any event aim to shoot it in sequence. One kind of sequence is in the way a particular scene is shot. Other could be the chronological sequence as shown in the train accident story.

Keep your eyes open: While shooting a developing story, be ready for any action to take place. You need to inform your cameraman of what is happening and make him shoot it. Your shot list may undergo a radical change on location. You might need to break out of your earlier notions about the story by being open to new ideas, which strike you on location.

12.2 SHOTS USED IN ENG (ELECTRONIC NEWS-GATHERING)

Different types of shots are used in ENG to convey the message effectively. They are

Block shot: This is the most used shot in news or current affairs programme. In this type of shot there is no camera movement. After choosing the right frame the shot is recorded for 12 to 20 seconds.

Pan Shot and Tilt Shot: The shot recorded when the camera is panned from right to left or left to right is called a pan shot. And shot recorded when the camera is tilted from top to bottom or bottom to top is called a tilt shot. Both these shots need to be used only when needed. That is, when you need to establish something from one end to the other say to highlight the length of a queue you should use the pan shot. Similarly to show how tall a building is one might use a tilt.

12.3 ZOOM

Zoom in: In this shot the shot size changes from a wide shot to a close up. Use it when you want to highlight a small aspect of a bigger thing. Eg: If you want to say that the huge elephant has a small eye.

Zoom out: In this the shot size changes from close up to a wider shot. Use it when you want to establish where exactly something is happening. Eg: When you zoom out from two players in a football field to the entire field. This will highlight in which part of the ground the ball actually is.

12.4 TOP ANGLED SHOT/ LOW ANGLED SHOT

Low angled shot: In this the camera is kept at the ground level and lens is pointed upwards to show how big and imposing the subject is.

Top angled shot: This shot is taken from the top to show how small the subject is.

Tracking (on car and foot): Strictly speaking unless one has the steady cam these shots need to be avoided. However, in a situation like say if you want to show the amount of damage in an earthquake hit area or a war torn country tracking shot of the region even if taken from a slow moving car works well. Tracking on foot also works well when one is following somebody. Eg: A terrorist to his hideout.

Creative shots (Quick zoom, MTV type shots etc.): In a feature story that involves covering a glamorous person or a pop singer – an MTV type shot works well. You could do quick zooms, tilted frames, shift focus etc. But be sure to take normal shots as well. This is important as your organisation may have a strict rule when it comes to using such shots.

12.5 DIRECTION ADVANCED

Lighting for shooting visuals: Generally when you are out shooting for news, you have only the "sun gun" and the "battery sun gun" to shoot. While shooting at night, make sure you carry these lights – they may not give you the ideal kind of shots but in an ENG situation they do the job well.

Case studies: When you are doing a spot interview and you realise that the person you are talking to (say a victim, a patient etc.) can be a case study in your story – take extensive shots of the person. These shots are required to tell their story.

Stage Managing: Stage managing means asking your subject to act out something which you could not capture otherwise. For instance, asking the captain of the winning team to take the prize again as you could not shoot it the first time around.

Simulation: In some cases a whole event may need to be dramatised to drive home a point. In a situation like this do say that this is a re-enactment both in the commentary and with a super.

Introduction to use of graphics in stories: Graphics is extensively used in stories. Graphics not only consists of frames with a diagram – the super, the quote written out, the phone in plate etc. all of these falls under graphics. We also have graphic inputs for stock markets, weather etc. In a story generally graphics can be used to highlight a point, explain something through sketches, 3D images of a disaster, unrecorded quotes, statistics, a survey etc.

12.6 DO`S AND DON`TS

While shooting some precautions need to be taken by the professionals.

Dos

- Remember to shoot cut-aways after an interview, press conference, on location of performance, action etc.

- Ask your cameraman to take shots with editing points. For instance, if you are shooting a person moving in your frame from one end to another, wait for him to move out of frame.
- Always visualise how the shots will look when you edit them. Avoid shots that might cause a jump cut.
- Record each block shot for at least 12 seconds.
- The ratio of visuals used to that of shot should be a maximum of 1:10. Shooting more than this is a waste of footage and time.
- Know when to switch off and when to keep the camera in standby mode.

Don'ts

- Do not forget to give pre-roll to shots taken
- Do not forget to lock the record button after the shooting.
- Never forget to log on the recorded tape
- Do not forget to white balance

12.7 SHOT DIVISION

When beginning the filming process, a lot of preparation before goes into the production. You need to find a set, adjust lighting, and have the proper camera angles. One way to organize this preparation is with a shot list.

One way to organize this preparation is with a shot list.

12.8 SHOT LIST

A shot list is a document that maps out exactly what will occur and what will be used in that particular shot, or scene, of the film. It serves as a detailed checklist that gives the video a sense of direction and prepares the crew for film expectations. Shot lists are helpful for bigger productions that need shots at multiple settings or features several actors. It allows directors to organize their thoughts before filming begins and starts to form a shooting schedule. Shots lists go hand-in-hand as part of the script writing and pre-production process.

12.9 PREPARING A SHOT LIST

Typically, a shot list includes:

- The scene numbers
- Shot number
- Location
- Shot description
- Framing
- Action/dialogue
- Actors involved
- Props needed
- Extra notes

Begin by organizing your shots based on the shot location. Grouping similar shots makes it easier to shoot because you are able to film everything you need at one given time. It's important to note that this may not necessarily be in order of shot number. For example, if you're going to shoot a scene at a lake for the beginning and end of the video, you want the

short list to show all those shots. Even though you will not be filming in order of the storyboard, this makes filming much more convenient.

12.10 TYPE OF SHOTS

Then, decide what kind of shot you'll be filming, such as a wide shot (WS) or a close-up (CU). In addition to the type of shot, the camera angles and camera moves should be specified.

Angles may include a high or low level, where a move may be on a handheld camera or on a crane. Once you've decided your camera work, it's important to address how you will be picking up the audio, may that be through a boom mic or a voice-over.

Various types of shots include

Wide shot
Very wide shot
Mid shot
Medium close up shot
Close up
Extreme close up
Refer to the chart below for more shot types, camera angles, camera moves, and audio.

Shot Types:	**Camera Angles:**	**Camera Move:**	**Audio:**
WS – Wide Shot	Eye Level	Static	Boom
VWS – Very Wide Shot	High Angle	Pan	Lav(s)
MS – Mid Shot	Low Angle	Tilt	Lav & Boom
MCU – Medium Close Up	Dutch Angle/Tilt	Dolly	VO (Voice Over)
CU – Close-Up	Over the Shoulder (OTS)	Crane/Boom	
ECU – Extreme Close Up	Birds-Eye View	Handheld	
	Point of View (POV)	Zoom	
		Rack Focus	

12.11 CAPTURING YOUR SUBJECTS

Next, identify the subject of your shot, which is considered the focus of the shot.A subject can be an actor, a group of actors, a prop, or a setting that is focal to the shot. Adding the shot description gives directors a clear guideline of what is happening in the shot. This can include the actor involved, the action they are taking, the props involved, and what exactly the camera will be capturing. Now that you've mapped out the direction of your video, you're ready to start shooting! Once you've captured your shots, it will be time to start putting them together and building your video.

Video resolutions vs. dimensions

The term 'resolution' is widely used as a common word that stands for the number of pixels per unit of area, like dpi (dots per inch) for printers or ppi (pixels per inch) for digital screens. The more ppi, the more details are visible. It's like in the latest smart phones that pack super high amounts of pixels per inch, resulting in the ultra-clear images and graphics. Dimensions of a screen, video, or image are always defined by horizontal and vertical pixels (width x height), also called the lines,

resulting in numbers such as 640x480.For simplicity, those numbers are usually abbreviated as 480p, 720p or 1080p, and always refer to the second number: the height or the vertical pixels/lines. When choosing the right resolution for intro video or film project, keep in mind that HD resolutions differ in displayed details on different screens, depending on screen size and viewing distance. So think about the devices on which your audience will watch your content when creating. Will it be on a TV, a laptop, or on a mobile device?

Aspect ratios

Video resolutions fit within the specific aspect ratios of physical screens. Until 2003, the most common aspect ratio was 4:3, remember the good old TV's from the 90ies? With the introduction of the high-definition (HD) resolutions such as 720p and 1080p, the aspect ratio became 16:9 also named widescreen, and was established as the new worldwide standard by TV industries and laptop screen manufacturers. Widescreen 16:9 is also the most commonly used video production format nowadays and all online video platforms like YouTube or Vimeo have adapted it as a standard. With the rise of social media, further uncommon aspect ratios have been introduced, like the Instagram square 1:1 ratio or 9:16.

12.12 VIDEO DIMENSIONS/RESOLUTIONS

The most commonly used video dimensions/resolutions are

- SD 360p and SD 480p: Nowadays both are web video standards for low-resolution videos, compressed videos for quick streaming, or videos commonly made for devices with low bandwidth. The resolution of 480p is approximately broadcast TV quality before HD television was introduced.
- HD 720p: This popular video resolution, referred to as HD, HDTV or Small HD, is of 1280x720 pixels. It was the first high-definition format to be introduced around the year 2003 and is the most popular video resolution for quality content on Youtube.
- Full HD 1080p: With dimensions of 1920x1080, this resolution is called FHD or Full HD and is another notch up in quality and crispness in comparison to the previous one. It’s the most widespread resolution in professional video production around the globe, and popular TV screen resolution today.
- Ultra HD 4K 2160p: Traditionally used in movie theatres, 4K nowadays can be found on the latest TV monitors and high-end smartphones. Youtube also offers its users 4K resolution for playback. 4K stands for the 4000 pixels width, but with the rise of 16:9 HD television the 4K standard was defined at 3840x2160. 4K has 4 times more total pixels than 1080p and needs massively more resources to process, edit, or display. For that reason, we don’t see many 4K video productions yet. They’re simply too expensive to make. Even though many phones offer 4K video recording, the entire video postproduction including editing, motion design, vfx, etc. becomes an extremely resource-consuming task and is therefore only accessible to big-budget productions.
- UHD: Ultra High Definition stands for any screen or imagery that is larger than Full HD, so it’s a general marketing term for 2K, 3K, 4K, 8K and above resolutions. Now that you know what professional HD resolutions are and how

to use them, there is one more important thing you should be aware of: the framerate.

12.13 FRAME RATE

FPS, frames per second (FPS) or just frame rate, is the rate at which the images or frames are displayed consecutively. Simply put, the more images per second are displayed, the more fluid the motion looks to the human eye. Movies are usually projected at 24fps while for video the usual rates are 25 fps and 29.97 fps. There are also other frame rates, such as 50 or 60 fps or even higher. You should be careful when choosing fps for your video productions, as you need to keep it compatible with your project or camera settings. A major mistake would be to import a 25fps video into a 30fps editing project or vice-versa. This would result in visible jumps in your video.

Be aware that a conversion from one fps into another is not possible without quality loss, as even the very best converters will show corrupted or pixeled frames with fast movements or cuts. That's why it is crucial to only mix "native" frame rates. Native stands for individually created content at a certain frame rate. However, there is one exception.

As described earlier, converting a video from one frame rate to another is not possible without losing quality, and it often includes errors and unwanted visible side effects. Any software that promises to do so is bluntly lying, or is not intended to produce professional results. The fact is, professionals always work within a native frame rate and keep it consistent in all footage, video project settings, and camera settings, so no conversion is necessary. Video resolutions and frame rates – the important aspects of every great video story. Video resolutions, fps, and aspect ratios all define how your video will look like. While some aspect ratios such as 4:3 are outdated, they can still be applied if you need to play your video on specific devices. Video resolutions changed over the years as well, with 4K being one of the highest standards offered presently. In deciding on these aspects, keep in mind where your video will be played, and the general standard that will work the best for you.

12.14. SUMMARY

You've learned the basics of shot division and seven basic types of shots in this unit. The director and/or cinematographer fills out the shot list and breaks down all the camera positions that the scene requires. Now you know the basics of video resolutions and FPS that should help you set your project to the right format from the start, and let you focus on telling great stories!

12.15 SELF ASSESSMENT

1. What is meant by frames per second (FPS)"
2. Video resolution is an important concept for effective visuals. Discuss
3. Write about various types of shots with suitable examples

12.16 SUGGESTED READING

1.Nick Bamford: Directing Television: A professional survival guide
2.Bethany Rooney &Mary Lou Belli: Directors Tell the Story: Master the Craft of Television and Film Directing 2nd Edition
3.Brian G. Rose : Directing for Television Hardcover – January 1, 1999
4. Ivan Cury: Directing & Producing for Television: A Format Approach 1st Edition

Mr. KAMAL SUCHARAN

LESSON 13
PRODUCTION MANAGEMENT AND PROFESSIONALS

OBJECTIVES

After reading this lesson, student will learn about

- Participants in Production and their key roles
- An introduction to optical recording
- Glimpses of various recording techniques

STRUCTURE

13.0 INTRODUCTION

You know that your mother can cook tasty food and that too alone. Your sister can also do the same thing without any help. But in television programme production, this is not the case. Television production is a team effort. The team consists of creative talent as core members and there are other support staffs also.

13.1 PARTICIPANTS IN PRODUCTION

In television programme production the members may be required to perform more than one role and that depends on the type of organisation or a production house, and the type and scale of the production. Regardless of the specific job functions of the various members, they all have to interact as a team. Just like you know in every sport, say like cricket, each member of the team is very important; similarly in television production also, every member plays a crucial role. Television production is a team effort.

13.2 THE KEY ROLES

Let us now discuss the key roles that the team members in a television production need to play.

- **Producer**

In television programme production, the head of the production is called a producer and is in charge of the entire production. The producer manages the budget and coordinates with the advertising agencies, actors and writers. The producer is also responsible for all the people working on the production front and for coordinating technical and non technical production elements.

- **Director**

Who is a Director? In a television production, the Director is in-charge of directing the actors and technical operations. The Director is ultimately responsible for transforming a script into effective audio and video messages. Where the camera will be placed, what type of visuals needs to be taken, where the actors will stand, all these are controlled by the director.

- **Production Assistant**

The Production Assistant facilitates all that is required for the smooth execution of the television production. Both the producer and director are assisted by the production assistant.

- **Script Writer**

One of the basic requirements of television production is the script. The script gives all the details of the programme such as the dialogues, the list of actors, details of the costumes, the mood required to be created for each scene and their respective locations. A script writer is the person who writes the script for the programme. In smaller productions, this task is generally done by the director and script writers are hired, if required.

- **Actors**

Actors are the personnel who perform different roles according to the requirement of the script.

- **Anchor**

An anchor is a person who presents a programme formally on television. For example, news anchors present news on television while there are also anchors who present reality shows like Sa re Ga Ma Pa and Indian Idol.

- **Cameraperson**

Camerapersons operate the cameras. They often do the lighting also for smaller productions. They are also called videographers.

- **Sound Recordist**

A Sound recordist records the complete sound track (dialogue and sound effects) of the programme. The sound recordist is also responsible for background music involved throughout the programme.

- **Art Director**

The Art Director is the incharge of the creative design aspects, which includes set design, location and graphics of the show.

- **Property Manager**

The property manager maintains and manages the use of various set and properties. It is found in large productions only, otherwise the props are managed by the floor manager only.

- **Floor Manager**

A Floor Manager is in charge of all the activities on the studio floor. He coordinates talents, conveys the director's instructions and supervises floor personnel. He is also called *floor director* or *stage manager*.

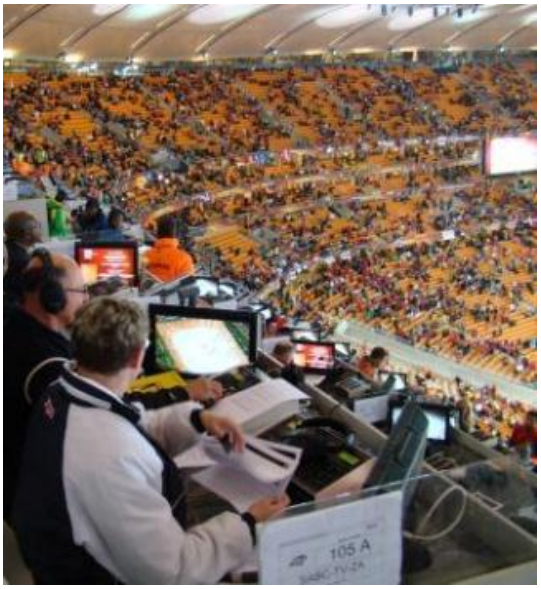
- **Costume Designer**

The costume designer designs and sometimes even constructs various costumes for dramas, dance numbers and children's shows.

13.3 STUDIO AND OUTDOOR RECORDING

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

Studio recording



Outdoor recording

13.4 LIVE VS. RECORDED TELEVISION PROGRAMMES

A live recording is capturing all of the sounds from a single live program or live performance, without overdubbing. The process of recording includes various techniques, equipment and tools .Have you ever seen a cricket match on television which was actually being played at the same time in some other country? Or maybe the Republic Day Parade which takes place in New Delhi? All these programmes are telecast 'live' on television. The success of a live programme entirely depends upon the performance of the talents and the crew members involved. Recorded programmes have a better chance for success as there is scope to go for retakes to get desired visuals with greater satisfaction. But on the other hand, live programmes can be made speedily. Live programmes generate a lot of excitement in the minds of viewers.

Recorded programmes have a better chance of marketing as such programmes can be polished and edited later, but they generally lack the excitement of live programmes. No matter what the programme format may be, live or recorded, the pre-production research and paper work is a must in television programme production.

The following are the fundamental recording techniques

1. Make sure the singer is well rehearsed, physically comfortable, and under no psychological pressure. Most singers perform best standing up in a room that has a comfortable but not over- warm temperature

2. Take time to get the vocalist's headphone mix right, and give them a little reverb to help them sing more confidently. If you can rig up a system which allows vocalists to adjust their own monitor level, it will make life a lot easier. A good headphone mix really helps to encourage a good performance.

3. Always use a pop shield between the singer and the microphone. Failure to do so will almost certainly result in unnatural 'pops' on plosive 'b' and 'p' sounds that can't be fixed afterwards.

4. Use a good microphone: it doesn't have to be anything too special, but you should avoid low- cost 'bargain' models or those designed for use with home stereos or portable cassette recorders. Professional studios generally use capacitor microphones, but in the project studio a good back- electric mic or even a good dynamic vocal mic can produce excellent results.

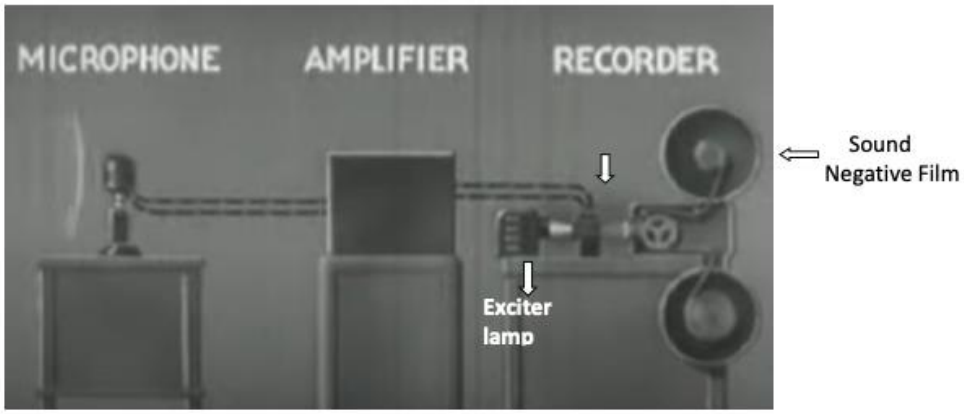
5. Pick a mic to suit the singer. Singers with thin or excessively bright voices may actually sound better with a dynamic mic, such as the ubiquitous Shure SM58

6. Use the right mic pickup pattern: most project studio vocal recordings are made using a cardioid or unidirectional mic, as these pick up less sound from the sides and rear. However, an Omni mic of a similar quality generally imparts a more natural, if you work a couple of inches closer to an Omni mic, you'll get close to the same 'direct sound to room sound' ratio you'd achieve with a cardioid.

7. Put the mic at the right distance, because if you get too close to it you'll increase the risk of popping and the level will change noticeably every time the singer moves slightly. As a rule, a mic distance of around six to nine inches (15-24 centimeters) is ideal.

8. Minimize the room's influence on your sound. The mic picks up both direct sound from the singer and reflected sound from the room. Reduce the room's contribution by keeping away from the walls and by improvising screens using sleeping bags or duvets behind and to the sides of the singer.

13.5. OPTICAL RECORDING

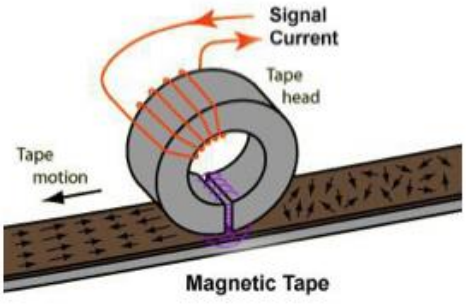


Methods of Optical Recording of Sound on Film:

In this method, sound is picked up by microphone, and converted into electrical signals which are amplified. Audio o/p of the amplifier is fed to the anode of special type of vacuum tube, called an AEO lamp. The lamp contains a little quantity of helium gas. The anode gets high dc voltage in series with the audio voltage. The filament of the lamp is connected to a low dc voltage The intensity of light coming out from the lamp varies in accordance with the audio signal. This varying light passes through a slit and a focusing lens. The focused light falls on moving photographic film where the image is recorded.

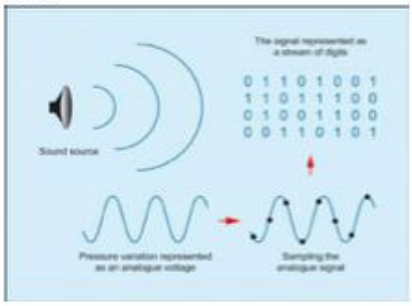
Sound For optical recording on film there are two methods utilized. Variable density recording uses changes in the darkness of the soundtrack side of the film to represent the sound wave. Variable area recording uses changes in the width of a dark strip to represent the sound wave.

Magnetic sound Recording

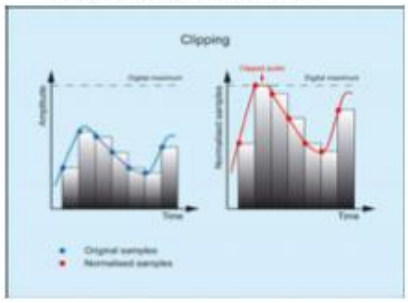


Electrical signal has been converted as light Energy by photoelectric cell and light energy which is going to store in sound negative or film High fidelity tape recording requires a high frequency biasing signal to be applied to the tape head along with the signal to "stir" the magnetisation of the tape and make sure each part of the signal has the same magnetic starting conditions for recording.

Sound signal with binary order Conversion



Digital signal after A/D



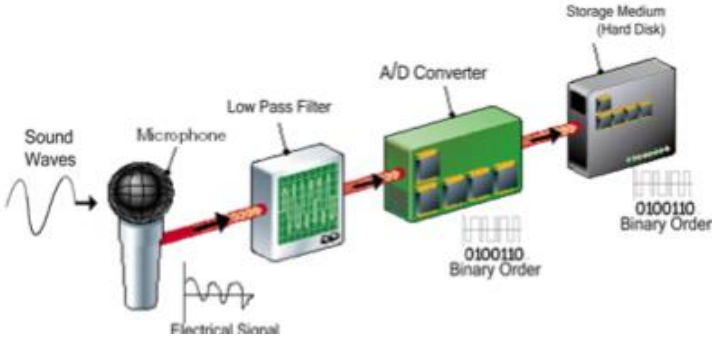
Sound signal can be stored on tape in the form of magnetised iron oxide or chromium dioxide granules in a magnetic emulsion. The tiny granules are fixed on a polyester film base, but the direction and extent of their magnetisation can be changed to record an input signal from a tape head. Sound energy has been converted as electrical energy by microphone. An electrical energy which is going to stored or recorded in magnetic tape according to the ac bias current.

13.6 DIGITAL RECORDING

The most common digital sound recording method is pulse code modulation OR (PCM).
Process of Digital recording

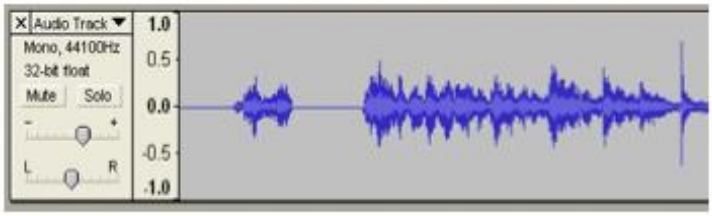
1. The sound signal from your audio mixer is run through a low pass filter which removes all frequencies above 20 kHz
2. Next, the filtered signal passes through an analog-to-digital (A/D) Converter. An Analogue to Digital (A/D) converter converts analogue signal into a digital number. This converter measures sample the voltage of the audio wave form several thousand time.
3. Each time wave form is measured, a binary number made (1, 0.s) is generated that represents the voltage of the wave form at the instants its measured this process is called quantization. Each 1 and 0 is called a bit, which stands for digit.
4. The binary numbers are stored on the recording medium as a modulated square wave recorded at maximum level.
5. Storage of digital data can be performed on magnetic tape, optical disk, magnetic disk, or RAM (Random Access Memory)

Block Diagram Of Digital Recording



13.7 MONO RECORDING

Mono recording is recording that is done on one single channel. This is in contrast to stereo recording, which is recording done on two separate channels composing of left and right sound inputs. Mono mixing is useful when only one source has been recorded a recording with a single microphone.



13.8 STEREO RECORDING

Stereo recording is recording onto two separate channels, one channel for the left sound input and the other channel for the right sound input. With stereo, recording on the two channels are independent of each other, and, thus, the channels can record completely different signals at a given time. This makes stereo recording dynamic, since it can produce different distinct sounds on the left channel and right channel.

How can stereo recording be achieved? In order to record in stereo, a recording device must be used that has two microphones. Why? Because in order to record onto the two channels, two separate microphones are needed, one microphone for the left sound input channel and the other microphone for the right sound input channel. Speaking into the left microphone yields the left side input and speaking into the right microphone yields the right-side input. The recording device that has two microphones that can achieve stereo recording is a 2-microphone array device.

13.9 STEREO SONIC RECORDING

The stereo sonic technique) was invented by Alan Blumlein this method consists of a coincident pair of bi- directional (figure-eight) microphones placed at an angle of 90 degrees from one another, with the center line bisecting that angle pointing at the music source. This configuration provides a high degree of stereo separation along with a large amount of room ambience. The Blumlein technique produces a good, natural-sounding stereo image, but the sound quality is greatly influenced by the room acoustics and the size of the sound source. Since it is coincident, it provides excellent mono compatibility. Both condenser and ribbon microphones have been used with this technique. This technique should not be used if room acoustics or audience noise will be a problem.

13.10 SUMMARY

General and specific works in television demands professionals and various members. They work as a team and interact with each other for better output. As in cinema production each member of the team is very important; and have specific and crucial role to play. Television production is a team effort. The live recording with concepts like – Optical recording, Digital recording, Mono recording and Stereo recording has been discussed. Fundamentals of recording techniques help in maintaining good quality output.

13.11 SELF ASSESSMENT QUESTIONS

1. Differentiate between Live television programmes and Recorded television Programmes
2. What is meant by Optical Recording?
3. Explain in detail about Digital recording and Mono recording
4. When do the channels prefer Stereo Recording and Stereo sonic Recording

13.12 SUGGESTED READING

1. George Palilonis : The Multimedia Journalist : An Introduction to News Reporting & Writing
2. Gaiter: Multimedia Storytelling for Digital Communicators in a Multi-platform World
3. Green, Lodato, Wilcock & Schwalbe News Now: Visual Storytelling in the Digital Age

Mr. KAMAL SUCHARAN

LESSON 14
MULTI-CAMERA PRODUCTION AND PCR

OBJECTIVES

After studying this lesson, you will be able

- To understand the concept and benefits of multi-camera production
- To study the process of setting up and operating a production control room (PCR) selecting appropriate equipment and technology, and training a crew.
- To know the techniques involved in multi-camera production and PCR

STRUCTURE

14.0 INTRODUCTION

In this lesson, we'll explore the fascinating world of multi-camera production and PCR techniques. In order to create a dynamic and captivating broadcast that grabs viewers' attention, multi-camera production is a crucial component of television news production. A PCR serves as the brain of a multi-camera production, enabling the coordination of every aspect necessary for an effective broadcast. In this lesson, we'll look at the elements and

guiding principles of PCR and multi-camera production, as well as the methods used to create broadcasts of high caliber.

14.1 MULTI-CAMERA PRODUCTION

Multi-camera production is a video production technique that utilizes multiple cameras to simultaneously record or broadcast an event or performance from different angles. This technique is frequently employed in the production of television shows, live sporting events, music concerts, and other performances. In a multi-camera production, a number of cameras are strategically positioned around the set, and each camera is operated by a camera operator who adheres to a predetermined shot list or script. The footage from each camera is then sent to the production control room (PCR), where a director selects the best shots and switches between them in real-time to create a final broadcast or recording.

14.2 SETTING UP A MULTI-CAMERA PRODUCTION

Multi-camera production is a challenging procedure that needs careful preparation and execution. Setting up a multi-camera production involves several key steps that must be completed in order to ensure a successful production. In this section, we will discuss the three primary procedures for setting up a multi-camera production: venue selection and preparation, equipment and technology, and crew selection and training.

14.2.1 Location Selection and Preparation

The first step in setting up a multi-camera production is to select an appropriate location. The location should be large enough to accommodate all of the equipment and crew needed for the production, and it should have the necessary infrastructure, such as power and lighting. The venue should also be selected based on the needs of the production, such as the desired ambiance or backdrop for the show.

The chosen location must then be made ready for the production. As part of this, the lighting and sound equipment must be put up, and the area must be made clean and clear of anything that can obstruct the performance. For example, if the production involves a live audience, seating arrangements must be made and the area around the cameras must be cleared to avoid any obstructions.

Example: Imagine that you are creating a talk show with a live audience. You must choose a location that has the infrastructure required for the production, such as power and lighting, and can accommodate the audience. After choosing the location, you must set up the lighting and sound systems and make arrangements for audience seating.

14.2.2 Equipment and Technology for Multi-Camera Production

The second step in setting up a multi-camera production is to select and set up the necessary equipment and technology. This includes cameras, microphones, lighting, and other specialized equipment needed for the production.

Cameras: Multi-camera productions typically involve at least two cameras, but can use as many as ten or more. Cameras may be stationary or mounted on tripods, and they may be equipped with a variety of lenses depending on the desired shot. Cameras may also be

operated remotely or with robotic systems, allowing for greater flexibility in camera movement and placement.

Switcher: A video switcher, or vision mixer, is the central component of the PCR. It allows the director to switch between different camera feeds, add special effects, and create transitions between shots. Switchers can be analog or digital, and may have varying numbers of inputs and outputs depending on the complexity of the production.

Audio equipment: Multi-camera productions require high-quality audio, which is typically captured with a combination of microphones and mixing consoles. A skilled sound engineer is crucial to ensuring that all audio levels are properly balanced and that unwanted noise is minimized.

Lighting equipment: Proper lighting is essential for creating a visually appealing production. Multi-camera productions often use a combination of overhead lights and spotlights to highlight key subjects and create depth and dimension.

Intercom System: An intercom system is necessary for communication between the production control room and the crew on the set.

Power supply: A sufficient power supply is needed to ensure all the equipment runs smoothly without any interruptions.

14.2.3 Crew Selection and Training

The third step in setting up a multi-camera production is to select and train the necessary crew. This includes camera operators, lighting technicians, sound engineers, and other specialized crew members.

The crew must be trained to work together as a team and to operate the specialized equipment used in multi-camera productions. They must also be trained to respond quickly to changes in production and to work effectively under pressure.

Example: Suppose you are producing a live concert. You will need to select and train camera operators, lighting technicians, and sound engineers to work together as a team to capture the best possible footage of the concert. The crew must be trained to operate the specialized equipment used in multi-camera productions, and to respond quickly to changes in the production, such as changes in lighting or camera angles.

14.3 PCR (PRODUCTION CONTROL ROOM)

In television production, the Production Control Room (PCR) is a central hub that oversees and manages all technical aspects of the production. The production control room (PCR) is typically situated next to the studio or shooting location and is staffed by a group of technical experts who are in charge of making sure the production goes off without a hitch.

The technical team's ability to monitor and manage the production process is made possible by the PCR's array of cutting-edge technology and equipment. This includes video monitors that display footage from each camera, audio mixing consoles for managing sound

levels and quality, and communication systems for coordinating the activities of the various crew members.

The functions of a Production Control Room (PCR)

Technical Control: The PCR is responsible for overseeing all the technical aspects of a production, including camera angles, lighting, sound quality, and visual effects. The technical staff will monitor and adjust these elements throughout the production to ensure that everything is running smoothly.

Camera Switching: The PCR is responsible for switching between the different cameras that are being used to capture the action. This requires the staff to have a good understanding of the production and what is happening on each camera at any given time.

Timing and Sequencing: The PCR is responsible for coordinating the timing and sequencing of shots. This involves ensuring that the program flows smoothly and seamlessly, and that each shot is timed correctly.

Graphics and Visual Effects: The PCR is responsible for managing and adding graphics and visual effects to the production. This can include things like titles, lower-thirds, transitions, and special effects.

Audio Control: The PCR is responsible for controlling the audio levels of the production. This includes balancing the audio levels between different sources, adjusting volume levels, and ensuring that the audio is clear and easy to understand.

Communication: The PCR is responsible for communicating with the rest of the production crew to ensure that everything is running smoothly. This includes communicating with the director, technical staff, and camera personnel.

14.3.3 Equipment and Technology

To support the production process, the PCR is equipped with a number of cutting-edge technologies. Some of the essential equipment and technologies found in a PCR include:

Switcher: A video switcher is a device that allows the director to switch between different camera shots in real-time during the production.
Audio mixer: An audio mixer is used to manage and adjust the sound levels of various audio inputs, such as microphones, sound effects, and music.
Graphics system: A graphics system is used to add text, logos, and other visual elements to the program.
Monitoring systems: Various monitors and displays are used to monitor the different camera shots, audio levels, graphics, and other elements of the production.
Communication systems: A communication system is used to allow the director and technical staff to communicate with each other during the production.
Overall, the PCR is a crucial component of multi-camera production, enabling the director and technical staff to create a visually appealing and engaging program for the audience.

14.4 ROLES AND RESPONSIBILITIES

14.4.1 Director: The director is responsible for the overall look and feel of the program. They collaborate with the technical director to develop and carry out the production's vision. To make sure the program is produced as planned, the director interacts with the cast and crew. The director makes all the decisions and ensures that everything works together to produce a program that is both coherent and interesting.

Example: During a live concert production, the director may work with the lighting and sound teams to create a specific mood or atmosphere for each song. They may also work with the camera operators to capture different angles of the performers.

14.4.2 Technical Director: The technical director is responsible for the technical aspects of the production. They work with the director to create and execute a vision for the program. The technical director manages the equipment and technology, including the cameras, audio equipment, and video switcher. They also work with the camera operators and audio technicians to ensure that all the technical elements work seamlessly together.

Example: During a news broadcast, the technical director may switch between different camera shots, overlay graphics, and manage audio levels.

14.4.3 Camera Operators: Camera operators are responsible for capturing the visual elements of the program. They operate the cameras and work closely with the director to capture the shots needed for the program. Camera operators must have a good understanding of the technical aspects of the equipment and how to create visually appealing shots.

Example: During a sports game production, camera operators may be responsible for capturing different angles of the game, such as close-ups of the players or wide shots of the field.

14.4.4 Audio Technicians: Audio technicians are responsible for managing the audio elements of the program. They work with the technical director and director to ensure that the audio levels are consistent and that the sound quality is good. Audio technicians must have a good understanding of the equipment and technology used for sound.

Example: During a talk show production, audio technicians may be responsible for ensuring that the microphones are working properly and that the sound levels are consistent across different segments.

14.4.5 Graphics Operators: Graphics operators are responsible for creating and managing any on-screen graphics or visual effects used during the program. They work with the director and technical director to create visually appealing graphics that enhance the program. Example: During a news broadcast, graphics operators may create and overlay lower thirds or other on-screen graphics to display information such as a person's name or a news headline.

14.5 MULTI-CAMERA PRODUCTION TECHNIQUES

Multiple cameras are used to record, edit, and produce video content using a variety of techniques known as multi-camera production techniques. These techniques are crucial in

ensuring that the audience will find the final product visually appealing and interesting. Here are some of the key techniques used in multi-camera production:

14.5.1 Shot Types and Angles

Shot types and angles are essential components of multi-camera production. They help to create visual interest and keep the audience engaged throughout the program. Shot types refer to the framing of a camera shot and the distance between the camera and the subject being filmed.

Camera angles are important elements in cinematography and can convey emotions and perspectives to the audience. In multi-camera production, different camera angles are used to provide a variety of visual perspectives for the audience. Here are some common types of camera angles:

High angle: This shot is taken from a high position, looking down on the subject. It can convey a sense of vulnerability or inferiority toward the subject.
Low angle: This shot is taken from a low position, looking up at the subject. It can convey a sense of power or superiority over the subject.
Eye-level angle: This shot is taken from the same height as the subject's eyes. It can provide a neutral perspective and is commonly used for interviews.
Dutch angle: This shot is taken with the camera tilted to one side, creating a tilted horizon. It can create a sense of unease or tension in the scene.
Over-the-shoulder angle: This shot is taken from behind one character's shoulder, showing the perspective of the character looking at another character. It can provide a sense of proximity and intimacy between the characters.
Point-of-view angle: This shot is taken from the perspective of a character, as if the audience is seeing through their eyes. It can create a sense of immersion in the scene.
By using a combination of these camera angles, a director can create a visually interesting and dynamic program for the audience.

14.5.2 Switching and Transitions

In multi-camera production, switching and transitions refer to the techniques used to change the shot or scene from one camera to another. These techniques help to create a seamless and engaging viewing experience for the audience. Here are some common switching and transition techniques used in multi-camera production:

Cut: This is the most basic type of transition, where one shot abruptly cuts to another shot.
Dissolve: A dissolve is a transition where one shot fades out while the next shot fades in, creating a smooth transition between the two shots.
Fade in/fade out: This is a simple transition where one shot gradually fades out while the next shot gradually fades in.
Wipe: A wipe is a transition in which one shot is swapped out for another through a moving line or object that fills the entire frame.
Split-screen: A split-screen is a transition where two or more shots are shown on the screen at the same time, often used to show multiple perspectives of the same event.

The choice of switching and transition techniques can depend on the style of the program and the desired mood or emotion. For example, a fast-paced action sequence may use quick cuts and wipes to create a sense of urgency, while a more emotional or dramatic scene may use slower dissolves or fades to create a softer transition between shots.

14.5.3 Lighting and Color:

Lighting and color are important factors that can significantly affect the final product in multi-camera production. The following are some key points to consider when it comes to lighting and color:

Lighting: Proper lighting is essential to producing a high-quality program. Lighting helps to create a mood, atmosphere, and focal point, as well as to emphasize or de-emphasize certain objects, people, or actions. It also helps to prevent shadows, glare, and unwanted reflections.
Color: Colors can be used to express meaning and symbolism, as well as to evoke various moods and feelings. The mood and ambiance of a scene can be dramatically influenced by the color of the lighting that is used. For example, warm colors like red, orange, and yellow can create a sense of warmth and happiness, while cool colors like blue, green, and purple can create a sense of calmness and serenity.
In multi-camera production, different types of lights are used to achieve the desired effects. The three primary types of lights used in multi-camera production are:
Key Light: The key light is the main light source that illuminates the subject. It is usually placed at a 45-degree angle to the subject and above the subject's head.
Fill Light: The shadows that the key light leaves behind are filled with the fill light.It is usually placed at a 90-degree angle to the subject and below the subject's head.
Back Light: The back light is used to separate the subject from the background and to create depth. It is typically positioned above and behind the subject.
The key, fill, and back lights are only a few of the lights that can be used to produce various effects; others include spotlights, floodlights, and colored lights. Adding or removing colour from the lights with colour filters will further enhance the scene's mood and ambiance.

14.6 PCR TECHNIQUES

The Production Control Room (PCR) is the nerve center of a multi-camera production. It is responsible for managing all technical aspects of the production. PCR techniques include:

14.6.1 Switching and Routing:

In a multi-camera production, the switching and routing of camera feeds is one of the key functions of the PCR. Switching refers to the process of selecting which camera feed will be shown on the program output, while routing refers to the process of sending camera feeds to various devices and monitors within the PCR.

The technical director is responsible for switching camera feeds, selecting the most appropriate camera angle for each shot. This is done by previewing the feeds from each camera and making a selection based on the action on screen and the direction of the program.

Routing is done by the engineer, who is responsible for sending the selected camera feeds to various devices and monitors within the PCR. This includes sending the program output to the master control room for broadcast, sending individual camera feeds to monitors for previewing and selecting, and sending audio and video feeds to recording devices for post-production.

The process of switching and routing is done through the use of specialized equipment, such as a video switcher and router. These devices allow the technical director and engineer to control and manage the flow of camera feeds and audio within the PCR.

14.6.2 Audio and Graphics:

The PCR oversees audio, graphics, and video in addition to video. A multi-camera production's overall production value is greatly improved with audio and graphics. Audio engineers are in charge of managing the sound system and fusing audio from numerous sources during a live broadcast. Throughout the broadcast, they ensure that the sound is clear and well-balanced and modify the levels as needed For example, they may turn up the volume on a microphone when a guest is speaking or lower the volume of background music when a presenter is speaking.

Similarly, graphics operators are responsible for managing the on-screen graphics and visual effects used in the production. In order to improve the presentation and give the audience more information, they create and add lower-thirds, titles, and other graphics during the live broadcast. For example, they may add lower-thirds to identify the name and title of a guest, or they may add a graphic to display a chart or graph during a news segment.

The audio and graphics teams work closely with the technical director to ensure that the audio and visual elements are merged seamlessly during the broadcast. To ensure that audio and graphics are switched on and off at the proper times and in the right order, they connect with the technical director. They collaborate to resolve any technical problems that can come up during production.

Overall, effective management of audio and graphics is essential for a successful multi-camera production, and the audio and graphics team play a vital role in ensuring a high-quality broadcast.

14.7 THE FUTURE OF MULTI-CAMERA PRODUCTION AND PCR

14.7.1 Emerging Trends:

Multi-camera production and PCR are fields that are constantly evolving, with new techniques and technologies emerging regularly. One trend that is gaining popularity is the use of virtual and augmented reality to enhance the viewer's experience. This involves creating virtual sets or adding augmented reality elements to live productions, providing a more immersive and engaging experience for the audience.

Another emerging trend is the use of remote production, where the production team can control the cameras and other equipment from a remote location. This allows for greater flexibility and can reduce costs by eliminating the need for a large on-site production crew.

14.7.2 Impact of Technology:

Technology has had a significant impact on the fields of multi-camera production and PCR. Advancements in digital technology have made it easier and more cost-effective to produce high-quality live broadcasts, with the ability to capture and switch between multiple camera angles in real-time. The use of high-definition cameras and advanced video processing technologies has also improved the visual quality of live broadcasts.

Additionally, the development of the internet and social media has opened up fresh opportunities for PCR and multi-camera production. Live streaming services such as YouTube and Facebook Live allow for the real-time distribution of live broadcasts to a global audience, providing greater reach and engagement.
Overall, the future of multi-camera production and PCR looks promising, with the potential for continued advancements in technology and new emerging trends shaping the way live broadcasts are produced and distributed.

14.8 SUMMARY

In summary, multi-camera production and PCR are essential elements in the creation of high-quality live television broadcasts. Through careful planning, venue selection, and crew training, a multi-camera production can be executed seamlessly with the help of a skilled PCR team. The roles and responsibilities of the director, technical director, camera operators, audio technicians, and graphics operators must be clearly defined to ensure a successful production. Furthermore, understanding shot types and angles, switching and transitions, lighting and color, as well as audio and graphics management, are all critical aspects of producing high-quality content. With the emergence of new technologies and trends, the future of multi-camera production and PCR is promising, and it is important for aspiring TV journalists to stay up-to-date with the latest advancements in this field.

14.9 SELF ASSESSMENT QUESTIONS

1. What is multi-camera production?
2. Explain the role and responsibilities of a technical director in a PCR.
3. What are the different types of shots and camera angles used in multi-camera production?
4. Describe the various switching and transition techniques used in multi-camera production.
5. How do lighting and color impact the overall visual quality of a multi-camera production?

14.10 SUGGESTED READINGS

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LESSON 15
SPECIALIZED FORMATS OF TELEVISION

OBJECTIVES

After reading this lesson, student will learn about

- Different types of interviews
- Interview for stories
- Types of piece to Cams
- Shooting a piece to camera
- Qualities of a good anchor

STRUCTURE

15.0 INTRODUCTION

As a par t of news bulletin one can come across a diversity o formats can be noticed. Apart from those which were dealt in earlier lesson here mention of few specialised formats is made. As news channels have generate bulletins round the clock 24/7 instead of the run of the mill information interesting formats may be created tp make the news and stories more interesting to the audience. they could be interviews, piece to cameras and anchoring for news presentation.

15.1 INTERVIEWS

Many people prefer watching news along with hearing from those are directly related to the topic. Sometimes famous or powerful people or even ordinary folk can bring lot of authenticity , interest and help the public in getting it to the right point.

Interviews are categorised as

- News
- Current Affairs
- Stories
- Face to face interviews.

Before going into the interviews one has to make preparation such as these fundamentals

Research makes the interviewer confident and focused and the interview interesting.

TV Reporters should focus on one topic rather than jumbling two or more topics. This not only results in waste of footage but also allows the interviewee to sell his point of view. So be sure of what you require from your interview before you start.

Using the right question format at the right time will obtain more information and make the other party more relaxed. It leads to constructive interchange and gives the person asking the questions more control over the situation.

Open Ended Questions: To get a good quote the question should be so phrased, to get a complete answer.
Leading questions: A leading question will gain an obvious answer. They could be used to corner a interviewee who is avoiding to give a direct answer.. eg, “Don't you think this is too trivial an issue to have an internal squabble in the party?”
Hypothetical questions: A hypothetical question can be used to explore an organisation or a person’s thoughts or ability in an unforeseen situation. eg, "How prepared is your government in case an earthquake occurs again?"
Probing questions: A probing question will help tease information and thoughts from the interviewee. This helps when doing an investigative story. Eg, “What do you mean by helping the family of the kids when you are actually forcing them to work for such a meagre salary?”
Prompting question: A prompting question is a sympathetic one which will help the interviewee formulates an answer which is close to the questioner’s requirements.

15.2 INTERVIEWS FOR STORIES

The aim behind conducting interviews for stories should be is to get the right quote . Ideally, the quote should be complete in itself without the need of the interviewer’s questions.

- Once you’ve planned your story and know the various answers required for your story, create a list of questions. Keep these questions short and to the point. Ask yourself the question and see whether you get the right answer, if not change the question. Keep the important questions in the beginning of the interview.
- When you realise an interviewee may not answer your question directly, keep cross-questions ready so that you can get the desired answer. If you are working with a good Cameraman you should give him the opportunity to choose the background and shot framing.
- Choose a background that goes with the topic. If you are interviewing a person who has something to tell about computers, use that as the background. If it is an official who is being interviewed, it helps to do the interview in his office - an actor in the sets of a film or theatre. Even the green room is an ideal place in such a case. But if you want to put a person on the defensive take him to a background, which he is not, used to.
- While interviewing for stories the Close Up shot is the most used one. This frame helps to show the facial features & emotions of the persons and at the same time gives enough space to super the person’s name.

- If there are two sides to the story you are doing, keep the two interviewees on different sides when you film .i.e. if you are keeping the person who is talking for a subject on the left side keep the person talking against it on the right side. In a case where there are no clear sides alternate the sides of the interview as you go along filming the story.

Cutaways shots, **OSS Shots, Noddies** shots are taken after the interview with the interviewer nodding, even as the interviewee talks.

Lighting: In an ENG (Electronic News Gathering) situation portable lights used may not give the best results. The Key light will be the main one to light the subject whereas the backlight will light the background and give depth. .

15.3 DOS AND DON'TS WHILE INTERVIEWING FOR STORIES:

Dos

- If answers are longwinded – tell your interviewee that such answers cannot be used and ask him to give short to the point answers.
- On the other hand if an interviewer gives very short answers ask him to elaborate.
- Fully concentrate on the answers to make sure you get the required bite.
- Try to take full control of situation. This you can do by being alert during the interview and sticking to your question line.
- If you anticipate that the interviewee may not want to answer your questions – go with the camera on and get the "NO" on camera.
- If your interviewee wants the questions in advance, nothing wrong in giving it if the subject is non-controversial. If you are cornering the interviewee give an ambiguous question line.
- Keep your questions short.

Don'ts

- Avoid *ums* and *ahs*.
- Some interviewee's have the tendency (and ability) to make you tense. Relax and don't get intimidated.
- Don't say "umm' or say 'yes' in acknowledgement of the answer. You may nod.
- Avoid the microphone in frame
- Avoid repetition in bites and questions in your bite

Interviewing someone for the average news story is an art form: usually, even an interview that's several minutes long will be boiled down to a brief clip of soundbite. In fact, it's not a bad idea to develop a covert way of signaling to your cameraperson when she should start and stop shooting, if you know some part of the conversation will be totally irrelevant to your story. Of course, you don't want to risk losing out on some unexpected juice.

Points to remember while interviewing:

- **Interview those closest to the story**

It's best not to interview a person handpicked by the authorities – a press representative of official spokesperson. Instead, speak to those who are directly affected, whether in a position

of authority or expertise, or just because they feel the impact. At other times, you will need to do a VOX POP to get 'the voice of the people'. These are best if they're an accurate range of responses to the same questions, across a diverse cross-section of people.

- **Speak to interviewee before the interview**.It sometimes happens that you need a particular take (for or against) on a certain topic, to make your news story more balanced – but it's only once you've made the long journey to the interview that you discover that the interviewee doesn't, in fact, hold the views you want to air. This kind of problem would be easily cleared by a conversation in advance, over the phone.

- Preparing and taking questions with you is useful, but it's best not to keep looking at a writing list while you do the interview.

Looking to the list, you lose eye contact, you stop listening to the interviewee and you're less likely to ask a question that picks up on what they just said. For the same reason, don't take copious notes – make an occasional jotting if that's needed.

- For an information interview, it's good to get the facts straight. But most of that information will be incorporated into the script in your own voice. Your interviewee is needed, really, because she has a certain expertise, a perspective, an opinion or even because of the words she chooses. b
- You should also make sure your questions are informed, specific and, usually, neither too open-ended nor too pointed. There may be times when you just want your interviewee to express himself – what he says doesn't matter. In that case, very open-ended questions work fine. b
- An investigative interview should probe without turning antagonistic. Ask the 'safe' question first, and then gradually work up to questions that will put your interviewee more on the spot.
- An emotional or personal interview also calls for delicacy. Especially after a tragedy, it's important to respect your interviewee's feelings, to ask appropriate questions, and to get the perspective and facts you need without being intrusive or insensitive.
- Unless your interview is being aired in full or edited form as a Q & A, or an in-depth profile, you will generally use only sound bites from the interview in your average news story.

Don't let the character generator do all the work of identifying an interview. You can go for that extra bit of information.

Revealing and cornering interviews are closer to interrogation and many a time aggression helps. But remember you as a journalist are not an enemy, and not out there to defame the individual. One has to be very careful as this could backfire into a defamation case.

Revealing Interviews: The aim of such interviews is to get the personality behind an individual. Generally, this individual is a celebrity Eg: A film star, a musician, a director, a sportsman and his family etc.

Cornering Interviews: Commonly known as grilling, to be resorted in case you wish to get something out of a reluctant interviewer trying to hide some facts. Generally an interview

with a political leader or a person involved in a controversy works out to be this kind. Mostly probing questions are used in this sort of interview.

15.4 LIVE INTERVIEWING: THE CHALLENGE

It is probably the toughest form of interviewing. if you don't have the opportunity to edit, you just have to live with whatever is said or asked at the time you're on air. Before going live on air, here are some basics to be followed:

- Be very conscious of time. You have to take on-the-spot decisions about the questions that need to be asked or dropped.
- Make sure that your analysis progresses with your questions.
- Research your subject well.
- Besides asking the right questions, make sure they are grammatically correct.
- You must be alert and ask follow-up questions to avoid any awkward silence that might creep in.
- You must know when to cut-in or interject the person if he's rambling on, or saying something that's libellous.

Shots such as two shot in which both the interviewer and the interviewee are visible is called a two shot are important for an interview sometimes additional shots also may be planned such as Over the shoulder of the interviewer and Over the shoulder of the interviewee. One perpendicular to the line between the interviewer and interviewee may also be considered.

Matching Frames, Lighting and Interview Background as well as Background shall be taken care of. Noddies, Live Vision Mixing Post Producing Face-to-Face interviews Post production for two cam interviews are some of the interesting concepts related to the television.

Post production for single cam interviews: The editing of face-to-face interview is done as in the two-cam shoot but the audio of the questions is taken along with the visuals while editing (unlike the two cam shoot). This is because the original questions asked during the interview will be difficult for the interviewer to repeat without any change in the wordings or pauses.

Dos and Don'ts for a face to face interview:

Dos

- Try to keep the interview within the given time duration even if it is only being recorded. But at the same time do not hesitate to shoot the interview for longer duration if you realise the interviewee is opening up.
- Carry extra tapes, batteries etc. lest these may run out (or fail) at the right time when the most important person is in front of you.
- Always be on the interview spot before time and if possible set up the camera before the interviewee arrives. If you need to refer to your questions do it when the interviewee is answering.
- Always keep the questions ready neatly typed in double space for quick reference.
- Keep research material handy – just in case you are forced to refer to it.
- Remember all the elements of research – do not make mistakes with numbers, statistics etc. One mistake will give your interviewee the upper hand.

Don'ts:

- The background of interest should not be so absorbing or overpowering that it distracts the viewer from what is being said.
- Don't spend all your time lighting up and setting the interview frame, and leave little time for the interview. Chances are that the subject will answer in a hurry, and you may run the risk of not getting his interview again.
- Remember you are being filmed throughout so don't make improper gestures.

Checklist: for interviews and sound bites

- Have you prepared for the interview – do you know what you're looking for?
- Are the questions you ask open-ended enough to get the interviewee to speak?
- Are they directed enough for the interview to stay on-topic?
- Have you moved from less to more challenging questions?
- Are your questions giving the interviewee the level of respect he or she deserves?
- Are you being appropriately sensitive to the interviewee?
- Are your soundbites interesting, revealing and relevant?
- Are they clearly understandable?
- Is each soundbite focused on one point?
- Are the transitions between VOs and soundbites seamless and clear?

15.5 PIECE TO CAMERA

Talking to camera from the location as part of a story is called Piece to Camera. PTCs are often present as bridges in the middle of a story, allowing you to move from one point to next. More commonly, PTCs come at the end of script. Your piece to camera (PTC) can be the occasion for you to present real information and insight, sometimes allowing you to say what you cannot fir in elsewhere, or to demonstrate how a complex process or technology works, in person. PTCs allow reporters to establish credibility for their viewers and back the news with their won authority.

Ideally, the PTC takes place amidst action relevant to the story. While the reporter is the 'star' of the PTC, the background is crucial. Always think about the background. It is a terrible cliché for the reporter to deliver her PTC in front of a building, yet another victim of the 'edifice complex' so common in TV news bulletins…or on the building roof, with hazy city stretching down below into the distance – with exactly zero relevance to the story. You have to recognize the action when you see it, and be quick-witted enough to do your PTC. At the same time, if people are involved, make sure you're using them as props or otherwise disrespecting them.

Types of Piece to Cams:

- **"I was there"**: The aim of this type of piece to camera is to tell the audience that I the Reporter from this channel was present on location covering this event. The footage has not been taken from an agency or shot by a stringer…the Reporter himself was there covering the event.
- **"To explain something":** In a way this is an extension of the above type of PTC. The Reporter explains an operation in front of the Camera. Eg: Explaining the ease of operation of new equipment.
- **"As the turning point":** If a story has two different aspects to it a "Turning Point" piece to cam can be done to combine the two. Also called the Bridge PTC the piece to camera helps bridge the two different parts of the story. Eg: "If the govt. shows their

apathy towards these victims…even the victims themselves aren't trying to get out of this problem".

- **To summarise and end a story:** Many stories end with the Reporter talking to the Camera and summarizing the story. Some channels allow the Reporter to even sign off…i.e. this is so and so reporting for xyz channel. In some cases the Reporters use this opportunity to editorialise the story they have just covered.

15.6 SHOOTING A PIECE TO CAMERA

Planning a PTC: It is better to plan your Piece to Camera in advance so that it takes lesser time to deliver it without mistakes…both grammatically and factually. The scope of repeating does not exist as the PTC is done on location.

Sometimes such a planning may not be required if you come across a good or interesting background. Let us say behind you some action is on…say a firing, a performance etc. a piece to camera there will work well as it can always be woven into the story. Once again while shooting you suddenly find something interesting and want to explain it to the audience you could do it as a PTC. Take for instance the absence of a ramp in an education institution for the handicapped can be explained by actually walking down the stairs.

Television commentary is meant for the ears. Your script needs to be written accordingly. Use spoken language and avoid difficult words. This is especially true for a Piece to Camera – after all you would be addressing the audience then.

Recording a PTC: By heart the words well so that you need not do repeated takes. If you are one of those who have problems byhearting…remember the different points and try to speak it extempore.

Checklist for a PTC

- Is the background/setting for your PTC relevant and innovative? Does it accurately reflect the story?
- Are you able to say what you want to clearly and simply? Is your voice and pitch normal?
- Do you come across as natural, relaxed and conversational as you deliver the PTC?
- If you're moving or using your hands, is it contributing to your ease rather than distracting the viewer?
- As you review your PTC: Are you professional? Convincing? Do you look appropriate? What works; what could work better?
- Does what you say tie into the main point of the story explicitly?
- Why does your PTC come where it does in the story?

15.7 ANCHORING

In a TV news programmes anchors provide lead-ins and commentary to taped scenes and introduce stories presented by field, weather, and sports reporters. Professionals are generally very articulate, friendly, and objective on camera. Many anchors, especially those who work at smaller, local stations, work alongside researchers and editors to think up ideas for stories and write transcripts for broadcasts.

News broadcasts usually follow a fairly standard routine. Most programs begin with one or two anchors reporting lead stories and breaking news. Programs might show video footage while an anchor describes the story to audiences. Anchors also provide transitions into live reports from field correspondents and other parts of the broadcast, such as sports and weather.

News anchors are experts at concealing personal feelings and opinions while reporting stories. In addition, an anchor at a small broadcasting company is expected to have extensive knowledge of the surrounding area so that he or she can accurately report on local events and appeal to members of a community.

One of the key qualities that an anchor should possess is the ability to read written text with proper emphasis. The news reader has so many stories to read that by hearting the same like a Piece to Camera is impossible.

Yet you would have seen that the anchor is always looking at the Camera. This is made possible by the Tele-prompter also called Autocue because of the company which makes the machine. This machine makes it possible for the anchor to look at a computer monitor to look and read whereas for the camera positioned behind the monitor…the monitor acts like a transparent glass. Autocue machines ensure that anchor doesn't have to by heart the anchor introductions. Besides what is to be read, the machine can also be used to give instructions to the anchor.

15.8 QUALITIES OF A GOOD ANCHOR

The following qualities are required to be a good anchor:

- **Multi-tasking**: The tasks of the anchor in the news channels today are complicated. He has to read from the autocue, simultaneously be ready to interview the guest in the studio, be ready to interact with the correspondent on location and also react to the directions from the studio director. In channels dealing with business he also has to keep a look at the stock market ups and downs available on the computer.
- **Good voice and diction***:* Another part and parcel of good anchoring. Once again these are aspects which can be developed through practice.
- **Personality to carry the news including looks***:* Looks may be god given but there are ways to improve one's personality…the posture, body language, style, confidence etc. can definitely be worked on.
- **Quick thinker:** A news fall, a mistake in the teleprompter or the altogether failure of the system requires that the anchor can think quickly and address the viewers without embarrassing the channel
- Don't try to sound like a TV news anchor. Forget all the movie images and stereotypes you absorbed over the years about TV news anchors. If you try to change your voice and delivery to sound like what you think an anchor sounds like, you will appear ridiculous. Good anchors deliver the news in a sincere and believable way. You still need to project and deliver with authority, but it should be in your own way.
- Since things often go wrong during live newscasts, it is important for all anchors to develop ad lib skills. Anchors should know your material and be thinking about what you are saying. Think about the story you are telling and you will be able to talk about it with confidence even if something goes wrong.

- Tell stories in an active voice. The anchor's job is to get a passive viewer to pay attention. Use that active persuasive voice to convince the audience that your story is worth listening to.
- Relax. Anchoring isn't brain surgery. No one will die if you mess up. Viewers will sense any fear so you must be relaxed and natural. This is especially true when things go wrong during a newscast. The anchor must be calm and collected at all times.
- Viewers expect news anchors to exude confidence and class. Dress professionally not provocatively. Don't make your wardrobe the focus. Stick to solid colors with splashes of bright accessories, such as ties or jewelry. Avoid complex patterns and stripes. The camera doesn't like them. Hair and makeup should also be classy. If viewers tune in and immediately wonder what you did to your hair they won't be paying attention to what you are saying.
- During a show you can pop up on camera any time. This is true while others are talking and even during commercials. Don't do or say anything that you don't want the whole world to observe. Always be aware of what camera shot is coming up next.
- If you have a partner, it is important to make natural transitions when you hand off stories. Listen to what your co-anchor is saying. If you listen then you will have the appropriate tone of voice when transitioning to your story. It will be painfully obvious to viewers that you were not listening if you come off a tragic story sounding happy and insensitive.

15.9 SUMMARY

Apart from the regular programmes like news bulletins, panel discussions, news magazines interviews are very important in news channel. There are lots of things going on during a newscast. Breaking news, interviews technical problems and unexpected glitches force anchors to constantly adjust. Anchors need to handle everything with grace and confidence. So also anchoring and piece to camera are also important to bring completeness to the news channels programming. These are all specialized formats and can be used only occasionally.

15.10 SELF ASSESSMENT QUESTION

1. Write about the significance of interviews
2. P to C gives completeness to news bulletins. Explain.
3. Anchoring is a popular job of media and entertainment. Explain.

15.11 SUGGESTED READINGS

1. Andrew Boyd. "Broadcast Journalism: Techniques of Radio and TV News". Focal Press. Oxford. 1997
2. Herbert Zettl. "Television Production Handbook". Thomson Wadsworth. Ninth Edition. Belmont. USA. 2007
3. David Keith Cohler. "Broadcast Journalism: A guide for the presentation of Radio and Television News". Prentice-Hall, Inc., Englewood Cliffs, New Jersey. USA. 1985

DR. G. ANITA

LESSON 16
BROADCAST NEWS

OBJECTIVES

After reading this lesson, student will learn about

STRUCTURE

Planning a story

INTRODUCTION

News can be any informing which is new, or being updated with new additions or revised from time to time. It can be related to any field such as science economics, politics or anything under the sun and deals with the public.

WHAT IS NEWS

(any news for that matter)? How do you identify News?
It's news if it's (a) Timely
(b) Important
(C) Interesting

GETTING NEWS IDEAS

The reporter is the eyes and ears of the organization. He shall develop his own sources, in the police, in the government, in other government departments, publications and news organizations. lt's useful to keep in the back of your mind that the lament "we missed the story" in an editorial meeting only means that someone else got it, and we didn't. Try and be that someone else.

Select stories, not subjects, events or issues:

When you attempt a story on closing of an industry don't just limit it you closing. The news can be supported with a story about its impact on labor, one affected family (the hour-glass format), or about what employees rights and options available when they lose their jobs.

DEVELOPING SOURCES FOR THE TV NEWS

Sources are the fuel that drives the story generation engine of TV news journalists. Without sources, reporters are left to pick up story scraps that are handed out and are often limited to interviewing a handpicked spokesperson. Developing sources is a long term project. It involves forming relationships with hundreds of people over years.

- Hand out business cards to everyone. Every person you interview and every person you meet on the street is a potential news source. Encourage everyone to call you first if they have a news tip or story idea. Send them to your work voice mail so you can sift through calls and prioritize. Reserve your cellular phone number for only the most reliable sources.

- Follow up with sources. You will get plenty of news tips that aren't very good. Treat each person who calls with respect. The fact that they took the time to call you shows their willingness to confide in you. Return all calls within a day regardless of who made them. You never know when the source who gives you years of irrelevant tips suddenly comes through with a winner.

- Every time you do a story with a source make a note of it. This will provide a record of your dealings with the source. As time goes by you can use this information to weigh the reliability of your source.

- Build relationships and trust with your sources. Understand that they have an agenda just like you. There will be times when they want you to do a story that you aren't particularly excited about. If there is some news value in it you may want to do the story as a "favor." This way they will owe you a favor someday. Likewise, if they do you a favor first be sure to return it someday.

- Go to your sources when a story fits their expertise. If you categorize your Rolodex by subject then you can easily find a source that fits any story. Call for help on the appropriate stories and offer them an opportunity to contribute. Whenever possible make it seem like you are doing them a favour even when they are helping you. It is always better to have sources owe you. Only cash in favours if a story is important and it is the only way to get inside information or access.

- Burn a source only as a last resort. It takes a long time to develop a good news source. If you expose them or use their information to harm them, you will be seen as the bad guy. Not only will they never trust you again, other sources may see what you did and avoid you as well. If you are going to burn a source it better be worth the price you will pay with your reputation.

WRITING FOR BROADCAST NEWS

Broadcast news writing must have a penetrating quality. A a well-written story penetrates the mind of the viewer and stays there a long time. A poorly written story never makes it past the ears. Viewers are often abstracted while watching or listening to news on TV and they need to be drawn into a news-cast by the sound of the written word. Read your copy aloud to see how it works. Bloated words and phrases don't penetrate. Well-chosen, simple, well-ordered words do.

SOME DOS AND DON'TS

1. Write the way you speak: Good writing 'talks' the way people want to listen. Be conversational. Use short declarative sentences, simple language and translate jargon.

2. If you feel you don't sound the way you normally talk, revise your copy until you do. Conversational doesn't, of course, mean "street talk".

3. Remember what you deliver is oral, not read. People only have one shot at it. Unlike A strong story is woven so tightly that there is no place to cut. Think of all sound, including natural sound and sound bites, as part of the story. The bites are not designed to break up narration.

4. In the structure of broadcast news story there is a beginning, middle and an end. The beginning is the lead, or the teaser, which must grab the viewer's attention to what, is the core news statement you are making. The middle, or the body of the story, will go on to cover the ground of five Ws (Who, What, Where, When, Why) and seek to satisfy the two additional questions, 'How and 'So what? The middle should also take care of presenting the conflicting of competing points of view so that objectivity and balance are maintained. The end, or the tag, sums up the story.

5. Be clear. Be credible. Don't be a mindless conduit. Translate. What does it mean? Don't raise a question you don't answer, or at least acknowledge. Demonstrate that you are neither stupid nor oblivious. If you are presenting the news, resists the role play of a mannequin.

6. Avoid clichés and stereotypes. Find new experts. Introduce viewers to experts they might not otherwise meet. Try and include people of different communities, religions, or denominations even on a routine story.

7. Use active voice. Stick to the S-V-O structure: Subject followed by verb flowed by object in quick succession. In other words, avoid subordinate clauses between subject and verb. The greater the distance between subject and verb the more difficult it is for the viewers.

8. Place the attribution right at the beginning, lest viewers think you are the source. Place titles, designations, or descriptive qualifications before, not after the name of the person figuring in the news story.

9. Recognise and defer to the power of pictures. Refer directly to what is seen. Don't make viewers choose between what they see and what they hear. If you do, they won't be able to pay full attention to either. Give the video (rather than the audio) preference and precedence.

10. Don't scare the viewer with opening words like "this is a complicated, confusing financial story…." However complex, your job is to simplify and clarify.

11. Don't give orders. Don't ask the viewer to do this or that- to listen, watch, stay or fetch. Just give them the news.

12. Don't bury a strong verb in a noun. Nouns are the bones that give body to a sentence. But verbs are the muscles that make it go. If your first sentence lacks a vigorous verb, it is that much less powerful.

13. Don't start a story with "As expected' or words to that effect. And don't start with a participial phrase or dependent clause. That's not the way we talk.

14. Finally revise, re-read, read aloud. Question your story from every angle:

PLANNING A STORY

Planning.
Three vital questions**:**

Just before you go out to shoot, give some time to yourself to plan for it.
There are three vital questions which when answered will help you in planning your story. viz.

- What is the story?
- What are the Sound Bites needed and from whom?
- What are the visuals needed for the story?

What is the story**?**

This is one of the most basic and important questions that helps in carving your story. The answer to the question focuses the Reporter to what he/she should be looking for. However, the skill of knowing what the story is comes mainly with experience. Before answering the question the following aspects should be kept in mind.

- Think of a story which has to be focused and with a peg.
- Know what kinds of stories are welcome in your programme.
- Who are your audience and what is their awareness level?
- How many minutes can your story be?

A news story generally is between one to two and a half minutes long. Whereas, a story for a Current Affairs Newsmagazine can be 5 to 10 minutes long.

An example: A story on an earthquake could be any one of the following or perhaps a mixture of some of them:

Story 1) Reporting the event i.e. where and when it happened? What was the intensity of the quake and enormity of damage? How many were killed or injured?
Story 2) what causes an earthquake? What is an earthquake prone zone and which areas are more prone? How safe are the buildings in the areas etc.
Story 3) was enough done as far as relief is concerned? What about rehabilitation?

Remember the *"Simplify and Exaggerate*" principle. These stories have been simplified. And now think of the various elements of the simplified story. You can go one step further here and block the stories into various segments.

In the Second story for instance:

So before starting to work on the story be sure of what your story is and its various elements? If you are a fresher- I would suggest discuss your story with a senior to get focused. A clear answer to this question will automatically tune you to the next two questions.

If you know what your story is, you can also figure out the various elements associated with it.

What are the Sound Bites needed and from whom?

Once the focus of your story is clear, it's easy to figure out the right people to be interviewed for sound bites. The focus also helps you to identify the quote you would ideally wish to get out of the person to be interviewed. This in turn helps you to figure out how to frame the questions to be asked, in order to get the correct quote.

If it is not an interview where you are cornering someone, you could tell the interviewee in advance about what you are looking for. This will also reduce the amount of footage used for the interview. Thus, reducing the amount of time spent in previewing the tapes.

Be objective: If there are two conflicting sides to a story, it becomes important to get quotes from both the sides to put together an objective news story. To balance both the sides it also becomes important to give equal time to the people to be interviewed on both the sides. In fact even the interview frames will need to be matched.

Example: A story on child labour in lime stone kilns. This was a story for a newsmagazine and hence the story duration was 15 minutes.

There were various elements to be covered for the story
a) Child Labour,
b) The physical dangers involved while working in the kilns,
c) Pollution and health hazards and
d) Low wages.

Let's take one aspect at a time and see what sound bites will be required for each one of them:

On doing this exercise you would find that even now there are more sound bites planned than required. Aim to get all of them as they may come handy when you are scripting. In the above story brief bites were used from all of them. Use of so many bites was possible as the story was being put together for a newsmagazine where the length of the story was in the range of 15 minutes. The sound bites themselves should not say or cannot say the story. You require supporting visuals. Let us talk about how to plan for shooting visuals.

What are the visuals needed for the story?

If you have researched your story or under taken a recce to the area you would already have planned what shots you would take. However, if you haven't done it use your imagination and note all the ideal shots required. Think about the various elements of the story and the ideal shots to portray them. Bring out the director in you and even think of the creative shots. The various kinds of shots viz. Long shot, Close up, Pan etc. will be explained in the chapter on visuals.

Exercise : (Write the Visuals down and then proceed)

Then compare it with the actual list of shots taken, which is given below.

1) An extreme long shot of the fire taken from one kilometre distance. This shot will establish that it could be seen from kilometres away.
2) Shot of the fire from various distances and angles.
3) Close up of the mouth of the well from which gas is gushing out
4) Burnt trees in the vicinity.
5) Empty villages.
6) Close up of empty houses
7) ONGC men trying to put out the fire.
8) These men used to drench themselves with water before they neared the fire. Shots of them. Both long shots and close ups
9) Water was used to keep the surrounding cool. Shots of water being sprayed.
10) Shots of water evaporating.
11) Sophisticated machines brought there.
12) Earmuffs used to keep the deafening sound away.
13) The nearby school, which was the temporary accommodation for the evacuated people.
14) Shots of regulation of movement in the area.
15) The foreign team assessing methods to control the fire.
16) Use of sophisticated machines by them.
17) Triggering of blasts by them to put off the fire.
18) The result of the blast on the fire etc.

Note that I have not used technical jargons for the various shots. If you are well versed with the terms used- you could explain it as long shots, close ups, wide shots etc.

Recce or reconnaissance

A visit to the area where you are going to shoot your story helps in planning the story better. Look for the following details while undertaking this recce.

1) Take into consideration the lighting in the area. Based on the lighting, fix the ideal time to shoot there. For instance if a place looks good during sunrise or sunset plan it then. Eg: seashore.
2) Listen to the ambience sound in the area. You may require to take a special microphone to capture the sound in the area or to avoid unwanted sound.
3) This visit can help you choose the ideal place for interviews
4) This will also help you in identifying the shots to take. Make a note of all of this.
5) New angles to your story may also emerge.
6) Look for the various visuals, which you could possibly get from there.
7) Spot the locals you could interview and set them up. Also conduct research by talking to them.
8) If the shooting would be at night make sure the availability of electricity for lighting. If there is none, you might have to take a battery sun gun.

Pre-Film Script

- One more step ahead in planning a story is to write the pre-film script. This is a good idea only if you know the story well in advance.

- Write a proper script with visuals on the left side and Commentary and sound bites on the right. i.e. typically like a script.

- A pre-film script looks exactly like a script but all the elements are imagined and put on paper. The real story will be an attempt to emulate the pre-film script.

- One drawback of planning – Reality may not exactly be the same. But yet planning will not go waste because it does give you the framework to work with.

- Also remember that despite planning your story you should be open to ideas and willing to change the story as per reality.

Telling a story: the structure

Writing a TV script is tricky. No viewer will ever have the luxury of processing news at her own pace or rereading to get the event straight in her head. That means the story must be told as cleanly as possible. There should be no questions raised that aren't answered, no digressions or gaps. Television news is an unforgiving medium: on average, you have 90 seconds to get your point across.

In writing a news script, it's essentials to keep the viewer in mind. Since it's impossible for a news item to be encyclopaedic, conveying all aspects of an event, every news script must aim to convey one main point clearly and completely.

As you begin planning your story, remember:

- Every story should be organized around one main item of news or analysis.
- There should be no distractions from the main point.
- The story should not be loaded with detail – it will be missed anyway.
- All that's necessary to understand your one main point should be present in the story.
- The main point should hook your viewer right at the beginning – there's no time to build up to the point.

Everything in the script should be there because the news item would be incomplete or incomprehensible without it. Conveying 'one point' means conveying it thoroughly. Your story must provide answers to six basic questions: *who, what where, when, why* and *how.* Of course, sometimes the 'why' is obvious, or the 'who' isn't relevant. But these six questions make a useful basic checklist.

There are different questions to ask when trying to decide your story's main hook. Sometimes, it will be self-evident because of the news environment, or because you are confronted by a clearly historic event – the attack on Parliament, for example, or Sachin Tendulkar's 36th century. At other times, it'll take some thinking to figure out questions like:

- What about this event will have the most impact?
- What about this event is unexpected or interesting?
- For whom is it significant?
- How does it change our understanding?

Considering these questions can lead you to the main focus of your story.

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LESSON - 17

DUBBING

OBJECTIVES

After studying this unit you will be able

- To make students understand the process of dubbing
- Introduction of track recordings in dubbing
- Introduction of various tools in dubbing

STRUCTURE

17.0. INTRODUCTION

The art of Dubbing in film and TV has opened the door for many opportunities. It can allow a project to expand its reach across the world or patch up the holes that would otherwise sink the entire project into oblivion. No matter how dubbing is used, we can agree that it is a post-production tool that can breathe life into a film or TV series. Streaming has allowed foreign content like *Money Heist*, *M.F.K.Z*, and *Dark* to rise to a level of popularity that might have not been possible without dubbing. Dubs offer shows in a wide range of different languages for those who don't want subtitles or can't read them. While the debate for subtitles vs. dubbing rages on, dubbing is here to stay. Understanding the history of dubbing in filmmaking help to know why many filmmakers still use the post-production tool. Let's break down the importance of dubbing and how to construct a good dubbing in a programme.

17.1. DUBBING

Dubbing is the process of adding new dialogue or other sounds to the audio track of a project that has already been filmed. The term "dubbing" came from doubling either the Vitaphone sound disc to synchronize sound with a motion picture or from doubling an actor's voice to films in the beginnings of the sound era.

It is typically used to translate foreign-language films into the audience's language of choice. Foreign language films are translated from the project's original dialogue, and the translator carefully decides what words to use based on lip movement, tone, and script.

There are two types of foreign language dubbing. They are

- Animation dubbing
- Live-action dubbing.

Animation dubbing allows the voice actors to have more freedom with their performances because animated faces are not as nuanced as human faces. Live-action dubbing is an imitation of the original performer's acting, but with a different voice. It is more constraining, limiting the freedom of the voice actor's performance.

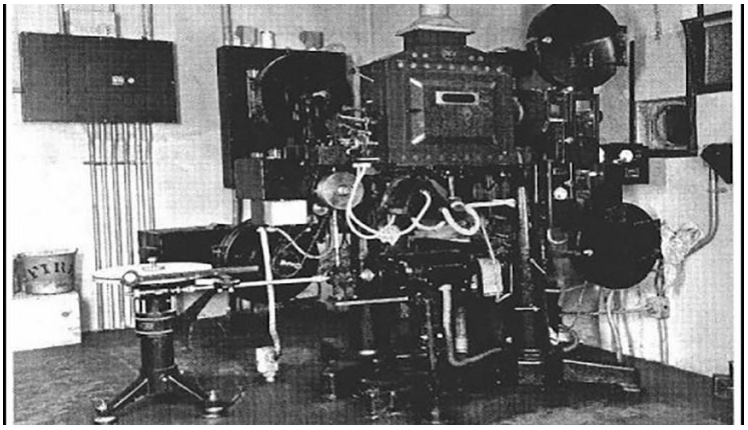
An editor might also dub the audio when the original audio from filming isn't usable. Dubbing allows the filmmaker to obtain high-quality dialogue regardless of the actual conditions that existed during shooting. Several other reasons for using are to add in voice-over narration, sound effects to the original soundtrack, or substitute musical numbers for a more pleasing voice before filming the musical numbers. The new audio must be mixed with the other audio tracks so that the dubbing doesn't't become distracting to an audience.

17.2. HISTORY OF DUBBING

Dubbing came to exist due to the limitations of sound-on-film in the early days of cinema. In 1895, Thomas Edison experimented with synchronizing sound-on-film with his Kinetophone, a machine that synchronized a kinetoscope and a phonograph to produce the illusion of motion accompanied by sounds, but the lack of amplification led to the Kinetophone's failure.

Gaumont's Chrono phone and Nolan's Camera phone followed Edison's inventions, but it wouldn't't be until 1923 when inventor, Lee De Forest, unveiled his Phonofilm, the first viable optical sound-on-film technology.

Unfortunately, Bell Labs and its subsidiary Western Electric developed a 16-inch shellac disc revolving at 33.3 RPM that recorded 9 minutes of sound which outperformed the Phonofilm in sound quality, and Warner Bros. decided to move forward with the industrial giant. This machine known as the Vitaphone created a significantly better signal-to-noise ratio over the consumer standard 78 RPM. The Vitaphone debuted in 1925 at a packed auditorium in New York and San Francisco, where a recording of President Harding's speech was played. From that moment on, the search for technology to blend sound into motion pictures was on. By 1926, Warner Bros. had acquired an exclusive license for the Vitaphone sound-on-disc system, and released their first talking film, *Don Juan*, later that same year. George Groves used the Vitaphone to record the soundtrack that would play along with the film and became the first music mixer in film history by doing so.



The Vitaphone Credit: Olney Theatre

The following year, *The Jazz Singer* was released, becoming the first feature-length "talkie." As soon as audience heard the line, "You ain't heard nothing yet," the silent movie era was essentially came to a close. That line was one of four talking segments in the film, but the door had been opened to the possibilities of sound in film.

As cinema began transitioning from the silent film era to sound, the fight to have clean and clear dialogue was on. Dubbing, as we know it, started around 1930 with films like Rouben Mamoulian's *Applause* pioneering sound mixing in film. Mamoulian experimented with editing all the sounds on two interlocked 35mm tracks which began the standard film track laying/dubbing practice. More and more films started to record actors 'dialogue after shooting scenes, then synchronizing the dialogue to the scene. There were cases of other actors being hired to do the voices of stars who refused to reshoot their silent scenes like the case of Louise Brooks, who starred in *The Canary Murder Case*.

In the early 30s, the standard dubbing prep was to lay dialogue on one track, leaving three tracks to be shared between music and sound effects. The achievement of dubbing allowed artists like Fred Astaire to pre-record his tap steps exactly as he would dance them in his films. In the 1940s, Disney's *Fantasia* was recorded on a 9-track Omni-directional Fanta Sound, but only four U.S. theaters installed the equipment.

As U.S. antitrust legislation forced studios to innovate or raise the standards of cinema, studios decided to tackle the sound quality issue by recording on a 360-degree soundtrack on 'six channel magnets. It wasn't until the early 70s when Ray Dolby adapted a noise reduction technology developed for multi-track recorders for cinema sound. Dolby understood that theatre owners would only purchase audio equipment that was sufficient enough to justify the level of investment its product demanded.

17.3. WHY IS DUBBING IMPORTANT?

Dubbing can increase the reach of a project. If a film wants to be released internationally to be exposed to a wider audience, then the film needs to be dubbed into the language of the country it will be released in.

Subtitles can expand a film's reach just as much as a dubbed version of the film can, but there are limitations to subtitles. For one, some countries prohibit a film from being shown in its original language. Another reason is that some audience members can find the

subtitles distracting from what is happening on screen, or they are unable to read the subtitles fast enough to understand what is happening in the story. Many children's programs and films are dubbed because children are not going to read subtitles. Another reason that dubbing is important is in cases when the original audio isn't salvageable. Dialogue may have been unclear or inaudible in a long-distance shot or from accidental air traffic, background noises, or the microphone was unable to pick up the actors 'voices. In these cases, dialogue can be recorded after filming and audio mixed into the film without the audience missing out on any dialogue.

17.4. DUBBING A MOVIE OR SHOW

Audio dubbing requires planning, especially if you are translating dialogue from another language. The process begins when a video master is sent to the localization provider. The video master will include a script, the video, and a sound mix for the project. The script is then time-coded, the reference number given to a specific point in time within a media file. If a script is not sent, the provider will transcribe the dialogue into a written text.

A script is created by a translator and scriptwriter. They will sit down and write the script in whichever language they are translating to base on the dialogue in the project. The translator has to keep in mind the linguistic differences while translating to keep the dialogue more conversational rather than an awkward direct translation that Google Translate would provide.

The translator and scriptwriter, sometimes the same person, will try to find the best words that preserve the tone of the dialogue and scene, the performances already established in the project, and the themes of the story while finding words that match up with the lip movements of a character. Bad syncs between the character's lip movements and the dub can be very distracting to the audience.

The translator will know how to create scene timestamps for every original scene in the project to help the voice actors know the time where different dialogues take place and how long the lines are so they don't end up having dialogue that is too short or too long. While the script is being translated, voice actors will need to be cast to perform the script. Finding voice actors who are fluent in the language that the project is being dubbed in is very important. The voices should sound similar to the original actors' voices or sound as if they could be the character on screen. If the original actor or character has a deep voice and looks like they should have a deep voice, then cast a voice actor who can do a deep voice. The dub needs to sound natural and match the tone of a character's voice and performance.

During the recording, the director and a sound engineer will work closely with the voice actor to ensure that the world choices are synchronized with the lip movements of a character. Typically, voice actors will not get their lines until they arrive on set, so the director will have them do a cold read, then provide tips on how to improve the line. The sound engineer is there to make sure the dialogue fits the scene, and that the voice actor is saying enough words to make the dialogue look natural. Once voice actors have recorded their lines, it is time to edit the dub into the existing audio track. A new audio track will be mixed with the existing audio by a sound engineer and editor during post-production. Editors will have to adjust the timing of the dub in the scenes by slowing down or speeding up a screen so the new audio matches.

17.5. DUBBING AS A POPULAR ART

Dubbing has always been popular in filmmaking, but the use of dubbing foreign-language films found popularity in the late 1930s and 40s. With European countries swept up in ideas of nationalism, citizens of those countries were limited to films and entertainment that were in their country's national language. Many foreign films that were viewed in these extremely nationalistic countries like Nazi Germany, Mussolini's Italy, and Franco's Spain were subjected to script changes that aligned with their respective country's ideals and dubbed because of a distaste toward foreign languages.

The Soviet Union used dubbing as a part of its communist censorship programming which lasted until the 1980s. During these times, previously banned films started to flood into the country under the form of low-quality, home-recorded videos with one voiceover dub speaking as all of the actors in the film. Surprisingly, this one-voice-over dub is still common practice in Russian television with only films having a budget big enough for high-quality dubs. Now, many countries have been democratized, but the roots of nationalism are still in place. France has the Toubon Law, which prohibits the import of foreign films unless it is dubbed in French. Austria has the highest rejection rate of subtitles in the world, with more than 70% of their audiences preferring dubbed over subbed. Even though English and French are the national languages in provinces of Quebec, all U.S. films are required to be dubbed in French.

17.6. DUBBING IN ANIMATION

The sub vs. dub debate is a hot-button topic for anime fans. Unlike live-action movies and shows, animation allows voice actors freedom to perform without too many constraints. The character's mouth movements do not have to line up perfectly with the audio and the translator reinterprets the show for an English or other audience. The problem with subtitles is that they are condensed versions of what the characters are saying to one another because they need to be able to fit on screen. The translations are not always perfect, and what is being said is normally chopped down into digestible bites that a viewer can read quickly. Subtitles can take someone out of the scene by forcing you to keep reading instead of watching.

Some people also reported that they retain information better when hearing it rather than reading it. Hearing dialogue in a show will stick with them longer. One of the main problems found in dubbed anime is censorship. American-dubbed anime has a younger target audience, so scenes, suggestive dialogue, or anything deemed as taboo in the U.S. alters the content to be "suitable" for the viewer. Goku in the dubbed version of *Dragon Ball Z* sounds like a grown man with a deep voice but acts like a child. In the Japanese version of the anime, Goku sounds like a child. This was an obvious character choice made by the creators of the show.

The main reason viewers do not like dubbed anime is that the dubbing seems "off." It is a weird anomaly that exists because American audiences are not familiar with foreign shows, films, or content. As viewership grows for these shows, then the budget to dub will increase and provide the show runners with more experienced voice actors, directors, and editors. I don't have a preference and normally listen to both the sub and dub version of any anime I start to see which I like best.

17.7. AVOID BAD DUBBING

Dubbing a film or show can be tricky. The last thing a filmmaker would want is for a dub to distract the audience from the story. Most of the time, voice actors and directors are working on the dubs with scripts that were written the night before since the turnaround time for dubs is so quick. Many of the final lines that make it into the final dubbed version of a foreign project are cold reads since voice actors don't always get to see the script ahead of time.

Sometimes, dubbing can be very jarring and out-of-sync with a film or series can create scenes that are awkward, badly synchronized, and just feel jarring to watch. Check out this scene from *Squid Game* to see what I mean:

While it isn't the worst dubbing in the world, there is something that feels off about the entire scene. Part of it has to do with the fact that native English speakers can see that the synchronization is off and that the diction of the English voices does not match up with the actors 'performance.

Although the voice actor is limited to their performances with live-action projects, a voice actor should be able to imitate an actors 'performance through their voice by watching the original actors 'gestures, nuanced facial movements, and lip movements when they speak. Voice actors are typically alone in a recording booth, unable to hear the other actors ' performances. The voice director will give tips to help mold the performance to their liking so the dubbed voices feel as natural as possible since they know what all of the other voices will sound like in the finished project.

17.8 GOOD DUBBING

A creative and technical process requiring talent and time is what makes a good dub. The turnaround time for a feature-length movie is usually about six to 12 weeks. This time includes rewriting the script into another language, recording, and sound mixing.
Finding good performances that sync up to the project requires experienced performers and directors. It takes longer to get a good dub from voice actors and directors who have little dubbing experience.

Sound engineering and mixing are also components to having a good dub. Dubbed voices can sound like they were recorded on location and blended into the soundtrack.

Check out this clip from *Money Heist* to see how the dubbed voices are mixed well into the show's actions and other sound effects:

17.9 BEST TOOLS FOR DUBBING

If you are willing to get experience in dubbing, here are some of the best softwares you can download.

Adobe Audition CC: Adobe Audition CC is one of the best audio dubbing programs on the market. Users of the software have enormous audio editing power from editing, mixing, and creating crisp audio production that will improve the quality of any video, film, show, or short. You can insert audio tracks into the desired video clips, add sound effects, cleanup, and

audio restoration while having access to a wide variety of tools to edit and modify audio tracks.

Wave Pad: There is also Wave Pad, a software that allows you to record audio and import a wide range of audio formats including gsm, vox, WMA, Ogg, Flac, MP3, and more. WavePad allows you to edit audio, reduce noise, restore audio, and has a wide range of audio effects that are easy to use. For longer projects, Wave Pad offers a bookmark function so you never lose your place.

Magix Music Maker: This software is perfect for anyone who is just getting into sound mixing. Magix Music Maker features a visually engaging interface and system that is easy to navigate. Its simple design is supported by its powerful editing tools. Many professional sound engineers use this software because of its simplicity while still being able to perform the same functions as the best software used for dubbing.

Audacity: Audacity is a free audio dubbing tool that both amateurs and professionals use. The interface is plain and simple to use but makes up for the lack of flare with its functionality. The audio editing program offers many features like managing multiple recording tracks, voice levels, and recording from microphones or multiple channels.

Without the discovery of dubs and synchronizing sound to motion pictures, cinema could have been shown in silence up to this very day. Dubs have forever changed the course of sound in film and television by pioneering the way for better audio quality. We must appreciate dubs' impact on modern cinema instead of bashing it for its inability to sync with an actors 'lip movements and realize that dubs are preferred and more inclusive. Next time you watch a series or film, turn on the dubs. You may find a better way to translate the script or mix the audio better to make the dub voices sound natural.

17.10 SUMMARY

The entire process of dubbing includes types of dubbing like – Digital Recording, Optical Recording with software's like: Audacity, Wave pad and Adobe Audition. Practice help to direct a voice actor or mix the audio to make a better dub. As more and more foreign content is getting popularity in the country demand for voice actors, voice directors, and sound engineers will increase. The opportunities to working on those projects with the newfound knowledge of dubbing continue to raise.

17.11 SELF ASSESSMENT

1. What is meant by Dubbing?
2. What are the types of dubbing ?
3. What is the significance of dubbing?
4. Dubbing is a creative art. Justify

17.12 SUGGESTED READING

1. George Palilonis : The Multimedia Journalist : An Introduction to News Reporting & Writing
2. Gaiter: Multimedia Storytelling for Digital Communicators in a Multi-platform World
3. Green, Lodato, Wilcock & Schwalbe News Now: Visual Storytelling in the Digital Age
4. Harrower Inside Reporting: A Practical Guide to the Craft of Journalism

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LESSON 18
EDITING

OBJECTIVES

After studying this unit you will be

- Introduced to the concept of editing
- The trimline understanding in video editing

STRUCTURE

18.0 INTRODUCTION

The fundamentals of news editing and presentation are important for television profession. One of the most important activities in the post- production phase is editing. Removing unnecessary footage and compiling them alon with voice and text into a story is the main aim of the editor. Editing makes the presentation very interesting and effective.

18.1 EDITING

Video editing is the selective copying of material from one videotape (or computer file) to another. The process is entirely electronic. Nothing is cut, glued, or pasted. The original is not altered in any way by the editing process. Successful and efficient editing requires some specialized equipment, some knowledge of how the equipment works, and a great deal of planning and preparation both in shooting original footage and in editing itself.

18.2 TAPE-TO-TAPE EDITING

The equipment required for editing includes two videotape recorders, two television monitors, and an edit controller. The original tape is played back on the source recorder, which is sometimes called the master recorder. This recorder must be designed to be run by remote control. The audio and video outputs of the source recorder are connected to the inputs on the editing recorder, sometimes called the slave recorder. The editing recorder, in addition to being operated by remote control, also needs some features not found on most videotape recorders. First, it must operate in sync with the playback recorder. That is, its internal timing circuits have to lock to the sync portion of the incoming composite video signal. Second, to make clean edits between old and new video, it must be able to go from the

playback mode to the record mode and back only in the vertical interval, or the brief time between pictures. Finally, to accomplish this, it must have special erase heads, called "flying" erase heads, actually mounted on the video head assembly. Most videotape recorders have erased heads that are fixed and erase the entire width of the tape. Because the video signal is laid down on tape in long diagonal passes across the tape, the conventional erase head would erase portions of many frames of video. The erase heads mounted on the video drum can erase video one field at a time, allowing very clean transitions between old and new video. The audio and video signals from each recorder are also connected to television monitors. This allows the operator to see and hear what is on either tape at any time. Finally, both recorders are connected to a compatible edit controller. The controller includes the basic transport controls for both recorders, such as fast forward, rewind, play, pause, and stop, plus special editing functions.

18.3 EDITING MODES

In the ASSEMBLE mode it is assumed that there is nothing recorded on the edited videotape after the selected edit point. Each new sequence is edited onto the end of the previous sequence until the tape is completed. No picture of sound which might already have been on the tape is used. In the INSERT mode, it is assumed that material already on the tape is to be retained. New material is inserted into old. Not all of the signals during the edit need to be replaced. The operator sets the editing machine to change the picture or either of the sound channels or any combination of the three. At the end of the edit, the recorder will return from the record mode to the playback mode.

18.4. THE CONTROL TRACK

Almost all videotape recorders record and play back a special sixty hertz pulse called the control track. This track is used in playback to make sure the video heads are positioned correctly to read video information recorded on the tape. Any break in the control track, or sudden shift in phase, or loss of signal level will cause a videotape recorder to vary its speed until it returns to lock. This in turn usually causes the picture to break up or disappear entirely. The essential difference between the assemble and insert edit modes is that in the assemble mode new control track is recorded from the edit point on, while in the insert mode prerecorded control track is used and no new control track is generated. Therefore, the picture will always break up at the end of an assemble edit and, conversely, there must always be good continuous control track already on the tape throughout an insert edit or the picture will break up on later playback wherever the control track was flawed, even though no trouble was observed during the actual insert edit.

Many editors commonly in use control track editors because they use the control track as a reference for all of the editing functions. It is critical to know and understand this. Without a good and continuous control track from at least six seconds prior to an edit point to at least two or three seconds after an edit point it may be impossible to make an edit at all. Actual requirements vary from machine to machine, so it is advisable to make sure there is always at least ten seconds of control track in front of and behind every shot recorded.

18.5 SMPTE EDITING

The Society of Motion Picture and Television Engineers devised a special audio signal that can be recorded on tape and used to identify the location of each frame of video

precisely. This SMPTE code is used in many edit suites for three reasons. First, edits using SMPTE code are frame-accurate and repeatable. Second, the code can be used to trigger events in other equipment, such as special effects generators, computers, and audio recorders. Third, preview copies of raw tapes can be made with the frame numbers showing on the screen, so you can make editing decisions "off-line."

Most SMPTE code is recorded on a linear audio channel. That means you have to have two audio channels to use it. Three are better. Most one inch and many 3/4-inch VTR's have three audio channels, leaving two for program content.' SMPTE is not the only time code in use today. A number of companies have their own proprietary codes. They all serve the same purpose - allowing precise control over editing equipment. Computer Editing The rules for editing are the same for film, videotape, and computer editing. The medium changes, not the message.

In addition to playback and record VCR's, video monitors and audio gear, computer editing requires a computer that is fast enough and has enough memory to process video, a device to capture video and audio and turn them into computer files, and hard drives that are big enough and fast enough to handle all of the video and audio you will need to store. On Windows computers you want to make sure your capture drive uses the NTFS file format.

Editing video on a computer offers several advantages over using videotape. They are

- the ability to change the content or length of any part of a program without having to re-edit everything from that point to the end. In computer editing you are constructing a list of instructions, describing how the program is to be assembled by the computer. Because you can work on any part of the program without adversely affecting subsequent parts, computer editing is commonly referred to as "non-linear editing."

- the ability to use more audio and video tracks. Tape-to-tape editing allows for only one or two video tracks and (for most systems) two monaural audio tracks. In theory, computer-based editors could have virtually unlimited audio and video tracks available. In practice, four or five video tracks and the same number stereo audio tracks are usually sufficient. Audio would generally consist of the location sound (two tracks to cross fade with the video transitions), the narration, and two music tracks (to cross fade between cuts).

- the ability to duplicate files without loss. As you move files from memory to a hard drive or to tape backup or to a CD or DVD-ROM and back again, there is no loss of quality.

On the "down" side, video has to be "captured," or transferred from tape into the computer. Capturing is in itself an editing process. Clips have to be identified and transferred in real time. You might expect capturing to take up to twice as long as the total length of the video you are transferring even if the process is automated.

The way video is captured and stored in one editing system may not be compatible with another. In other words, while you can be sure that an NTSC VHS video cassette can be played back on any NTSC VHS machine, a video computer file may not be readable by any software other than the software used to create it.

Almost all videos on computers are "compressed." Uncompressed video is equivalent, more or less, to a 20 Megabytes per second data stream. The fastest "safe" video data rate for most hard drives is half of the tested sustained speed, or between two and eight Megabytes per second. Compression schemes that reduce the effective data rate to three to six Megabytes per second produce excellent video and manageable file sizes. For example, one hour of video at four Megabytes per second would fit on a fifteen-gigabyte hard drive.

Depending on the sophistication of your editing hardware, some, most, or all, of the transitions, keys, and other affects you apply to clips in your editing program have to be created and saved on disk by the program before they can be viewed or played back. This process is called "rendering." It can be quite time-consuming, especially in low-end editing systems.

As far as creating a “first draft” is concerned, non-linear, or computer editing is not really any faster than tape-to-tape editing, especially when the time required to digitize clips is considered. It is much more powerful and more flexible.

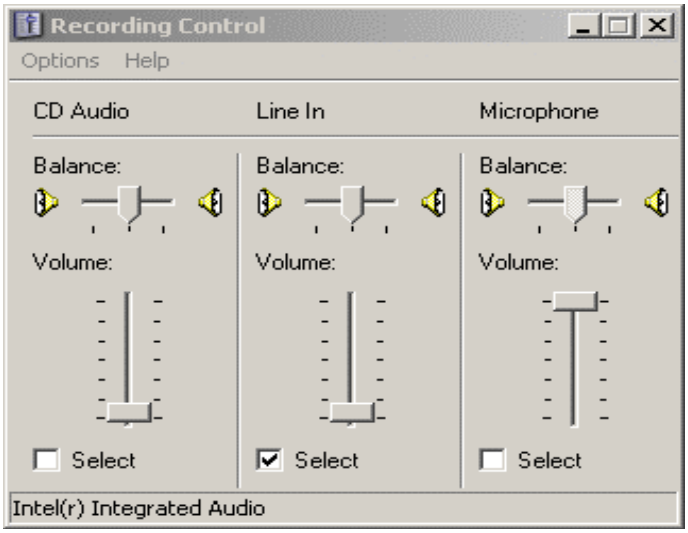
The first step in nonlinear editing is capturing the source video and audio. There are, broadly speaking, two types of videos i.e. analog and digital.

18.6. ANALOG VIDEO CAPTURE

To capture analog video, you will need a video capture card that can convert composite video or S-video to digital video. High-end cards may also be able to convert component video to digital. Some capture cards convert both audio and video and some rely on your sound card to handle the audio.

The conversion process may be carried out entirely by the hardware on the card, or by software running on your computer, or by some combination of both. In general, hardware conversion is more reliable than software conversion. On windows computers the digital conversion product is generally an AVI file. An AVI (Audio Video Interleaved) file is a sound and motion picture file that conforms to the Microsoft Windows Resource Interchange File Format (RIFF) specification. MacIntosh files conform to their QuickTime format. In either case, the converted file is almost always compressed. That is, much of the picture information is truncated or discarded according to a compression scheme called a codec. If the file format is dependent on hardware on the capture card or deviates from one of the generally accepted codecs your ability to play back files will be limited. Do not assume that all AVI files are alike in the way that all VHS tapes are alike.

Most capture cards do not compresses audio. In fact, rather than using the 44100 Hz sample rate found on commercial CD audio disks, audio for video is sampled at 48000 Hz. That equates to 1.536 Mbps. You probably will not be able to monitor audio or video levels on the computer as your video is captured. If possible, you should use a time base corrector and waveform monitor to make sure the signal going to the computer meets broadcast standards. Although some capture cards have time base correctors built in, most do not. It is not sufficient to monitor the audio input, since the computer has software audio level and balance controls.



18.7 AUDIO RECORDING CONTROL

In general, the audio signal can be recorded only if "line in" is selected in the audio recording window. This is true whether or not playback of "line in" is muted. Use an audio recording program to verify the presence of the signal and to check the loudest part of your program.

Windows Sound Recorder

These programs will show you a graphic representation of audio amplitude in real time. Set the incoming audio at zero VU if you can, then adjust the line in record level to make sure the loudest audio on your tape is not "clipped". The dynamic ranges from noise to clipping is so great in digital audio that there is no excuse for clipping a digital audio signal. Only when you are satisfied that the record audio level is correct should you begin the capture process. Digital recording will never be better than the tape you digitize. Because of the rapid degradation of the quality of the tape signal from one generation to the next you should make every reasonable effort to digitize the original raw video and audio.

18.8. DIGITAL CAPTURE

Digital capture is a much simpler process than analog capture. The most common digital recording format is "DV". This format is already digital and already compressed to about 4 MB/sec and already compatible with the Microsoft AVI format. To move it to your

computer you need to connect your camcorder or DV recorder to your computer using the IEEE-1394.

Interface, also called "FireWire." There is no loss of audio or video quality in the transfer. That is the good news. The bad news is that there is no way to adjust the video (level, setup, chroma, hue) or audio (level, balance, equalization).

Capture software for digital transfer generally offers the additional advantage of "machine control." The playback device can be controlled by the computer. DV tapes can have two different times embedded in the video signal. One is zeroed at the beginning of the recording and shows the time on tape. It can be displayed on the camcorder monitor in the upper right-hand corner. Your capture software depends on the tape time recorded on your DV tape. If that signal is not continuous it will zero itself and start over. This is confusing for people. It is fatal for some digital capture software, since tape times are not unique and the software uses the machine control interface to search the tape for specific time points on the tape.

DV tapes can also have a digital time stamp that records the actual date and time each frame is recorded. Clip detection can be based on the digital time stamp on the tape. A discontinuity in the time stamp indicates the tape was stopped and restarted, ending one clip and beginning a new one. It may also be possible to detect clips by looking for sudden changes in video content. Whether you want to detect clips depends on how your software treats clips and the nature of your project.

18.9. SUMMARY

You've learned the fundamentals of television news editing and presentation in this unit. One of the most important activities in the post- production phase is editing. Removing unnecessary footage and compelling into a story is the main aim of the editor. Effective editing demands specialized equipment, skill of handling the equipment and knowledge of how it works, and a great deal of planning and preparation both in shooting original footage and in editing itself.

18.10 SELF ASSESSMENT

1. How does editing differ from shooting?
2. What skills are requires for editing the programmers
3. How important is editing for a TV programme?

18.11. SUGGESTED READING

1.Brian G. Rose (Author): Directing for Television Hardcover – January 1, 1999
2.Andrew Utterback (Author): Studio Television Production and Directing: Concepts,
3.Equipment, and Procedures 2nd Edition
4.Bethany Rooney (Author), Mary Lou Belli (Author): Directors Tell the Story: Master the Craft of Television and Film Directing 2nd Edition
5.Ivan Cury (Author): Directing & Producing for Television: A Format Approach 1st Edition

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LESSON 19

ADVERTISING FOR TV

OBJECTIVES

After studying this unit you will be able

- To understand the history, importance, and pros and cons of television advertising.
- To learn about the roles and responsibilities involved in the television advertising process,
- To understand the planning and creative process involved in TV advertising campaigns

STRUCTURE

19.0 INTRODUCTION

Television advertising has been an effective tool for companies to reach their target audience and market their goods or services. Television has developed and become more sophisticated over time as a result of technological advancements. As a result, it is now more crucial than ever for businesses to comprehend the television advertising process and create winning marketing plans. In this lesson, we'll examine the background, significance, and potential of television advertising, as well as the various factors that go into creating a fruitful campaign. Additionally, we will discuss the role of creativity in television advertising and how it can have a significant impact on the success of an advertising campaign. By the end of this lesson, students will have a thorough understanding of the television advertising process and be equipped with practical skills to develop creative and effective television advertisements.

19.1 TELEVISION ADVERTISING

Television advertising refers to the use of television commercials or ads to promote a product, service, or idea to a large audience. It is a type of mass media advertising that entails the production and airing of video advertisements on television networks or shows, usually during commercial breaks or in sponsored segments. Television advertising is an effective medium for reaching a wide audience and raising brand awareness, but it also requires a sizable financial commitment and careful planning to be successful.

19.1.1 A Brief History of Television Advertising

Television advertising has a rich history that dates back to the early 1940s. In 1941, the Brooklyn Dodgers and Philadelphia Phillies baseball game featured the first television advertisement that was ever broadcast in the United States. The advertisement was for Bulova watches, and it lasted only 10 seconds.

Since its inception, television advertising has advanced significantly. In India, the first television advertisement was aired in 1982, promoting a washing powder brand called Nirma. With the advent of cable TV and the launch of private satellite channels, the 1990s saw a rise in television advertising. This led to intense competition among advertisers and the need to create innovative and impactful advertisements to stand out from the crowd. The popularity of reality TV programs and soap operas gave advertisers new chances to promote their products and connect with a larger audience.

The rise of the internet and digital technology in the 2000s resulted in a sizable transformation of the television advertising landscape. To interact with viewers in more original ways, advertisers started experimenting with new formats, such as interactive ads and product placements. The rise of social media and streaming platforms also created new avenues for advertising on television.

Television advertising is still a crucial medium for reaching Indian consumers today. With a vast and diverse audience, television advertising allows brands to connect with viewers on an emotional level and create lasting impressions. Despite the rise of digital advertising, television advertising continues to be a powerful tool for building brand awareness, driving sales, and shaping consumer behavior.

19.1.2 Importance of Television Advertising

Television advertising is a crucial marketing tool that significantly affects consumer behavior. Reach is one of the main advantages of television advertising because it enables companies to advertise their goods or services to a large audience. Television advertising has become even more targeted since the introduction of cable and satellite TV, enabling companies to target particular demographic groups.

Television advertising also has the ability to create brand awareness and build brand recognition. The use of visual and audio elements in TV advertising can help to create an emotional connection with the audience, making the advertisement more memorable and effective.

Another important factor is the ability of television advertising to convey a lot of information in a short amount of time. Through creative storytelling, businesses can communicate their message effectively and leave a lasting impression on the viewer.

Overall, the importance of television advertising lies in its ability to reach a wide audience, create brand recognition, convey a lot of information in a short amount of time, and generate emotional connections with consumers.

19.1.3 Characteristics of Television Advertising

Visual medium: Television is a visual medium, which means that advertisements can use images, videos, and graphics to create a more engaging and memorable experience for viewers.
Audio-visual experience: Television advertising combines both visual and auditory elements to create a powerful and impactful experience for viewers. The use of sound, music, and voiceovers can enhance the emotional impact of an advertisement.
Reach and frequency: Television advertising has the ability to reach a wide audience, making it an effective way to create brand awareness and promote products or services. The frequency of advertising can also be controlled, allowing advertisers to reach their target audience multiple times over a specific period of time.
Cost-effective: Despite the high production costs associated with television advertising, it can still be cost-effective due to its ability to reach a large audience. The cost per thousand can be lower than other forms of advertising, making it a popular choice for many businesses.
Limited attention span: viewers have limited attention spans, and advertisements need to capture their attention quickly and effectively. Television advertisements usually run for a short period, typically between 15 and 30 seconds, requiring advertisers to be creative and succinct in their messaging.
Audience targeting: Television advertising allows for specific audience targeting, allowing advertisers to reach their intended audience based on factors such as demographics, interests, and viewing habits.
Emotional impact: Television advertising has the ability to create an emotional impact on viewers, with the use of storytelling, humor, and music. This emotional connection can increase brand loyalty and lead to greater customer engagement.
Brand image: Television advertising can help to create a brand image and personality, allowing advertisers to differentiate themselves from their competitors and build a strong brand identity.

Attention-grabbing: Television advertising must be attention-grabbing in order to stand out from other ads and programming. This can be achieved through the use of humor, drama, or other techniques that capture the viewer's attention.
Emotional impact: Television advertising has the potential to create an emotional impact on viewers through the use of visuals, music, and storytelling. Emotions can help to create a connection between the viewer and the brand, leading to increased brand loyalty and sales.

19.2 UNDERSTANDING THE TELEVISION ADVERTISING PROCESS

Television advertising is a powerful tool for businesses to reach out to a large audience and promote their products or services. To make the most of television advertising, it is important to understand the process involved. This process can be broken down into three main parts: the types of television advertising, the key elements of a television advertisement, and the advantages and disadvantages of television advertising.

19.2.1 Types of television advertising

There are several types of television advertising, including:

Brand advertising: This type of advertising aims to build brand recognition and awareness among the target audience.
Direct Response Advertising: This type of advertising aims to elicit an immediate response from the viewer, such as making a purchase or calling a phone number.
Public Service Advertising: This type of advertising aims to promote a social cause or idea, such as encouraging people to stop smoking or to donate to charity.
Product placement Advertising: Product placement advertising is when a company's product or brand is featured within a TV show or movie and integrated into the storyline, increasing brand recognition and creating a positive association with the product.
Sponsorship Advertising: This type of advertising involves sponsoring a TV program or event in order to gain exposure and build brand recognition.
Infomercials: This type of advertising is a combination of advertising and programming, typically lasting 30 minutes or more, and often featuring demonstrations or testimonials for a product or service.
Overlay advertising: ads that appear as graphical overlays on top of the TV content being watched, typically used during live broadcasts or sports events to display scores, stats, or other related information.

19.2.2 Key elements of a television advertisement

A successful television advertisement typically includes the following key elements:

The Script: The script is the backbone of the advertisement. It outlines the story, message, and call-to-action of the ad. A well-written script is essential for delivering the message effectively.
Visuals: Visuals are an important aspect of television advertising. They help to grab the attention of the audience and convey the message in a memorable way. Visuals may include images, animations, graphics, or live-action footage.
Audio: Audio plays a significant role in television advertising. It can be used to create emotions, set the mood, and emphasize key points. Audio may include sound effects, music, voice-overs, or a combination of these elements.

Branding: Branding is an essential element of a television advertisement. It helps establish the brand's identity and create brand awareness. Branding may include logos, taglines, or a recognizable visual style.
Call-to-Action: A call-to-action is a crucial element of a television advertisement. It prompts the audience to take action after watching the ad, such as visiting a website or making a purchase.
Length: The length of a television advertisement can vary depending on the message and the target audience. Generally, shorter ads are more effective at grabbing the attention of the audience, while longer ads may be more effective at delivering a detailed message.
By incorporating these key elements in a creative and engaging way, advertisers can create effective television ads that resonate with their target audience.

19.2.3 Advantages and Disadvantages of Television Advertising

Television advertising has both advantages and disadvantages that must be considered when planning an advertising campaign.

Some of the advantages of television advertising include:
Wide reach: Television has the ability to reach a large audience, making it an effective medium for advertising products or services.
High impact: Television advertising has a high impact because of its ability to combine both visual and auditory elements. It can create emotional connections with viewers and leave a lasting impression.
Creative flexibility: Television advertising offers a lot of creative flexibility in terms of the visual and auditory elements used in the ad. This can allow for more effective storytelling and better brand building.
Prestige: Being featured in a television commercial can add prestige and credibility to a product or service, which can improve its image and perceived value.
However, there are also some disadvantages to television advertising to consider:
High costs: Television advertising can be very expensive, especially for prime time slots or during major events like the Super Bowl. This can make it prohibitive for smaller businesses with limited advertising budgets.
Limited targeting: Television advertising is a mass medium, which means that it can be difficult to target specific audiences. This can result in wasted advertising dollars and a lower return on investment.
Short lifespan: Television advertising has a limited lifespan, as ads are typically aired for a short period of time. This can make it difficult to build long-term brand awareness and loyalty.
Ad avoidance: With the rise of streaming services and digital video recorders, viewers have the ability to skip or fast-forward through television ads, which can reduce their effectiveness.
As a TV advertiser, it is important to weigh the advantages and disadvantages of television advertising when planning a campaign and determine if it is the right medium to reach your target audience and achieve your marketing goals.

19.3 WRITING FOR TELEVISION ADVERTISING

The effectiveness of a television advertisement depends on the quality of its content. Television advertising is a potent instrument for promoting goods and services. The art of writing for television advertising is a specialized field that requires a unique set of skills and

techniques. In this section, we will discuss the art of copywriting, the elements of an effective TV ad script, and tips for writing great TV ads.

19.3.1 The art of copywriting

The process of creating advertising copy, or words, to promote a product or service is known as copywriting. The copywriter in television advertising is responsible for writing the script for the ad. The script must be compelling, persuasive, and unforgettable. It should also be brief, as TV commercials are often only a few seconds long.

The copywriter must be familiar with the target audience as well as the product or service being promoted. They should also understand the brand's values and personality. The copy should be written in a tone that is consistent with the brand's identity.

19.3.2 Elements of an Effective TV Ad Script

An effective TV ad script should have the following elements:

Attention-grabbing opening: The opening should capture the audience's attention and create interest in the product or service being advertised.
Clear message: The message should be clear and concise, communicating the benefits of the product or service.
Unique selling proposition: The unique selling proposition (USP) should be communicated clearly, highlighting what sets the product or service apart from the competition.
Emotional appeal: The ad should tap into the emotions of the audience and create a positive association with the product or service.
Call-to-action: The ad should have a clear call-to-action, encouraging the audience to take a specific action such as visiting a website, calling a phone number, or purchasing the product.
Branding: The ad should include branding elements such as a logo, tagline, or jingle to help reinforce brand recognition.
Storytelling: A well-crafted story can help create an emotional connection with the audience and make the ad more memorable.
Visual appeal: The ad should have visually appealing elements such as high-quality images or animations to keep the audience engaged.
Target audience: The ad should be tailored to the target audience, taking into account factors such as age, gender, interests, and values.

19.3.3 Tips for Writing Great TV Ads

Here are some tips for writing great TV ads:

Know your target audience: Before writing your TV ad script, you should have a clear understanding of who your target audience is. This will help you tailor your message and tone to resonate with your audience.
Keep it simple: Your TV ad should have a clear and concise message. Avoid using complex language or trying to cram too much information into the ad.
Create an emotional connection: The most effective TV ads are those that create an emotional connection with the viewer. Use storytelling and visual elements to evoke an emotional response.

Show, don't tell: Instead of simply telling viewers about your product or service, show them how it can benefit their lives.
Use a call to action: Every TV ad should include a call to action, whether it's to visit a website, call a phone number, or visit a physical store.
Test and refine: Once you've written your TV ad script, test it with focus groups or other research methods to gauge its effectiveness. Use feedback to refine and improve your ad before airing it.

19.4 PLANNING AND DEVELOPING A TELEVISION ADVERTISING CAMPAIGN

Television advertising campaigns are strategic marketing initiatives designed to reach a specific target audience through television ads. The process of planning and developing a television advertising campaign is complex and requires a great deal of research, creativity, and strategic planning. Here are the key components of planning and developing a successful television advertising campaign.

19.4.1 The role of research in television advertising:

Research plays a crucial role in the development of a television advertising campaign. It helps advertisers identify their target audience, understand their needs, and create messages that resonate with them. Research can be conducted in various ways, such as focus groups, surveys, and analyzing market trends.

19.4.2 Identifying target audiences and setting campaign objectives:

Identifying the target audience is an important stage in creating a television advertising strategy. Advertisers must understand their target audience's demographics, psychographics, and behaviors in order to generate messages that are relevant to them. Campaign objectives can be established once the target audience has been identified. The goals can include increasing brand exposure, generating leads, increasing revenue, or changing consumer behavior.

19.4.3 Creating a television advertisement brief:

Creating a brief is an important step in developing a television advertising campaign. The brief is a document that defines the campaign's main information and requirements, such as the objectives, target audience, messaging, creative concept, and budget. It serves as a guide for the advertising team, ensuring that everyone is on the same page with regard to the campaign's aims and vision. The brief should be precise and succinct, with enough information to allow the team to develop an effective television advertisement.

19.4.4 Developing the creative concept and message:

A successful television advertising campaign is built on a creative concept and message. Advertisers must create an idea and message that will resonate with the target audience and motivate them to take the desired action. The creative concept includes the visual elements, tone, and style of the ad, while the message is the core idea communicated to the audience.

19.4.5 Production process of television advertising:

The production process for television advertising involves several steps. Once the creative concept and message have been finalized, the actual production of the advertisement begins. This includes:

Pre-production: This stage involves planning and preparation for the shoot, including casting actors, scouting locations, and creating storyboards.
Production: This is the actual shooting of the advertisement, which involves filming the scenes and capturing the audio.
Post-production: This stage involves editing the footage, adding special effects, and mixing sound to create the final version of the advertisement.
Delivery: The finished advertisement is delivered to the TV station or network for broadcasting.
It's important to note that each stage of the production process requires close coordination and communication between the various stakeholders involved, such as the creative team, production crew, and media buyers. The success of the advertisement depends on the effective execution of each step of the production process.

19.5 CREATIVITY IN TELEVISION ADVERTISING

In television advertising, creativity plays a crucial role in capturing the attention of viewers and making a lasting impact.

19.5.1 The Importance of Creativity:

Creative and innovative advertising helps brands to stand out in a cluttered advertising landscape and leave a lasting impression on consumers. It can also help to build emotional connections with viewers, increasing brand loyalty and driving sales.

19.5.2 Creative Techniques in Television Advertising:

There are several creative techniques that advertisers can use to create impactful television ads, including humor, emotion, storytelling, and visual metaphors. These techniques can help make ads more memorable and engaging for viewers.

19.5.3 Creative Execution of Television Advertising:

Creative execution refers to the way in which an ad is produced and presented. Advertisers can use a variety of techniques, such as animation, special effects, and music, to enhance the creative impact of their ads and make them more memorable. Effective creative execution can also help to reinforce the key message of the ad and drive viewer engagement.

19.6 THE FUTURE OF TELEVISION ADVERTISING

Television advertising has evolved significantly over the years, and it continues to change as new technologies emerge. In this section, we will discuss the emerging trends in television advertising and the challenges and opportunities associated with these trends.

19.6.1 Emerging Trends in Television Advertising

There are several emerging trends in television advertising that are shaping the future of the industry.

Addressable TV Advertising: With the increasing use of smart TVs and streaming services, advertisers can now target specific households based on their demographics, interests, and behaviors.
Programmatic Advertising: Programmatic advertising uses automated systems to buy and sell ad inventory. This allows advertisers to target specific audiences at scale and in real-time.
Interactive TV Advertising: Interactive TV ads allow viewers to engage with the ad content in real-time. This could include playing games, taking quizzes, or making purchases directly from the ad.
Branded Entertainment: Branded entertainment is a form of advertising that involves creating original content that features a brand in a subtle way. This can include TV shows, web series, and movies.
Social TV Advertising: Social media platforms are increasingly being used to promote TV shows and ads. Advertisers can create campaigns that use social media to generate buzz around a TV show or ad.
Virtual and Augmented Reality Advertising: Virtual and augmented reality technologies offer new opportunities for advertisers to create immersive ad experiences that engage viewers.

19.6.2 Challenges and Opportunities in Television Advertising

The television advertising industry faces both challenges and opportunities in its current and future landscape. Some of the challenges include:

Fragmented audience: With the rise of streaming services and alternative forms of media, the television audience has become more fragmented, making it harder to reach a large and diverse audience.
Ad-skipping technology: Many viewers use DVRs or streaming services that allow them to skip or fast-forward through commercials, reducing the impact of television advertising.
Rising advertising costs: The cost of advertising during prime-time TV slots has risen significantly, making it difficult for smaller businesses to afford TV advertising.
Despite these challenges, there are also opportunities for the television advertising industry, including:
Targeted advertising: Advances in technology have made it possible to target specific audiences based on demographics, interests, and viewing habits, making television advertising more effective and efficient.
Integration with digital media: Television advertising can be integrated with digital media, such as social media and online video, creating a more comprehensive and effective advertising campaign.
Branded content: With the rise of streaming services and alternative forms of media, there is a growing demand for branded content that can be integrated into TV shows and movies, providing an opportunity for advertisers to reach their target audience in a more subtle and effective way.
Creative storytelling: Television advertising provides an opportunity for creative storytelling, with the potential to create engaging and memorable ads that resonate with viewers and build brand awareness.

19.7 SUMMARY

The lesson on advertising for TV covers the fundamentals of television advertising, including the role of research in campaign planning, the importance of creativity in ad development, the production process, and emerging trends in the industry. The lesson also explores the roles and responsibilities of key players in advertising, such as account managers, creative directors, and copywriters. The future of television advertising includes the challenges and opportunities presented by emerging trends such as addressable TV advertising, programmatic advertising and branded entertainment. Overall, the lesson emphasizes the importance of staying current with trends and technologies in order to create effective ad campaigns that resonate with the target audience.

19.8 SELF ASSESSMENT QUESTIONS

1. What are the key characteristics of television advertising?
2. Briefly describe the different types of television advertising?
3. What are the key elements of a television advertisement?
4. What are the emerging trends in television advertising?
5. What are the challenges and opportunities in television advertising?

19.9 SUGGESTED READINGS

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LESSON 20

AUDIENCE RESEARCH

OBJECTIVES

After studying this unit you will be able

- To learn the methods and techniques used in audience research, including sampling, data collection, and analysis.
- To apply audience research insights to inform content development and engagement strategies in TV news.
- To understand the importance of audience research and its key aspects, including composition, needs, lifestyle, and credibility.

STRUCTURE

20.0 INTRODUCTION

The success of any media organization depends heavily on audience research, especially in the field of television. As the media landscape becomes increasingly competitive and fragmented, understanding the composition, needs, lifestyle, and credibility of one's audience is crucial to developing content that resonates and engages viewers. We will look at the background and significance of audience research in this lesson, as well as the procedures and approaches that can be used to carry it out. We will also talk about how audience research affects the creation of TV content and engagement strategies, as well as how audience research will develop in the future in light of new technologies and shifting audience preferences. By the end of this lesson, you will have a comprehensive understanding of audience research and its importance in the world of mass communication.

20.1 AUDIENCE RESEARCH

Audience research is the systematic study of the composition, needs, lifestyle, and credibility of a particular audience for a given media product or service. It involves collecting and analyzing data on the audience to gain insights into their characteristics, preferences, behaviors, and perceptions. The success of any media organization depends on conducting audience research because it gives a foundation for understanding the needs and preferences of the audience, which in turn helps create content that appeals to viewers.
Audience research can be used to answer a variety of questions, such as:

- Who is the target audience for this media product or service?
- What are the demographic characteristics of the audience, such as age, gender, income, and education level?
- What are the psychographic characteristics of the audience, such as values, attitudes, and beliefs?
- What are the audience's media consumption habits and preferences?
- What are the audience's needs and interests related to the media product or service?
- What is the credibility of the media product or service in the eyes of the audience?

Audience research can be conducted through a variety of methods, such as surveys, focus groups, interviews, and observational studies. The data collected from these methods can then be analyzed using statistical techniques to identify patterns and trends in the audience's behavior and preferences.

20.1.1 Brief history of Audience Research

The roots of audience research can be traced back to the early 1920s, when researchers began to investigate the impact of radio programming on listeners. Since then, audience research has evolved and become an integral part of mass communication research. In India, audience research gained momentum in the 1970s, when the government-owned broadcasting organization, Doordarshan, began to conduct audience surveys to understand viewers' preferences and opinions. These surveys provided valuable insights into what viewers liked and didn't like about programming, and helped shape Doordarshan's content development strategies.

Since then, audience research has been widened to encompass print, online, and other media. Researchers now employ a variety of techniques to collect information on viewers'

habits and preferences as audience research has grown more complex with the emergence of digital media. Today, audience research is a crucial part of mass communication research, helping media organizations understand their audiences better and create more engaging and effective content.

20.1.2 Importance of Audience Research

The media industry must prioritize audience research because it is essential for media companies to comprehend the preferences, needs, and behaviors of their target audiences. By conducting audience research, media organizations can tailor their content to meet the expectations of their viewers or readers, thereby increasing engagement and loyalty. Media organizations can also find opportunities for growth and expansion by conducting audience research. Understanding audience demographics, lifestyles, and media habits can also help media organizations attract advertisers and generate revenue. Audience research is now more crucial than ever for media companies to succeed and remain relevant in India's fiercely competitive media landscape,

20.2 AUDIENCE PROFILE

Audience research involves understanding the demographic, psychographic, and behavioral characteristics of a particular audience. In this section, we will explore the various aspects of the audience profile that are important for conducting audience research.

20.2.1 Audience Composition:

Audience composition refers to the demographic characteristics of the audience, such as age, gender, income, education, occupation, and ethnicity. For instance, if we are conducting audience research for a news channel, it is essential to know the age group that is most interested in watching news, the gender that prefers a particular kind of news, the educational qualifications of the audience, and the economic status of the viewers. This information can help news channels to create targeted programming that resonates with their audience.

20.2.2 Media Availability:

Media availability refers to the various mediums through which the audience consumes media. For example, TV, radio, newspapers, and digital platforms are some of the common mediums that people use to access news and information. Understanding the audience's media availability can help news channels optimize their content for specific mediums. For example, if a news channel's audience is primarily using digital platforms to access news, it makes sense for the channel to create content that is easily shareable on social media platforms.

20.2.3 Audience needs:

Audience needs refer to the specific information or entertainment requirements of the audience. For instance, some people might prefer hard news, while others might be more interested in feature stories or celebrity news. Conducting audience research helps in identifying the different types of information that the audience is looking for and creating content that meets those needs.

20.2.4 Audience lifestyle:

Audience lifestyle refers to the audience's daily routine, habits, and interests. For example, if the audience consists primarily of working professionals, they may prefer news updates at specific times of day, such as in the morning or evening. Understanding the lifestyle of the audience can help news channels optimize their programming schedule and create content that is relevant to their audience.

20.2.5 Audience media credibility:

Audience media credibility refers to the trust that the audience has in the news channels or media outlets they consume. For instance, if a news channel has a reputation for providing unbiased and accurate news, the audience is more likely to trust their reporting. On the other hand, if a news channel has a reputation for sensationalizing news, the audience might be skeptical of their reporting. Understanding the audience's media credibility can help news channels to create content that aligns with their audience's expectations and values.

Overall, understanding the audience profile is essential for conducting effective audience research. By understanding the audience's demographic, psychographic, and behavioral characteristics, news channels can create content that is relevant, engaging, and meets the needs of their audience.

20.3 CONDUCTING AUDIENCE RESEARCH

Audience research is an essential component of media planning and strategy development for media organizations. The focus of this lesson's discussion will be on the various strategies and methods for gathering data, analyzing it, and conducting audience research, including sampling techniques.

20.3.1 Sampling:

Sampling process involve selecting a representative group of individuals from a larger population to gather information about the audience. This process helps media organizations to gain insight into the attitudes, beliefs, and behaviors of their target audience. Some common sampling methods include:

Using probability sampling, participants are chosen at random from the target population to ensure that each person has an equal chance of being chosen. Probability sampling methods include simple random sampling, stratified random sampling, and cluster sampling. For instance, in a survey aimed at understanding the TV viewing habits of Indian households, researchers can use cluster sampling to randomly select households from different regions of the country.

Non-probability sampling, on the other hand, does not involve random selection and may not be representative of the target population. Instead, participants are selected based on their accessibility, availability, or willingness to participate. Non-probability sampling methods include convenience sampling, snowball sampling, and purposive sampling. For example, in a study aimed at understanding the attitudes of frequent social media users towards online advertising, researchers can use purposive sampling to select participants who meet specific criteria such as age, gender, and social media usage.

20.3.2 Methods of Data Collection:

In audience research, there are various methods of data collection that are used to gather information about the audience. Some of the commonly used methods are:

Survey method:

This involves asking the audience questions through questionnaires, either online or offline. Surveys can be conducted through various mediums, such as phone, mail, email, or social media. Surveys are useful for collecting large amounts of data quickly and are less expensive compared to other methods.

Example: A TV news channel may conduct a survey to gather information about the audience's preferred topics and news sources.

Experimental method:

This entails creating a controlled environment in order to study the audience's behavior in response to specific stimuli. The stimulus could be a TV show, a commercial, or any other form of media. This method is useful for understanding how audiences react to various media content and can aid in the creation of more engaging and effective content.
Example: An advertising agency may conduct an experiment to study the audience's response to different ad formats and placements.

Diary method:

This involves asking the audience to keep a diary in which they record their media consumption habits. The diary can be either paper-based or digital. This method is useful for determining the audience's media consumption patterns and preferences.
Example: A media company may ask the audience to maintain a diary for a week to record their TV viewing habits.

Audiometer/people's meter:

This involves using a device that measures the audience's TV viewing habits. The device is usually attached to the TV set, and it records the channels and programs watched by the audience. This method is useful in understanding the audience's TV viewing habits in real-time.
Example: Broadcast Audience Research Council (BARC) India uses people's meters to measure the TV ratings in India.

Focus group discussion:

This involves gathering a small group of people from the target audience to discuss their opinions and feedback on a specific topic. The discussion is moderated by a trained facilitator, and the responses are recorded. This method is useful in understanding the audience's perceptions and attitudes towards specific media content.
Example: A TV channel may conduct a focus group discussion to gather feedback on a new TV show.

Case study:

This involves studying a particular audience group in-depth. The audience group can be selected based on demographic, geographic, or psychographic factors. This method is useful in understanding the audience's behavior and preferences in detail.

Example: A media company may conduct a case study on a particular audience segment to understand their media usage patterns and preferences.

20.3.3 Data Analysis:

After data has been collected, it is analyzed to identify patterns and trends within the data. This process helps media organizations to make informed decisions about their target audience. Here are some methods of data analysis used in audience research:

Descriptive analysis: This involves summarizing the data using descriptive statistics such as mean, mode, median, and standard deviation.

Inferential analysis: This method involves making inferences about the population based on a sample of data. For instance, if a sample of 500 people is taken to study a population of 10,000, inferential statistics can be used to make predictions about the population based on the sample data.

Regression analysis: This method is used to understand the relationship between two or more variables. It helps to determine how one variable affects the other, and how changes in one variable can impact the other.

Cluster analysis: This is used to group individuals into segments based on similarities in their characteristics, needs, or behaviors. For instance, a media organization may use cluster analysis to group viewers based on their TV watching habits, preferences, and demographics.

Content analysis: This method involves analyzing media content to identify patterns, themes, and trends. For instance, a news organization may use content analysis to study the tone, language, and framing of news stories related to a particular topic.

Sentiment analysis: This involves analyzing social media data to determine the sentiment or opinion of the audience towards a particular topic or brand. For instance, a company may use sentiment analysis to understand how customers feel about their product or service on social media platforms.

In conclusion, the methods and techniques used in audience research are crucial in gaining insight into the attitudes, beliefs, and behaviors of the target audience. Through effective sampling, data collection, and data analysis, media organizations can make informed decisions about their content development and engagement strategies.

20.4 IMPLICATIONS OF AUDIENCE RESEARCH FOR TV

Audience research is a critical component in developing effective content and audience engagement strategies for TV. The insights gathered through audience research can inform content development and delivery approaches that resonate with viewers, enhancing their overall experience and fostering long-term loyalty. Additionally, audience research can guide engagement strategies by identifying the most effective channels, messaging, and tactics to reach and connect with specific segments of the audience.

20.4.1 Content Development

Audience research can provide valuable information on the content that resonates with viewers, including their preferences, expectations, and needs. This information can help TV producers and broadcasters make informed decisions about the content they create, from the types of programs to the delivery formats and styles. For instance, if the research indicates that a particular type of show or genre is popular among a particular demographic, broadcasters may opt to invest in producing more of that content.

Audience research can also reveal emerging trends and topics of interest, which can inform content development strategies. For instance, if there is a growing interest in sustainability, broadcasters may opt to create shows that focus on environmental conservation and sustainable living.

20.4.2 Audience Engagement Strategies

Audience research can guide engagement strategies by identifying the most effective channels, messaging, and tactics to reach and connect with specific segments of the audience. For instance, if the research indicates that a particular demographic group prefers to watch TV shows on streaming platforms, broadcasters may opt to invest more in digital marketing campaigns that target these viewers.

Research can also provide insights into the messaging and tone that resonate with different segments of the audience. This information can be used to create more targeted and relevant messaging that connects with viewers on a deeper level. For instance, if the research indicates that a particular demographic group is interested in shows that promote diversity and inclusion, broadcasters may opt to create campaigns that showcase their commitment to these values.

Overall, the implications of audience research for TV are far-reaching and can impact everything from content development to marketing and engagement strategies. By leveraging the insights gathered through audience research, TV broadcasters can create more effective and engaging content that resonates with viewers and strengthens their relationship with their audience.

20.5 ETHICS OF AUDIENCE RESEARCH

Ethics is an integral part of any research, including audience research. While conducting audience research, researchers must adhere to ethical standards to ensure that participants are not exploited, and their rights are protected.

20.5.1 Confidentiality

Confidentiality refers to the researcher's responsibility to ensure that participants' information is protected from unauthorized access, use, and disclosure. Researchers should make sure the data they collect is securely stored and only accessible by authorized personnel. Additionally, researchers must also take steps to ensure that the data is destroyed after the research is complete to maintain confidentiality.

20.5.2 Informed Consent

Before collecting data from individuals, informed consent is the procedure used to get their consent. Participants should be given explicit information about the research's objectives, methods, risks, and benefits. Before consenting, participants must comprehend the information presented. The protection of participants' rights and the validity and reliability of the data obtained are both ensured by adherence to ethical standards, which is essential for audience research. Failure to follow ethical guidelines may injure participants, have legal repercussions, and erode public confidence in the research.

20.6 FUTURE OF AUDIENCE RESEARCH

The field of audience research is constantly evolving and adapting to changing technologies and audience preferences. It is important for researchers and media professionals to stay up to date with these changes and adapt their research methods accordingly.

20.6.1 Technological Advancements

Modern technology has completely changed how audience research is conducted. Researchers now have access to a wealth of data regarding audience behavior and preferences thanks to the growth of social media and artificial intelligence. For example, online analytics tools like Google Analytics and social media analytics platforms allow researchers to track audience engagement, measure website traffic, and analyze audience demographics in real-time.

Additionally, audiences now consume media differently because of mobile technology. With the increasing popularity of smartphones and tablets, audiences now have the ability to access media content anywhere and anytime. Since researchers can now gather information on audience behavior outside of focus groups or traditional audience surveys, this creates new potential for audience research.

20.6.2 Changing Audience Preferences

As audience preferences and behaviors continue to evolve, so must audience research. For example, younger audiences are increasingly consuming media on platforms like YouTube and TikTok, which are vastly different from traditional broadcast television. Therefore, researchers need to adapt their research methods to capture audience behavior on these platforms.

Furthermore, personalized and interactive material is becoming more popular. Audiences now expect content that is tailored to their individual interests and preferences, and they want to be able to interact with the content in real-time. This presents new challenges and opportunities for audience research, as researchers need to develop methods to measure audience engagement with personalized and interactive content.

20.7 SUMMARY

Audience research is a critical tool in understanding media consumption patterns, preferences, and behavior. It has evolved into an integral part of mass communication

research, focusing on demographics, psychographics, and media availability. The sampling methods and data collection techniques used in audience research include surveys, experiments, diaries, people meters, focus groups, and case studies. Data analysis helps in understanding audience behavior and creating effective content and engagement strategies. The future of audience research lies in the advancement of technology and changing audience preferences. Overall, audience research is essential for effective media planning, development, and implementation.

20.8 SELF ASSESSMENT QUESTIONS

1. What are some commonly used methods for data collection in audience research?
2. What is audience research, and why is it important for media organizations?
3. What are some common methods used for collecting audience data in audience research?
4. How can audience research help inform content development in television programming?
5. Why is understanding audience needs and preferences important for successful media engagement strategies?

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(302JM21)

MODEL QUESTION PAPER

M.A. DEGREE EXAMINATION

Third Semester

Journalism and Mass Communication

Paper 2 — Television Journalism

Time : Three hours Maximum : 70 marks

Answer ONE question from each Unit.

All questions carry equal marks.

1. (a) Trace the evolution of Doordarshan in India.

Or

(b) Television has merits over News paper. Explain..

2. (a) Discuss the importance of Pre production.

Or

(b) Theme is central to a TV Programme.

3. (a) Explain shooting basics in detail.

Or

(b) Write about types of Cameras.

4. (a) Describe the process line recording.

Or

(b) What are the types of micro phones.

5. (a) Write about the processes of PCR.

Or

(b) What is audience research; Explain.