DR. BABASAHEB AMBEDKAR
OPEN UNIVERSITY

Electronic Media
CJMC-01/DJMC-01

Message for the Students

Dr. Babasaheb Ambedkar Open (University is the only state Open University, established by the Government of Gujarat by the Act No. 14 of 1994 passed by the Gujarat State Legislature; in the memory of the creator of Indian Constitution and Bharat Ratna Dr. Babasaheb Ambedkar. We Stand at the seventh position in terms of establishment of the Open Universities in the country. The University provides as many as 54 courses including various Certificate, Diploma, UG, PG as well as Doctoral to strengthen Higher Education across the state.

On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and created a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the University and will continue to this by all the means.

Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri Swami Vivekananda:

> *"We want the education by which the character is formed, strength of mind is*
> *Increased, the intellect is expand and by which one can stand on one's own feet".*

In order to provide students with qualitative, skill and life oriented education at their threshold. Dr. Babaasaheb Ambedkar Open University is dedicated to this very manifestation of education. The university is incessantly working to provide higher education to the wider mass across the state of Gujarat and prepare them to face day to day challenges and lead their lives with all the capacity for the upliftment of the society in general and the nation in particular.

The university following the core motto 'स्वाध्यय◌ाय: परमम ◌ तप:' does believe in offering enriched curriculum to the student. The university has come up with lucid material for the better understanding of the students in their concerned subject. With this, the university has widened scope for those students who
are not able to continue with their education in regular/conventional mode. In every subject a dedicated term for Self Learning Material comprising of Programme advisory committee members, content writers and content and language reviewers has been formed to cater the needs of the students.

Matching with the pace of the digital world, the university has its own digital platform Omkar-e to provide education through ICT. Very soon, the University going to offer new online Certificate and Diploma programme on various subjects like Yoga, Naturopathy, and Indian Classical Dance etc. would be available as elective also.

With all these efforts, Dr. Babasaheb Ambedkar Open University is in the process of being core centre of Knowledge and Education and we invite you to join hands to this pious *Yajna* and bring the dreams of Dr. Babasaheb Ambedkar of Harmonious Society come true.

Prof. Ami Upadhyay
Vice Chancellor,
Dr. Babasaheb Ambedkar Open University,
Ahmedabad.

Dr. Babasaheb Ambedkar Open University
(Established by Government of Gujarat)

CJMC-01/DJMC-01
Electronic Media

Paper

1

UNIT: 1	INTRODUCTION & HISTORY OF ELECTRONIC MEDIA

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STRUCTURE
- - - - - - - - -

1.0 Introduction

1.1 Objectives

1.2 Emergence of Electronic Media

1.3 History & Growth of Television

1.4 Radio Broadcasting Revolution

1.5 Check Your Progress

1.6 REFERENCESS

1.0 INTRODUCTION

Electronic, Print, Radio and other forms of media are part of a huge umbrella called *Mass media and Mass Communication.* To, understand electronic media let's understand briefly what does communication and mass media means and what are its roles leading us to how does electronic media became a vital part of it. By the end of this chapter you will have brief knowledge of the importance of communication and electronic media.

Communication

The English word communication is derived from Latin noun 'communis' and the Latin verb 'Communicare' which means to make common'. The close Indian language Equivalent to the original concept of communication is called 'Sadharanikaran' According to Denis McQuail, communication is a process which increases commonality- but also requires elements of commonality for it to occur at all.

Communication has been classified into several types: in terms of verbal and non-verbal; the technological and non- technological; the mediated and non-mediated, the participatory and the non-participatory, and so on. One common topology relates to size of number of people involved in the experience of communication. Based on this topology we have interpersonal communication, intra- personal communication, focused and unfocused interactions, group communications and mass communications.

We will focus on mass communication as electronic media is an inevitable and crucial part of it.

Functions of mass media are:

- Surveillance of the environment
- Interpretation of information and prescriptionfor conduct
- Transmission of heritage

1.1 OBJECTIVES

In this unit we shall

- Discuss about term communication
- Discuss how electronic media came into existence
- Discuss the growth of television and radio in IndiaOn completing the unit, you should be able to
- Understand the history of communication
- Understand the emergence of radio and television

1.2 EMERGENCE OF ELECTRONIC MEDIA

A mass media or communication is essentially a working group organised round some device for circulating the same message, at about same time, to large numbers of people. As generally interpreted the 'mass' media are the press, cinema, radio, television. The organs of mass media are thus technological means of transmitting messages to large numbers of people. And Electronic media includes cinema, TV, radio and is an integral part in educating people.

Invention of Career Waves

In telecommunications, a carrier wave, carrier signal, or just carrier, is a waveform (usually sinusoidal) that is modulated (modified) with an input

signal for the purpose of conveying information. This carrier wave usually has a much higher frequency than the input signal does. The purpose of the carrier is usually either to transmit the information through space as an electromagnetic wave (as in radio communication), or to allow several carriers at different frequencies to share a common physical transmission medium by frequency division multiplexing (as, for example, a cable television system). Most radio systems in the 20th century used frequency modulation (FM) or amplitude modulation (AM) to add information to the carrier.

Evolution of communication

Wireless communication early years

- **Pony express**

In 1860 America had started 'Pony Express'. With the help of 190 relay
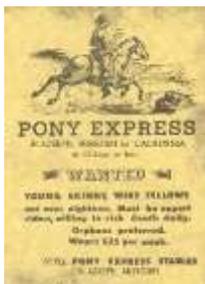
station, 400 horses & 80 riders they could cover 3100 km area of America. Within 10 days they could send post from east to west end. This was the record-breaking speed of news traveling in America. But this Pony Express was limited to America

only. In 1865 when President Lincoln was killed, in those days this news reached Europe after 2 weeks.

- **Electro Magnetic Waves**

In Italy, rich family's son Guglielmo Marconi had started experiments of wireless communication in 1894. But Italian government didn't encourage him. So, he went to England in 1896 with his mother. His first experiment in Britain was at the top of the General Post office Building. His waves were travelled 275 meters. After some experiments he was able to send his waves up to 14 km. Then he started his own wireless & telegraph company named

Wireless Telegraph & Signal Company'. First IPO was 100000 pound and immediately he found money for company. Queen Victoria was so impressed with this wireless technology, she asked Marconi to install an instrument on her 'Royal Ship-Osborn'. Osborn soon started wireless communication and on a historical day, operator had communicated 150 messages in a day.

In 1901 Marconi started his experiments to send waves from London to America. He used kites & Balloons for antenna, but he failed initially. On 12th Dec. 1901 his waves traveled from Britain to America.

In 1910 US Congress passed a law under which every passenger ship must be using Radio Equipment along with a trained Radio Operator. Exactly after 2 years, in 1912 Titanic was sank. But thanks to this law, with the help of wireless communication 700 people were rescued.

During *First World War*,

US Government had taken charges from all wireless stations as it is the *most powerful communication weapon*. Government asked all companies to research & invents an instrument which can be used as a *wireless telephone.*

Figure 1. Radio Set SCR-300-A, In Use, Viewed From Right Side.
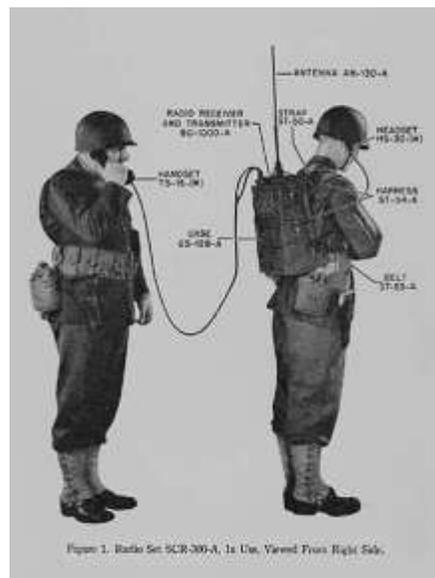
The first radio receiver/transmitter (Transceiver) to be nick- named. "Walkie-Talkie"was the backpacked Motorola SCR-300, created by an engineering team in 1940 at the Galvin Manufacturing Company. In 1897 Wireless Telegraph & Signal Co. Ltd. was the first electronic communication company which was later named Marconi's wireless co. In 1919 when The Radio Corporation of America established at that time all rights of American Marconi co. ltd. were purchased by RCA. Cells for mobile phone base stations were invented in 1947 by Bell Labs engineers at AT&T and further developed by Bell Labs during the 1960s.

1.3 HISTORY & GROWTH OF TELEVISION

America & Europe had started experiments of TV broadcasting in 1920. World's First TV Station was established at New York in 1930. Afterwards BBC had started a station at London and in the same era Germany and France had also started their stations. In 1948 America had 41 stations covering 23 cities and half a million receiver sets. It jumped to 533 stations after a decade & 55 million receiver sets. This is the first-time world had seen such a rapid growth in visual communication. Satellite communication was started in 1962. In India there was a post-independence period where big Industrialists and Urban Middle Class were demanding Television sets and broadcasting for a decade.

In 1959 Philips company demonstrated use of Television at an exhibition at New Delhi. After the exhibition, it was very costly to get back those huge television setups through ship, so Philips had gifted those to Government. With this gift Television era started in India. The first experiment of TV station was started on 15th September 1959 at New Delhi. That station could cover 40 KM area. In a week only 2 days telecast was possible. Programs like Agriculture and Education were telecasted initially. Total of 180 TV sets were receiving those programs. In 1972, the 2nd TV Station was established after 13 years of station at New Delhi.

SITE PROJECT

Dr. Sarabhai was the first person who understood the Power of Audio-Visual Communication for development and promoted a thought ‒Television for Development‖. For this special purpose, Dr. Vikram Sarabhai collaborated with NASA. That program was named **SITE (Satellite Instructional Television Experiment)**. Under this program 6 regions were covered. Out of 2400 Television Sets, each region got 400 sets. Schedule for program was, morning

1.5 hours education program for children and evening 2.5 hours entertainment and education for villagers. All programs were exclusively made in India and this was the biggest achievement.

Under this one-year program, special movement ‗Teachers Training Program' of 3 weeks was organized. For the first time in India 48000 teachers were trained with the help of audio visual tool. This was world's biggest project of ‗Education Program' World got new way of educating and developing the society. Success of the SITE program brought international prestige to India. Whole program was technically operated by Indian Space Research Organization (ISRO), Ahmedabad. Nasa, ITU-UNDP, Ford Aerospace were major foreign factors in this success.

Growth of Doordarshan

In 1976, AIR separated from TV and became an independent media unit in the Ministry of Information and Broadcasting, under the new banner – 'Doordarshan'. In 1977 territorial transmitters were put up across India to extend television coverage to a population of more than 100 million. In the same year Television and Radio had first time broadcasted political publicities for various parties.

Year	No. of Transmitters	No. of TV sets (million)	Total Population access to TV (million)
1976	8	0.5	2.9
1980	18	1.2	6.9
1985	172	6.8	40.5
1990	519	27.8	139
1995	672	52.3	246
2000	1030	80.0	376
2003	1388	86.0	400

In the mid – 1980s, a second channel was introduced first in New Delhi and Bombay, and later in the other metros. This second channel was to evolve into the popular Metro Entertainment Channel (or DD2). In 1982 Asian Games which were held in New Delhi, broadcasted on

Doordarshan, which got unexpected popularity. With the success of *Hum log* and other soap operas like *Buniyaad* and *Khandaan,* Doordarshan's revenue from advertising increased. The religious epics, the *Ramayana* and *Mahabharata*, which followed the soap opera format, had proved to be phenomenal successes on the small screen. By 1987, over 40 serials had been produced. Two were being screened each evening at prime-time.

Doordarshan's Revenue from Advertising	
1976 – 77	77,18,000
1977 – 78	2,07,31,243
1981 – 82	11,26,93,933
1986 – 87	21,93,00,000
1991 – 92	2,90,00,00,000
1996 – 97	5,72,73,00,000
1998 – 99	3,98,32,00,000
2001 – 02	6,15,20,00,000
2005 – 06	9,68,00,00,000

Cable TV

Until the arrival of satellite television, 'cable television' in India meant no more than the relay via cable of pirated video copies of popular Indian and American films. In India, the hotel industry, public and private sector companies and co-operative housing societies pioneered the distribution of cable TV. Cable installations took off in the mid-eighties. Bombay and Delhi's 5 star hotels used this technology first, especially for their foreign tourists. Via CNN they have shown live coverage of Gulf War. In year 1991 there were 11500 networks countrywide. Cable networks across the country have installed satellite dishes to pick up the television channels of STAR TV & Doordarshan and re-transmit them via cable to around 20 million homes. At the end of 1990s, there were over 200000 cable networks in the country. SITI cable (Zee TV group) and INCABLENET (Hinduja Group) are the two largest groups in cable business. In Bombay alone, INCABLENET has 6,00,000 and Siti cable has 4,00,000 cable connections under their control out of a total of 12,00,000 connections.

Today is the era of DTH and Set Top Box. Currently approximately 1400 TV broadcasting stations are in India.

1.4 RADIO BROADCASTING REVOLUTION

Introduction
In year 2000 India had one of the largest radios, television and satellite/cable systems in the world. America had 260 million television viewers and India had 500 million viewers at that time. The first radio stations were set up in Pittsburgh, New York and Chicago in 1920 to broadcast election news, sporting events and opera performances. By mid-1923 about 450 stations were sprouted across the United States. In year 1920 The British Government took initiative to set up the BBC as an autonomous public service corporation.

Radio Broadcast India
Broadcasting was introduced in India by amateur radio clubs in Calcutta, Bombay, Madras and Lahore. Times of India records that a broadcast was transmitted from the roof of its building on August 20th 1921. However, the first license granted for transmitting a broadcast was given only on Feb 23, 1922. The radio club of Calcutta was perhaps the first amateur radio club to start functioning in November 1923. Followed by the Madras Presidency Radio Club in May 16th 1924. Financial difficulty forced the clubs to come together in 1927 to form the Indian Broadcasting Company Ltd.

However, the company went for liquidation in 1930 and government run broadcasting set up was established called the Indian State Broadcasting Service (ISBS). Lionel Fielden was the first Controller of Broadcasting. In 1936 ISBS was renamed as All India Radio (AIR). First daily bulletin was introduced in 1936. But World War II necessitated the growth of a national network and external service. During the War Years as many as 27 news bulletins were broadcasted each day.

All India Radio was transferred to the Department of Information and Broadcasting in 1946. It remained with that Department/Ministry till Sept. 1997 when the Prasar Bharti (an autonomous statutory body) was constituted. Just 18 transmitters and 250000 radio sets for population exceeding 325 million.

Growth of AIR after Independence

Year	Number of Centers	Estimated Radio Receivers (million)
1947	10	0.2
1951	21	0.7
1961	30	2.2
1971	65	12.5
1985	86	35.0
1986	90	50.0
1987	93	65.0
1988	94	80.0
1989	97	90.0
1990	105	100.0
1991	110	111.0
1995	177	115.0
2005	210	120.0
2007	219	132.0

In April 1976, Doordarshan was de-linked with All India Radio. This allowed AIR to take off on its own instead of being looked as television's ‗poor cousin'. FM station was introduced first in Madras, 1977. Landmark achievement was launch of Sky Radio in 1994, which is a satellite radio station with 20 channels.

By 2008 AIR was a country wide network with 219 centres including 32 Vividh Bharti, 73 Local radio station and 114 regional stations. As one of the largest radio news organizations (employing over 12000 persons) in the world, AIR puts over 300 news bulletins daily. AIR's Home Service programmes are beamed from 242 transmitters over 90% of the geographical area and 97% population.

1.4.3 Radio Station
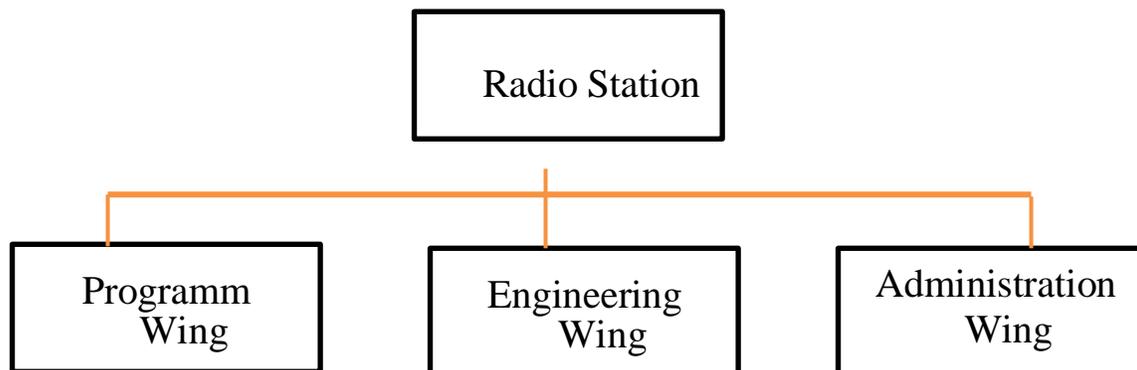
As shown above in the chart, there are three departments in Radio Station. While the first two wings are responsible for running a radio station's broadcasts. The administrative wing provides all the support that is required for the functioning of the station.

Radio Studio

It is a soundproof room to ensure that outside noises are not recorded and you hear the voice of the speakers clearly. There will at least be two studios in a station. Such as one for recording and another for announcement or live news presentation. This may be called an announcer's booth or a transmission studio.

Control Room (CR)

This is the main technical area of the radio station which is often called a control room. Whatever is spoken in the studio or played from a CD player or computer is sent to this control room. All the programs are sent from here to the transmitter.

Transmitter (XTR)

The transmitters are of different capacities such as 1 KW to 100 KW, 200 KW or 250 KW or above. Their locations are decided according to their capacity.

The strength and type of the transmitter determines the coverage area of broadcast.

There are two types of transmitters:

- Low Power Transmitter (LPT) and
- High Power Transmitter (HPT)

Likewise, there are:

- Medium Wave (MW) radio broadcast transmitters and
- Short Wave (SW) radio broadcast transmitter

1.4.4 Satellite Radio

Satellite radio is a radio service broadcast from satellites primarily to cars, with the signal broadcast nationwide, across a much wider geographical area than terrestrial radio stations. It is available by subscription, mostly commercial free, and offers subscribers more stations and a wider variety of programming options than terrestrial radio.

History

In 1992, the Federal Communications Commission (FCC) allocated a satellite spectrum (the "S" band, 2.3 GHz) for the broadcasting of satellite-based digital audio radio service (DARS). It eventually granted two licenses, one to Sirius Satellite Radio (formerly CD Radio) and one to XM Satellite Radio (formerly American Mobile Radio Corporation). The world's biggest satellite radio provider, 1worldspace, is available in Europe and several other countries but not in the United States.

- In India with partnership with Vodaphone and others, World space provides following 10 stations on mobile phone.

Falak – The greatest ghazals!
Sonar – The best Bengali music ever!
Umang – All the flavors of Gujarat!
Tunak – The greatest Punjabi hits!
Surabhi – The best of Marathi music!
Sparsha – Legends of Kannada music!
Thenisai – The greatest hits in Tamil ever!
Spandana – Best Telugu classics!
Madhuri – Classics and latest Malayalam hits

1.5 CHECK YOUR PROGRESS

1. What are the basics of electronic media?
   _____
   _____
   _____
   _____
   _____

2. What are the types of electronic media?
   _____
   _____
   _____
   _____
   _____

3. Who invented electronic media?
   _____
   _____
   _____
   _____
   _____

4. What factors came together to promote the development of television inIndia?
   _____
   _____
   _____
   _____
   _____

5. Trace the Radio broadcasting in India since 1927.
   _____
   _____
   _____
   _____
   _____

6. Discuss the significance of the Satellite Instructional Television Experiment (SITE) and its association with India.

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UNIT : 2	CURRENT SCENARIO OF ELECTRONIC MEDIA IN INDIA

2.0 INTRODUCTION

Started from Hichey's journal to near about a trillion INR industry, Indian media and entertainment industry has now became a giant and leading media market in the world. Having about 1.4 billion population of the country, every big media house wants to come, invest money and do business in India. This industry includes Television, Radio, films and newly developed web plus telecommunication industry. We are not only one of the largest films producing industry in the world but also we have become the third largest internet consuming country in the world after China and USA. We broadcast more than 800 TV channels daily.

2.1 OBJECTIVE

In this unit we shell

- Discuss about Indian media and its present strength
- Discuss the distribution network of television and satellite channel
- Discuss public and private radio broadcasting in IndiaOn completing

the unit, you should be able to Understand the growth and status of electronic media in India

- Understand the how the government and private television andradio are working in India

2.2 TELEVISION

Television (TV) is a widely used telecommunication medium for transmitting and receiving moving images, either monochromatic (―black and white‖) or color, usually accompanied by sound. ―Television‖ may also refer specifically to a television set, television programming or television transmission.

Commercially available since the late 1930s, the television set has become a common communications receiver in homes, businesses, particularly of video cassettes, laserdiscs, DVDs and now Blu-ray Discs, have resulted in the television set frequently being used for viewing recorded as well as well as broadcast material.

1980s Indian small screen programming started off in the early 1980s. At that time there was only one national channel Doordarshan. The government owned. The Ramayana and Mahabharat were the first major television series produced. This serial notched up the world record in viewership numbers for a single program. By the late 1980s more and more people started to own television sets. Though there was a single channel, television programming had reached saturation. Hence the government opened up another channel which had part national programming and part regional. This channel was known as DD 2 later DD Metro. Both channels were broadcast terrestrially.

Post Liberalization Television
The central government launched a series of economic and social reforms in 1991 under Prime Minister Narasimha Rao. Under the new policies the government allowed private and foreign broadcasters to engage in limited operations in India. This process has been pursued consistently by all subsequent federal administrations. Foreign channels like CNN, Star TV and domestic channels such as Zee TV and Sun TV started satellite broadcasts. Starting with 41 sets in 1962 and one channel (Audience Research unit, 1991) at present TV in India corers more than 70 million homes giving a viewing population more than 400 million individuals

through more than 100 channels. A large relatively untapped market, easy accessibility of relevant technology.

Cable Television

India has over 130 million homes with television sets, of which nearly 71 million have access to cable TV. The overall Cable TV Market is growing at a robust 8-10%. The cable TV industry exploded in the early 1990s when the broadcast industry was liberalized, and saw the entry of many foreign players like Rupert Murdoch's Star TV Network in 1991, MTV, and others. The emergence and notification of the HDVSL standard as a home grown Indian digital cable standard is likely to open an era of interactivity on cable networks.

Sun TV (India) was launched in 1992 as the first private channel in South India. Today it has 20 television channels in the four South Indian languages - Kannada, Malayalam, Tamil and Telugu. Channels of the Sun TV network are also available outside of India. Recently Sun TV launched a DTH service. The Raj Television Network was started in 1994 and continues to be an important player in the South Indian cable TV provider space.

In 1992, the government liberated its markets, opening them up to cable television. Five new channels belonging to the Hong Kong based STAR TV gave Indians a fresh breath of life. MTV, STAR Plus, BBC, Prime spots and STAR Chinese Channel were the 5 channels. Zee TV was the first private owned Indian channel to broadcast over cable. A few years later CNN, Discovery Channel, National Geographic Channel made its foray into India. Star expanded its bouquet introducing STAR World, STAR, Sports, ESPN and STAR Gold. Regional channels flourished along with a multitude of Hindi channels and a few English channels to enter India. By 2001-2003, other international channels such as Nickelodeon, Cartoon Network, VH1, Disney and Toon Disney came into foray. In 2003 news channels started to boom.

Conditional Access System

CAS or conditional access system, is a digital mode of transmitting TV channels through a set-top box (STB). The transmission signals are Encrypted and viewers need to buy a set-top box to receive and decrypt the signal. The STB is required to watch only pay channels.

The idea of CAS was mooted in 2001, due to charge hikes by channels and subsequently by cable operators. Poor reception of certain channels; arbitrary pricing and increase in prices; bundling of channels; poor service delivery by Cable Television Operators (CTOs); monopolies in

each area; lack of regulatory framework and redress avenues were some of the issues that were to be addressed by implementation of CAS

It was decided by the government that CAS would be first introduced in the four metros. It has been in place in Chennai since September 2003, where until very recently it had managed to attract very few subscribers. It has been rolled out recently in the other three metros of Delhi, Mumbai and Kolkata.

Satellite Television

Over 300 TV Satellite television channels are broadcast in India. This includes channels from the state-owned Doordarshan, News Corporation owned STAR TV, Sony owned Sony Entertainment Television, Sun Network and Zee TV. Direct to Home service is provided by Airtel Digital TV, BIG TV, DD Direct Plus, Dish TV and Tata Sky.

Tata Sky Dish India

These services are provided by locally built satellites from ISRO such as INSAT 4CR, INSAT 4A, INSAT-2E, INSAT-3C and INSAT-3E as well as private satellites such as the Dutch-based SES, Global-owned NSS 6, Thaicon-2 and Telstar 10

Direct to Home

DTH is defined as the reception of satellite programmes with a personal dish in an individual home. DTH does not compete with CAS. Cable TV and DTH are two methods of delivery of television content. CAS is integral to both the systems in delivering pay channels. Cable TV is through cable networks and DTH is wireless, reaching direct to the consumers thorough a small dish and a set-top box. Although the government has ensured that free-to-air channels on cable are delivered to the consumer without a set-top box, DTH signals cannot be received without the set top box.

India currently has 6 major DTH service providers and a total of over 5 million subscriber households. Dish TV (a ZEE TV subsidiary), Tata sky, South India Media Giant Sun Network owned 'Sun direct DTH', Reliance owned BIG TV, Bharti Ariel's DTH Service 'Airtel Digital TV' and the public sector DD Direct Plus. Next in the lineup is Indian white goods giant Videocon's DTH service (Brand name 'Videocon D2H'), is lined up to be launched within F/Y 2008-2009. The rapid growth of DTH inIndia has propelled an exodus from cabled homes; the need to measure viewership in this space is more than ever; a Map, the overnight ratings agency, has mounted a people meter panel to measure viewership and interactive engagement in DTH homes in India.

Internet Protocol Television (IPTV)

IPTV launched only in some cities around 2006-2007 by MTNL/BSNL later Expands too many urban areas and still expanding. Private Broadband provider Bharti Airtel also starts its IPTV service in Delhi, NCR region.

In current scenario of television broadcasting, we have 872 channels which are airing wide spectrum of programs from entertainment to news, travel & living, food, sports and spirituality in different languages. This is the most dominant segment in the media industry of India with the industry. The KPMG report reveals that 71 million of the 80 million urban households own TV whereas 82 million of the 154 million rural householdsown television. Cable and satellite penetration is in 69 million households of urban areas and 77 million of the rural areas. 39 million urban households access TV on a digital platform while 38 million in rural areas are doing so. The shift from a controlled economy to a free market economy introduced in 1991 opened the flood gates of foreign players in the Indian market, which eventually led to an explosion in the Indian cable TV industry. The entry of transnational broadcasters like Rupert Murdoch's Star TV Network, MTV and others changed the landscape of television in India. The public service broadcasting model was replaced by a mixed system having dual goals of public service and profit prioritization. The monopoly of state controlled broadcaster 'Doordarshan' was broken with the introduction of five major television channels in to the Indian broadcasting space by Star TV Network: MTV, STAR Plus, Star Movies, BBC, and Prime Sports. Soon, India saw the launch of Zee TV, the first privately owned Indian channel to broadcast over cable, followed by Asia Television Network (ATN). A few years later CNN, Discovery Channel and National Geographic Channel made their foray into India. By 2001, international channels like HBO and History Channel started providing service to the Indian viewers. Starting in 2003, there has been an explosion of news channels in various languages; the most prominent among them are NDTV, CNN IBN and Aaj Tak. The most recent channels in the Indian broadcasting industry include UTV Movies, UTV Bindass, Zoom, Colours, 9X and 9XM. Sports broadcasting also witnessed drastic change with the launch of Prime sports owned by Star India in 1991 which provided 24 hour sports content for the first time to Indian viewers. Later it became StarSports. In 1995, US based global cable and satellite television channel named ESPN (Entertainment and Sports Programming Network) entered the Indian terrain with its innovative style of telecasting and programming. It won

the hearts of the Indian sports lovers by beaming programme like Sports Center, which was full entertainment package for sports fans. Prasar Bharati, the public service broadcaster of India, launched DD Sports in 1998 for six hours a day, primarily focusing on the Indian sports like kabaddi and kho-kho. Later, it became 12 hours and finally, in the year 2000, it transformed in to 24 hour sports channel. Another global sports broadcaster, UAE based Taj Television launched Ten Sports in the year 2002. With the exclusive rights to broadcast World Wrestling Entertainment (WWE) and FIFA world cup of 2002 it became one of the favorite sports channels of Indian viewers. In the year 2006, Mumbai based Nimbus Communications Limited won 4-year global media rights with BCCI and started beaming team India's matches with the channel name NEO Cricket. Later in 2008 it was re-launched as Neo Prime. Owned and operated by Multi Screen Media, Sony Six launched in 2012 is the latest in the list of sports channels in India. It is the official broadcaster of IPL which is telecast on SET Max and Sony Six.

2.3 RADIO

Almost century old medium radio has two main sectors today. Government set-up and Private radio stations. Government set-up runs on medium waves, short waves and Frequency Modulation (FM). While in India, private radios have license to broadcast only on FM.

AIR

AIR has a three-tier system of broadcasting. These three levels of programs are the National, Regional and Local each having distinct audiences.

National programs are broadcast from Delhi for relay by the Capital, Regional and Local Radio Stations. Some of these are the National Program of Talks and Features in Hindi and English, the National Programs of Drama and Music.

The National Channel of All India Radio located in Delhi broadcasts programs which are heard on Medium Wave and also on Short Wave. Started on 18th May 1988, this channel works as a night service from 6.50 PM to 6.10 AM the next morning. Broadcasting in Hindi, Urdu and English, the program composition of the channel has been designed to make it representative of the cultural mosaic and ethos of the country.

The Regional Stations in different States form the middle tier of broadcasting. They originate program in the regional languages and

dialects. Regional Channels are located in the major linguistic-cultural region of every state. 116 Regional Channels are spread over 29 states & 6 Union Territories including the North-Eastern Service at Shillong that projects the vibrant cultural heritage of the North-Eastern region of this country. The Regional Channels, broadcast largely on the Medium Wave frequency, follow a composite program pattern comprising of music - classical, light, folk and film, News and Current Affairs, Radio plays, features, Farm and Home programs, programs on Health & Family Welfareand programs for Woman, Children etc.

Local Radio is relatively a newer concept of broadcasting in India. Local radio stations serve small communities, showcase local culture and broadcast area specific program for the benefit of the community. The transmission is in the FM mode. The programming is flexible and spontaneous and the stations function as the mouth piece of the local community. At present there are 86 Local Stations spread across the country.

In current date AIR covers almost 92% of geographical area of India and almost 99.20% Indian population.

Let's check few facts regarding AIR

1.	Broadcasting Centers:	479
a)	Full-fledged Stations with Studios:	227
	i) Local Radio Stations(LRS):	088
	ii) Stations with Studios other than LRS & CRS	134
	iii) Community Radio Stations (CRS):	005
b)	Relay Centres	254
	(Incl.208 Nos. of 100 W FM Relay Centers)	
c)	AIR Stations having FM Transmitter (s):	458
d)	Vividh Bharati Centers:	041
e)	Transmitting Centers for External services:	011
f)	Recording Studio:	001
2.	Transmitters:	681
	a) MediumWave136	
	b) Short Wave	048
	c) FM (Incl. 237 Nos. of 100 W FM Transmitters)	497
4.	Captive Earth Stations(CES)	037
5	Studios Set-Ups	229
6	Regional News Unit(RNU)	047
7.	AIR's DTH Channels	379
8.	Live streaming of AIR Channels	017

Growth of AIR Stations – Tabular Summary

Year	No. of stations	Transmitters
2000	198	312
2001	208	326
2002	208	333
2003	213	338
2004	214	339
2005	215	340
2006	224	357
2007	226	362
2008	232	373
2009	233	375
2010	234	376
2011	242	386
2012	278	434
2013	377	547
2014	413	584
2015	416	597
2016	420	608
2017	422	612
2018	471	664
2019	477	677

FM Radio:

FM broadcasting began on 23 July 1977 in Chennai, then Madras, and was expanded during the 1990s, nearly 50 years after it mushroomed in the US. The country first experimented with private FM broadcasts in the small tourist destination of Goa and the large metropolitan areas of Delhi, Kolkata, Mumbai and Chennai. These were followed by private stations in Bangalore, Hyderabad, Jaipur and Lucknow.

Until 1993, All India Radio, a government undertaking, was the only radio broadcaster in India. The government then decided to privatize the radio broadcasting sector. It sold airtime blocks on its FM channels in Indore, Hyderabad, Mumbai, Delhi, Kolkata, Vizag and Goa to private. operators, who developed their own program content. The Times Group operated its brand, Times FM, till June 1998. After that, the government decided not to renew contracts given to private operators. Instead, in 2000, the government announced the auction of 108 FM frequencies across India, opening up the FM broadcasting industry to private competition.

Radio City Bangalore, started on July 3, 2001, is India's first private FM radio station. It launched with presenters such as Vera, Rohit Barker, Seetal Iyer, Jonzie Kurian, Geeta Modgil, Suresh Venkat, and Chaitanya Hegde and Priya Ganapathy on the weekends. The Times Group rebranded their radio operations, establishing the Radio Mirchi brand. The first Radio Mirchi station began broadcasting on October 4, 2001 in Indore.

Privatization in FM radio industry started with Phase-I auction. However, the auction witnessed little success with only 21 radio channel launched in that year. The phase-II auction policy, which came into effect in 2005, provided the required boost to the industry with Indian government allocating licenses to 245 operators

Nationally, many of the current FM broadcasters, including the Times of India, Hindustan Times, Mid-Day, and BBC are established media institutions in the country, and are making a strong pitch for news on FM, which is currently limited to nationalized stations only. Private FM stations are allowed to rebroadcast news from All India Radio, as long as they do so without any changes or additions. The Supreme Court of India on 17 October 2013 issued a public interest litigation to the central government requesting that the rules should be changed to allow FM stations to broadcast news reports.

According to TechSci Research report ―India FM Radio Industry Forecast and Opportunities, 2019‖, the country‘s FM radio industry is forecast to reach USD656 million by 2019. Over the last five years, Delhi/NCR, followed by Maharashtra has emerged as the leading markets for FM radio in the country. This is mainly attributed to the large number of FM radio listeners living in these regions. The Phase-III auction policy, which is expected to rollout over 800 radio channel licenses across 227 new cities, is forecast to significantly expedite the reach of FM radio industry in tier-2 and tier-3 cities during the next five years. The report reveals that major companies operating in the country‘s FM radio market include public player Prasar Bharati, and private players such as Entertainment Network (India) Limited, Sun TV Network Limited, Reliance Broadcast Network Limited, Music Broadcast Private Limited and D.B. Corp. Ltd.

―The expansion of radio stations in tier-2 and tier-3 cities with Phase-III auction policy coupled with diversification of content for varied listener interests are offering latent growth opportunities in India‘s FM radio industry. Further, the emergence of internet radio along with growing use of Smart Phones in the country is also expected to boost radio industry in India, especially in urban cities.‖ said Mr. Karan Chechi, Research

Director with TechSci Research, a research based global management consulting firm.

2.4 CHECK YOUR PROGRESS

1. What is DD Free Dish?

    _____
    _____
    _____
    _____
    _____

2. What are the advantages of DD Free Dish over cable connection?

    _____
    _____
    _____
    _____
    _____

3. Describe the various methods of TV transmission.

    _____
    _____
    _____
    _____
    _____

4. How far can you transmit FM legally?

    _____
    _____
    _____
    _____
    _____

5. What are the types of radio broadcasting?

    _____
    _____
    _____
    _____
    _____

6. What are examples of electronic media?

_____

_____

_____

_____

_____

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| UNIT : 3 | TELEVISION AND RADIO AS MEDIUM OF MASS COMMUNICATION |

STRUCTURE

3.0 Introduction

3.1 Objective

3.2 Advantages and Disadvantages of Electronic Media

3.3 Radio as medium of mass communication in today's context

3.4 Characteristics of Television As A Medium

3.5 Comparison of Electronic Media With Print Media

3.0 INTRODUCTION

Watching television as well as listening to the radio is a common way that people access information. That makes electronic media very important and essential in our daily lives. As years pass by, electronic media is developing and moving to a better level. That's why in contrast to the past, television and radios have become common in various homes.

What is the Electronic Media?

Electronic media is media that put into use electronics to deliver any content. Many people tend to confuse this media with static media which is created electronically but eliminates electronics when it comes to accessing the content. All media that use electronic media require a modern encoding of the content. They are various types of this media. That is the television, radio, DVDs, Fax and so forth. Electronic media makes communication easy to connect people from one end to other end by getting them together through media facilities.

Before some years, people used perform cultural events in various forms like folk dance, drama, folk events etc. and that media was used to communicate a message to large amounts of people through print media, social media and later on by electronic media.

Electronic media is universal in most of the developed world. Electronic media devices have made their place in modern life. As if now you can see there are many social media platforms but electronic media is growing in the wider range at it is been need of people now-a-days.

3.1 OBJECTIVE

In this unit we shell

- Discuss about advantages and disadvantages of electronic media
- Discuss about the characteristics of radio and televisionOn completing the unit, you should be able to
- Differentiate both the mediums radio and television as the strongest medium of mass communication

3.2 ADVANTAGES & DISADVANTAGES OF ELECTRONIC MEDIA

Advantages of electronic media

- Electronic media is fast.
- It has contributed maximally to turning the world into a global village. That means people easily access information about various parts of the world.
- This media is cost-effective hence manageable than the static media.
- Electronic media allows easy management of global operations.
- Electronic media is a perfect media of communication since these media allows the exchange of ideas instantly.
- It impacts the public more since it is interesting when compared to print media.
- Through electronic media, people access worldwide entertainment.
- It simplifies information by using easier language to communicate.
- These electronic media are available to many people.
- They are environmentally friendly since these media are paperless.
- It makes information accessible anywhere via your computer.
- Electronic media allows communication at all times via laptops and mobiles.
- This media encourages people to understand and appreciate other cultures in the world.

- It delivers information on high-accuracy hence fewer
- Electronic media create awareness on different world-wide issues.

Disadvantages of Electronic Media

- Cost of development is high, especially when establishing TV media houses.
- Electronic media is prone to pending message delivery at times.
- Electronics technology changes now and then. Therefore, keepingup is impossible for some countries.
- Some electronic media may misinform the public.
- The language barrier makes some local television channels inaccessible.
- In the case of misinformation, electronic media may ruin the reputation of innocent people.
- Some countries extra depend on other developed nations for thenetwork.
- Due to less information filter, electronic media tend to overlookimportant issues.
- Some media conclusions on different topics are misleading.
- Electronic media may spread unnecessary information which maylead to disputes and chaos.
- It may be fast, but the content may lack depth.
- In case of minimal news, some TVs and radios settle for negativeapproaches of things to keep them going.

3.3 RADIO AS MEDIUM OF MASS COMMUNICATION IN TODAY'S CONTEXT

Radio is the transmission of signals by modulation of electromagnetic waves with frequencies below those of visible light. In electronics, modulation is the process of varying one or more properties of high frequency periodic waveform, called the carrier signal, with respect to a modulating signal. This is done in a similar fashion as a musician may modulate the tone from a musical instrument by varying its volume, timing and pitch. The three key parameters of a periodic waveform are its amplitude (_volume'), its phase (_timing') and its frequency (_pitch'), all of which can be modified in accordance with a low frequency signal to obtain the modulated signal.

During the 1930s, radio was considered an intimate and credible medium. The public used it as a news source and expected it to provide factual

information. Radio was the first truly mass medium of communication, reaching millions of people instantly and altering social attitudes, family relationships, and how people related to their environment.

Radio is an attractive medium among the various mass communication media because of its special characteristics. It continues to be as relevant and potent as it was in the early years despite the emergence of more glamorous media. It is a truism that in the first phase of broadcasting spanning three decades from the early twenties, radio reigned alone or was the dominant player. However, over a period of time, the media scene has changed drastically. Television with its inherent strength of audio-visual component has captured the imagination of the people. The advent of satellite television, the Internet and the convergence of technology have added further dimensions in media utilization patterns. However, despite the presence of a plethora of media, there is room and scope for each medium. Experience has revealed that _new technologies add things on but they don't replace'. One medium is not displaced by another – each medium reinvents itself in the context of changes in the communication environment. In the changed media scenario, radio is reorienting itself with more innovative programmes and formats.

Relevance of radio in the 21st century

Enamoured of television, media-watchers in the 1940s and '50s confidently prophesied the imminent death of radio. The medium, they said, couldn't match the thrill of seeing moving pictures in the comfort of the living room.

The advent of rock-and-roll, embodying the rebellion of an entire generation of youth against the conservatism of the preceding decades, left a bigger following for radio than before and proved the predictions of the doomsayers wrong.

In the decades since, radio has emerged as the ultimate survivor, adapting itself to the tastes of the newer generations of listeners and absorbing newer technologies. In the 1980s and _90s, it saw off threats posed by personal video recorders and digital compact discs through a greater emphasis on listener-driven programmes. By the late _90s and early 2000s, radio stations were reinventing themselves to cater to niche audiences: There were stations dedicated to specific genres of content — talk radio, punk rock stations, even stations that played music by a single band 24 hours a day — anticipating the emergence of Spotify and iTunes by a decade or more.

Broadcast radio today reaches a staggering 99% of the Indian population. Rural India relies on it overwhelmingly for information. It also remains the most inexpensive and portable medium: A radio set can be purchased at ₹50, which makes it cheaper than a mobile phone or a television.

Audio programmes easily surmount barriers linked to literacy — allowing even the unlettered to comprehend and absorb news and information. The cost of content production is lower than that incurred on producing visuals — typically one-fifth to one-tenth of the latter. This allows cheaper broadcasting in a bewildering variety of languages, dialects and creative forms.

Community Radio

Today, there are more than 180 community radio stations across India, broadcasting in languages like Bundelkhandi, Garhwali, Awadhi and Santhali — tongues that typically find little or no space on television.

Radio has also been the last man standing in times of calamity and disaster. During situations like the 2004 tsunami, and the 2013 Uttarakhand floods, radio played a stellar role in conveying information on relief work, aid and recovery efforts when other mediums became inaccessible.

Most importantly, radio personalises the experience of listeners, driving them to use their imagination while deciphering what's unfolding.*"TV gives everyone an image, but radio gives birth to a million images in a million brains,"* wrote the American author Margaret ‗Peggy‘ Noonan

Monopoly of government

The area where radio falls behind is news broadcasting. There is so much happening around us on different subjects, all of which can make for good current affairs programmes. Unfortunately, news is not allowed and whatever is allowed is news from All India Radio, which most private radio stations do not broadcast as they have sister companies within their respective groups — operating through print or television — which specialise in news. Moreover, the fee charged by the Prasar Bharati Corporation is exorbitant.

As a consequence, most of them end up playing the same music, which I think is detrimental to the medium because it is not looked upon as a serious one. If there is any information people need, radio is not the first port of call in our country. This restriction has hurt the medium in a big way.

Huge licensing fee

The initial few years are a bit of a struggle for any operator as there is a lot of clutter in the market. Very few operators are able to differentiate themselves in terms of content. As most radio stations are on the same bandwidth and targeting the same audience, the recovery of investment takes its own time. If the license fees were not so high, and we could encourage regional players, the market would grow. These factors have slowed the growth of radio. It does not come as a surprise that in the last 15 years, the radio market has grown only at a rate of 2-4%.

Diversifying and creating different revenue streams is extremely critical. The time has come for the government to reconsider its licensing model. The fee can be determined by the content being offered. There could be content aimed at children or women or sports and the fees can be worked out accordingly. This could also act as a check on the current auctioning process which has led to a lot of speculation. To give you an example, the top three radio operators take away as much as 70% of the revenue and survival becomes difficult for the rest.

Characteristics of Radio

Radio Makes Pictures
Radio is a sightless or a viewless medium. In radio, either the performer or listener cannot see each other. Therefore, it is called blind medium. Since it is a blind or sightless medium, the performer as well as listener has to creatively imagine each other. So that as soon as voice comes out of the loudspeaker, the listener attempts to visualize what he hears and to create in the mind's eye the owner of the voice. Unlike TV, where the pictures are limited by the size of the screen, radio's picture can be of any size. The artistically integrated creation supported by appropriate sound effect and right music virtually brought any situation to listeners.

Radio speaks to individual/ an intimate medium

Unlike TV, where viewer is observing something coming out of the box over there, the sight and sound of radio are created within us, and can have greater impact and involvement. To the listener, it seems that as if the broadcaster is broadcasting for each listener individually.

Radio speaks to millions/ A Mass Medium

It is a much cheaper and easily available medium. It cost much less to set up a radio station as compared to a TV station. The very term broadcasting indicates a wide scattering of the output covering every

home, village, town, city and country within the range of transmitter. Also it is totally free to air.

The speed of radio/ medium of immediacy

It can report the event almost instantly, as they are happenings. So it is the medium of the –here and now‖. Even for TV, it is more difficult to take the camera immediately to events as they are happening. But the radio is enormously flexible medium and is often at its best in the totally immediate live situation.

Radio is a mobile medium

Radio can accompany and entertain anywhere. One can have it at home, at picnic resort, while driving or at any other occasion.

Radio has no boundaries

Radio signals has no terrestrial limits. Its signal can clear mountain barriers and may cross ocean deeps.

The simplicity of radio

For program production radio is much cheaper and simpler medium. Its basic unit comprises just one person with tape recorder. For the broadcaster radio's comparative simplicity means a flexibility in its scheduling. Programs can be shifted, dropped even at a short notice.

Simple language and reach of Illiterates

Especially in developing countries, with its language being simple, live and direct, it can reach illiterate and semi-literate people.

The Transient nature of radio

Broadcasting imposes a strict discipline of having to be there at the right time. The transitory nature also means, besides hearing, listener also understand it at the time of broadcast.

Radio as background
Radio is less demanding medium in that it permits to do other things also at the same time.

Radio is Selective

Radio is a linear medium. The selection process takes place in the studio and the listener is presented with a single thread of material.

Radio Lacks Space

Radio has foundation of time and lack of space. It can allow less space to advertisement and personal announcements than paper.

The personality of Radio

The great advantage of aural medium over print lies in the sound of human voice. A voice is capable of conveying much more than reporter's speech.

Radio Teaches

As a medium of education it excels with concept as well as facts. However, it lacks the ability to demonstrate and show (charts & graphs), but proved helpful for villagers.

Radio has Music

The range of wide variety of music relaxes and stimulates including pleasure, excitement, or curiosity.

Radio can Surprise

In the radio listeners are always presented with something new and unexpected. So it has an element of surprise.

Characteristics of television as a Medium

AUDIO VISUAL MEDIUM

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

DOMESTIC MEDIUM

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

an impersonal tone, whereas the television anchor addresses us directly. The domestic nature of television makes it an intimate medium. This makes the viewers experience a sense of closeness to the Television.

LIVE MEDIUM.

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

MASS MEDIUM

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

A TRANSITORY MEDIUM.

Television programmes are not easy to be recorded by viewers. It may be practically impossible to record every programme which appears on your television. Therefore, television is generally identified as a transitory medium.

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

Comparison of electronic media with print media

Print Media	Electronic Media
It is one of the earliest forms of media.	It is a more advanced form of media.
Print media tends to retain its form, e.g. a book contains the same information throughout its life.	Electronic media can be edited, e.g. people can edit information, videos, songs, texts and then send to other viewers.
It is slower than electronic media as printing newspaper, books, magazines, etc., takes a lot of time.	It is much faster than print media as writing and uploading a story that has happened just a few moments ago may take only a few minutes.
It is not available 24X7, rather at regular intervals, e.g. daily newspaper, weekly or monthly editions of magazines, booklets etc.	It is available 24X7, e.g. news channels broadcasting news 24X7.
Its main types include newspaper, magazines and books.	Its main types include radio, television, internet etc.
The reach of print media is limited, e.g. it covers a particular region, city or state etc.	The reach of electronic media is worldwide; it can send information across the world.

Use of Electronic Media for a large-scale activities and social change

The mass media is an important social institution which caters social and economic needs of wider social groups and it has been playing vital role in developing countries like India. Especially in the post globalization era, media has to educate people for changing their traditional attitude to suite the modern progressive needs. In the age of globalization social movements are somewhat declining, because everything is being examined in the materialist view point. Dennis Mcquail has described media as engine of change. The question arises whether media truly working as an engine of social change or not. Media should come out of infotainment syndrome. Media is a means of socialization.

3.4 CHECK YOUR PROGRESS

1. How are MW and FM radio different?

   _____
   _____
   _____
   _____
   _____

2. What is the scope of Radio in India? What are its special advantages as amass medium of communication?

_____
_____
_____
_____
_____

3. What are the advantages of electronic media over print media?

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_____
_____
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_____

4. What is the importance of television in mass communication?

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_____
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_____
_____

5. Why is television a unique medium?

_____
_____
_____
_____
_____

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UNIT : 4	RADIO AND TV – STRUCTURE OF BROADCASTING NETWORKS

– – – – – – – – –
STRUCTURE
– – – – – – – – –

4.0 **Objective**

4.1 **Functionary at Radio Station**

4.2 **Private FM Radios**

4.3 **Structure of a Television Station**

4.4 **Government Television in India: Doordarshan**

4.5   **Check Your Progress**

4.6 **References**

4.0 OBJECTIVE

In this unit we shall

- Discuss about term communication
- Discuss how electronic media came into existence
- Discuss the growth of television and radio in India

On completing the unit, you should be able to
- Understand the history of communication
- Understand the emergence of radio and television

Functionary at Radio Station

Station Director- The Station Director is in-charge of the radio station and also the head of the program wing. In some stations they are called managers.

Station Engineer- The Station Engineer heads the engineering wing and is responsible for all the technical work at the radio station. They operate and maintain broadcast equipment and oversee the control room.

Program Personnel-These are persons who are engaged in planning, production, preparation and presentation of radio programs. They are known as program executives or producers.

Transmission Staff- Persons who are responsible for a smooth and trouble-free transmission process are known as transmission executives.

Radio Announcer- The radio announcer presents the programs and is responsible for making it interesting. The announcer has to convey feelings through his voice only. So, the announcer has to be an active personality.

ALL INDIA RADIO Organizational Structure

On the top the most responsible person is Director General (DG). Is responsible for the overall administration of the entire Akashvani network consisting of 277 stations and 432 broadcast transmitters (148 are MW (Medium Wave), 236 FM (Frequency Modulation) and 48 SW (Short Wave) transmitters as on 31.03.2012), which provide coverage to 99% of the population spread over the country. The Director General is assisted by Additional Directors General (ADG's) in the Headquarters and in the regions. The Headquarters of the Regional ADG's are at Bhubaneshwar, Kolkata, Mumbai, Lucknow, Bhopal, Guwahati, Aizwal, Chennai, Bangalore, Chandigarh, Delhi. In respect of technical matters, the Director General is assisted by the Engineer-in-Chief and Additional Directors General(E) in the headquarters and the Zones.

In addition, there is a Planning and Development Unit in the Headquarters in respect of Development Plan Schemes of All India Radio. For Civil Construction activities, the Director General is assisted by the Civil Construction Wing (CCW), which is headed by a Chief Engineer. Additional Director General (Administration) and a Deputy Director General (Administration & Finance) assists the Director General on matters of administration and finance, while Additional Directors General (Programme) assists DG in administration of Programme personnel. The security set up comprises of a Deputy Director General (Security), Assistant Director General (Security) and a Deputy Director

(Security). They handle matters of the security and safety of AIR installations, transmitters, studios, offices etc. The Director Audience Research heads theUnit of Audience Research in the Directorate. Surveys to gauge listening habits and programme preferences for effective programme planning at various stations of All India Radio are handled by field units under the supervision of the Directorate.

ACTIVITIES OF OTHER OFFICES OF AIR

NEWS SERVICES DIVISION

The News Services Division works round the clock and broadcasts over 647 news bulletins both in the home and in external services. The bulletins are in Indian and Foreign languages. It is headed by Director General News Service. There are 44 regional News Units.

EXTERNAL SERVICES DIVISION

The External Services Division of All India Radio broadcasts in 27 languages – 16 foreign and 11 Indian languages. These services are radiated for an aggregate duration of 72 hours daily and are projected to over 100 countries.

TRANSCRIPTION & PROGRAMME EXCHANGE SERVICE

This service looks after exchange of programmes among the stations, building and maintenance of sound archives and commercial release of prestigious recordings of music.

RESEARCH DEPARTMENT

The functions of the Research Department include Research and Development of equipment required by AIR, investigation and studies relating to AIR, development of Prototype models of R&D equipment for limited use field trials in the network of AIR.

CENTRAL STORE OFFICE

The Central Stores Office located at New Delhi performs functions relating to procurement, stocking and distribution of engineering stores required for the maintenance of technical equipment at All India Radio Stations.

It also conducts examinations for administrative staff. In addition, at present five Regional Training Institutes at Hyderabad, Shillong, Lucknow, Ahmedabad and Thiruvananthapuram are working.

STAFF TRAINING INSTITUTE (TECHNICAL)

The Staff Training Institute (Technical), part of the Directorate since 1985, now functions at Kingsway Camp, Delhi. The Institute organizes Training Courses for the engineering staff from the level of Technician to the Superintending Engineer. It also conducts Departmental, Qualifying and Competitive Examinations.

Private FM Radios

In India, All India Radio – the public service broadcaster, had monopoly on Radio Broadcast, till a couple of years back. In May 2000, the Government of India opened the Sector for participation by the private FM broadcasters and offered 108 frequencies in 40 cities for open tender bidding. At present,21 private FM stations are on the air in 12 cities.

There are various levels of hierarchy in Private FM stations. One exampleis given in this chart.

The organisational chart shown here corresponds to the internal structure ofa typical commercial radio station serving a city of around a quarter of a million people in the early 2000s. The Station Manager described here was performed by a Managing Director who doubled as the Sales Director, and the Programme Controller was also the breakfast show presenter.

As already noted the great majority of commercial radio stations are now controlled by one of the larger radio groups. While the preceding chart suggests that the station exists as a semi-autonomous entity, with only the Managing Director/Sales Director having any contact with the group, the reality is very different in most cases. It can be seen that the station in this example appears to have no provision for commercial production, sales traffic (commercial scheduling), accounting functions or engineering. These functions are all provided from a central location by the group or are sub-contracted by the group to outside suppliers. Such a group will typically also employ group heads of programmes, sales, finance, news, human resources and engineering who will maintain direct contact with relevant management and staff on each station. So whilst the station has an internal structure it is also part of a wider organisational structure based on geographical location and specialist functions that includes internal and external entities similar to many large international businesses

The staffing structure of each radio station, even within the same group, varies, and with good reason. Where the breakfast presenter happens also to be a qualified engineer why not let them mend equipment every afternoon? If the accountant has a great knowledge of a particular type of music and an appropriate voice, why not invite them to host a weekly show (if appropriate to the format)?

Before recruiting the manager should ask whether the station is really making the best use of the people it already has. Real people do not conform to exact skill specifications, it is immensely wasteful to pretend that they do. It is instructive to write down all the key tasks that must be performed every week in the company, listing them in a single column down the left-hand side of several sheets of paper. Then list the number of individual staff posts the station has budgeted for down the right-hand side of the same paper. The challenge is to match the tasks in the left column with the individuals on the right by drawing lines linking each post on the right with a number of tasks on the left. Plainly, in any economically viable scenario many posts must be given responsibility for several different areas.

Tasks might include:

Programme scheduling

Music scheduling

Presenting individual programmes

Programme production

Feature production

Programme research

News gathering

News presentation

Sports coverage

Compiling what's-on type information

 Collating traffic and travel news

 Handling listener response

 Programme promotion

 Making on-air trails

 Local advertising sales

 Local sponsorship sales

 Sales promotional activity

 National advertising sales

 National sponsorship sales

 Other fund-raising

 Commercial copywriting

 Producing commercials

 Scheduling commercials (Traffic)

 Transmission engineering

 Studio maintenance

 Maintenance of computer networks

 Technical installation

 Handling station guests and callers

 commissioning research

 Analysing research

 Marketing

Managing station web site

Managing human resources

Sending out invoices

Credit control

Book-keeping

Management accounts

General administration

Liaison with outside bodies

Compliance with broadcast codes and laws

Health and safety

Building maintenance

Security

Cleaning

The Organizational Structure of a Television Station

In spite of the growing frequency of cable TV channels, a large number of people are still depending on their regional television stations for news stories, weather updates and special interest programs. These stations also carry programming from major networks. Regional television stations need qualified professionals in a wide range of positions to carry out their daily tasks. These positions vary from administrative officers to on-air talent to technical staffers. The organizational structure of most stations begins with four critical off-screen positions: general manager, news director, sales manager and production manager.

General Manager

The general manager supervises the station's management and operations tasks. The general manager establishes And an implements station policy and often has the final word in decisions affecting the station's programming and production work. If the station is an affiliate of a nationwide network, the general manager coordinates local programming schedules with the network to prevent any scheduling conflicts. The general manager also works with the news, sales and technical staff members to ensure that the station's operations run smoothly.

News Department

The news department is the local face of any television station. News anchors, reporters, meteorologists and sports anchors usually become recognizable personalities in their communities. But behind the scenes are several people that facilitate news coverage, including the news director, makeup artists and a variety of producers, editors and content writers. Entry-level staffers at the news assignment desk, for instance, are on the front lines of the news-gathering operation. They man news-tip phone lines, listen to police scanners, wade through emails and press releases and assist editors and producers in assigning stories and scheduling interviews.

Generally, the tasks or sub departments of a news channel are

- **Input Department**
- ASSIGNMENT DESK
- ASSIGNMENT HEAD
- ASSOCOIATE PRODUCER
- AASISTANT PRODUCER
- INPUT HEAD
- CHIEF REPORTER
- SENIOR REPORTER
- REPORTER
- TRAINEE REPORTER
- STRINGER
- GUST CORDINATION DESK (ONLY IN BUSINESS & NATIONALCHANNEL

- **Output Department**
- OUTPUT HEAD
- PRODUCER
- AASISTANT PRODUCER
- SENIOR COPY EDITOR
- COPY EDITOR
- TRAINEE
  ANCHOR

- **Technical Department**
- CHIEF CAMERAMAN
- DEPURT CAMERAMAN
- SENIOR CAMERAMAN
- CAMERAMAN
- PCR
- DIRECTOR
- SWITCHER
- AUDIO

- MCR
- IT TEAM
- CHIEF VIDEO EDITOR
- SPECIAL EDITOR
- PROMO EDITOR
- VIDEO EDITOR
- GRHAPHIC DESIGNER

Programming

Programming departments have a manager and assistant staff. The manager coordinates with other departments, especially the production or engineering department, to ensure scheduling and local television listings are accurate and up to date. This person also negotiates with parent companies to secure airing rights for new shows. However, the National Broadcasters Association reports that many large stations have reduced programming departments due to content being pre-determined at higher corporate levels. Another department with a similar function is the traffic department, which sets the advertising schedule and helps develop and edit a station's master list of programming.

Engineering

This department handles the technical aspects of broadcasting and on-air time. Under a chief engineer, otherwise known as director of broadcasting operations, there are a host of managers, engineers and studio crew members, including show directors, cameramen, audio board operators, teleprompter operators, photographers, videographers, tape room editors and engineering technicians. Master control supervisors oversee the master control room and all switchboard operators. They monitor transmitter readings, align satellite receiver equipment and make sure video airs in proper sequence.

Sales and Advertising

This is the department of the television station that generates revenue. The director of sales overseas sales managers, including the national sales manager and local sales manager. The former handles sales representatives from national advertising firms, working on tight deadline to book air time for high-profile clients. The latter supervises a sales staff comprised of account executives. Often working on commission, account executives focus on the local market, making contacts with businesses and other organizations in the community to sell advertising. Advertising

departments might also have production staffs that include art directors, electronic graphic artists and voice talent, as well as market researchers who review and interpret ratings.

Business Administration

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

Government Television in India: Doordarshan

Doordarshan (abbreviated in English as DD) is an autonomous public service broadcaster founded by the Government of India, owned by the Broadcasting Ministry of India and one of Prasar Bharati's two divisions. One of India's largest broadcasting organisations in studio and transmitter infrastructure, it was established on 15 September 1959. Doordarshan, which also broadcasts on digital terrestrial transmitters, provides television, radio, online and mobile service throughout metropolitan and regional India and overseas through the Indian Network.

Doordarshan is headed by a Director General (DG), who is an ex-officio member of Prasar Bharati Board. Engineering activities in Doordarshan are supervised by Engineer-in-Chief (E-in-C), assisted by Additional Director Generals (ADGs).

Nationwide transmission

National telecasts (DD National) were introduced in 1982. Colour television began in India with the live telecast of the Independence Day speech by Prime Minister Indira Gandhi on 15 August of that year, followed by the colour telecast of the 1982 Asian Games in Delhi. Live. Doordarshan operates 46 Studios, it operates 21 channels: two all-India channels (DD National and DD News), 17 regional satellite channels, 11 state networks, an international channel (DD India), a sports channel (DD Sports), DD Bharati, DD Urdu and DD Kisan. On DD

National (DD-1), regional and local programs are carried on a time-sharing basis for terrestrial broadcasting only. DD News, launched on 3 November 2003 and replacing DD Metro (formerly known as the DD-2 entertainment channel), provides 24-hour news. These channels are relayed by all terrestrial transmitters in India. The regional-language satellite channels have two components: a regional service for a particular state (relayed by all terrestrial transmitters in the state), and additional programs in the regional language available through cable operators and DTH operators. DD Sports broadcasts sporting events of national and international importance. It is the only sports channel which telecasts rural sports such as kho-kho and kabbadi.

A new regional channel, DD Arunprabha (a 24/7 satellite television channel focusing on the North Eastern region) was scheduled to begin on 15 February 2018; however, its launch was placed on hold. DD Arunprabha was launched on 9 February 2019.

On 9 March 2019, Prasar Bharati brought 11 more State DD Channels on the Satellite footprint of India through DD Free Dish. This includes five channels for Northeastern states. This will go a long way in strengthening regional cultures and fulfilling people's aspirations. These are – DD Chhattisgarh, DD Goa, DD Haryana, DD Himachal Pradesh, DD Jharkhand, DD Manipur, DD Meghalaya, DD Mizoram, DD Nagaland, DDTripura and DD Uttarakhand.

International Broadcasting

The DD India satellite channel has been broadcast in 146 countries. In UK, it was available through the Euro bird satellite on the Sky system's channel 833; its logo was Rayat TV. Transmission via Sky Digital ended in June 2008, and via DirecTV in the United States the following month

4.5 CHECK YOUR PROGRESS

1. How does all India radio work?

   _____
   _____
   _____
   _____
   _____

2. What information do we receive from Doordarshan?

_____
_____
_____
_____
_____

3. What is organogram in a broadcast station?

_____
_____
_____
_____
_____

4. What is the meaning of television broadcasting?

_____
_____
_____
_____
_____

5. How does a FM radio station work?

_____
_____
_____
_____
_____

6. What are the objectives of Prasar Bharati?

_____
_____
_____
_____

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UNIT : 5	RADIO PROGRAMME FORMATS, SCRIPT WRITING &PRESENTATION SKILLS

STRUCTURE

5.0 INTRODUCTION

Radio as a medium has always been close to people's heart. It is considered that music and news are most admired radio content. With the changes of time it converted into infotainment, information with entertainment. Both, information and entertainment have their own world. Information includes current affairs to history, astronomy to astrology, sports to housekeeping. Entertainment is something which is indefinable. Someone may find sketching more entertaining than watching a cricket match; someone may find roaming around the city than watching a movie. Thus, infotainment is something which is huge in nature and radio as a mass medium trying to cover it.

Radio broadcasting was initiated in 1927 but became a state responsibility only in 1930. In 1937 it was given the name All India Radio and since 1957 it has been called Akashvani. Limited duration of television programming began in 1959, and complete broadcasting followed in 1965. The Ministry of Information and Broadcasting owned and maintained the audio-visual apparatus—including the television

channel Doordarshan—in the country prior to the economic reforms of 1991. The Government of India played a significant role in using the audio-visual media for increasing mass education in India's rural swathes. Projected television screens provided engaging education in India's villages by the 1990s. In 1997, an autonomous body was established in the name of Prasar Bharti to take care of the public service broadcasting under the Prasar Bharti Act. All India Radio and Doordarshan, which earlier were working as media units under the Ministry of I&B became constituents of the body.

Enamoured of television, media-watchers in the 1940s and '50s confidently prophesied the imminent death of radio. The medium, they said, couldn't match the thrill of seeing moving pictures in the comfort of the living room.

The advent of rock-and-roll, embodying the upheaval of an entire generation of youth against the conservatism of the preceding decades, left a bigger following for radio than before and proved the predictions of the doomsayers wrong.

In the decades since, radio has emerged as the ultimate survivor, adapting itself to the tastes of the newer generations of listeners and absorbing newer technologies. In the 1980s and '90s, it saw off threats posed by personal video recorders and digital compact discs through a greater emphasis on listener-driven programmes. By the late _90s and early 2000s, radio stations were reinventing themselves to cater to niche audiences: There were stations dedicated to specific genres of content — talk radio, punk rock stations, even stations that played music by a single band 24 hours a day — anticipating the emergence of Spotify and iTunes by a decade or more.

On 16 November 2006, the Government of India released the community radio policy which allowed agricultural centres, educational institutions and civil society organisations to apply for community-based FM broadcasting licence. Community Radio is allowed 100-Watt Effective Radiated Power (ERP) with a maximum tower height of 30 metres. The licence is valid for five years and one organisation can only get one licence, which is non-transferable and to be used for community development purposes.

Broadcast radio today reaches a staggering 99% of the Indian population. Rural India relies on it overwhelmingly for information. It also remains the most inexpensive and portable medium: A radio set can be purchased at ₹50, which makes it cheaper than a mobile phone or a television.

Audio programmes easily surmount barriers linked to literacy — allowing even the unlettered to comprehend and absorb news and

information. The cost of content production is lower than that incurred on producing visuals — typically one-fifth to one-tenth of the latter. This allows cheaper broadcasting in a bewildering variety of languages, dialects and creative forms.

Radio has also been the last man standing in times of calamity and disaster. During situations like the 2004 tsunami, and the 2013 Uttarakhand floods, radio played a stellar role in conveying informationon relief work, aid and recovery efforts when other mediums became inaccessible.

Most importantly, radio personalises the experience of listeners, driving them to use their imagination while deciphering what's unfolding. Diversification can help in radio's growth. The government should allow private news channels.

5.1 OBJECTIVE

In this unit we shell

- Discuss Various types of programs in radio
- Discuss private FM radio's content and programs
- Discuss commercial and non-commercial content in radio

On completing the unit, you should be able to
- Understand various content related terminologies of radio
- Understand various programing formats for radio

5.2 TYPES OF PROGRAMMES

Radio is very powerful and active medium. To keep it interesting and entertaining for listeners the producers brainstorm a lot to produce different kinds of programmes. Shows aired on radio is categorised as radio programme. There is no set rule for radio programme. Radio stations put shows as per market research and their content policy. Let's discuss few established types of radio programmes:

Talk Programme:

Talk programme/show is probably the oldest form of radio programmes. Traditionally, an expert of a specific field is called upon and he/she speaks on the given topic. These talks are supported by mild background music, which is called music bed, for a better listening experience. Earlier the duration of such showswas approximately 10 to 15 minutes, now in a fast pace era, the duration is reduced to 5 to 6 minutes that too

divided into 5 to 6 parts of one to one and half minutes duration. Now a day's talk shows are backed by music, normally bollywood songs to make the show interesting.

Interview Programme:

This format is very similar to the talk show. In talk shows expert talks about a specific topic but in interview some celebrities, public figures, political leaders and authorities are interviewed. Such interviews are normally interpersonal in nature.

News Programme:

In India, only Government owned channels air news, private FM channels are not legally allowed to air it. In such shows, current affairs are covered. These are in the form of news bulletin and highly informative in nature.

Documentaries:

Radio documentaries are made on a specific topic, in the form of audio capsules. These documentaries are produced using human voice, sound effects and music. Radio documentaries are usually based on facts and produced in an attractive form so that listener doesn't get bored and tune off.

Phone-in / Call-in Programme:

This type of programme attracts listeners the most. In this type of programme the presenter talks directly to the listeners over the phone call. Several formats under this category have been successfully tried. In India most successful programme is 'Hallo Farmaish' as the name suggests listeners call the presenter and request their favourite song to play on the radio. With the immergence of private FM channels call in programmes took a new shape. Radio jockeys ask their listeners to call and answer the question asked on the radio and/or call and share their opinion on a certain topic. Topics are usually decided by a team and are normally based on current happenings.

5.3 WRITING FOR RADIO

Radio shows leave best impact on listeners and keep them hooked when they sound natural. So the writing for radio should be natural. Writing for radio can be divided into two parts :

1. Writing for Commercials
2. Writing for Non-commercial elements

Writing For Commercial :

Writing for radio commercial depends on client's requirement. As radio targets local and corporate clients both, the approach towards writing and client requirements is different for both the types. But the thumb rule is keeping the content simple and natural. One thing which needs to be kept in mind while writing radio commercial is secondages. Radio charges are on per second basis. So the charges will be decided on the basis of per second, per rotation. If the commercial is required in 30 second duration, script must be written keeping this in mind. It may have dialogues only and may be a musical, singing based commercial. In both the cases the writer must sum up the commercial as per the instructed duration.

Writing for Non-Commercial Elements

Radio, in current era, which is considered as FM dominated era, produces several elements which are non-commercial. Categorised in

i.   Show Promos
ii.   Activity Promos
iii. Sweepers
iv.   Bumpers
v.   Sparklers

These are internal elements of a radio station. With creative thoughts these elements are normally not restricted in time durations, though, as per the content policy radio stations restrict the duration of such elements for the best listening experience. While writing.

i.   Show Promos:

Focus is on the nature and content of the show. Personality of the RJ is also kept in the mind while creating show promos. 50-60 second promos are best suitable for a radio station.

ii. Activity Promos:

Radio stations do several on-air and on-ground activities. Activity promos are created to promote such activities. It includes the nature of the activity, mechanisms of participations, place and time of the activity.

iii. Sweepers:

Sweepers are musical in nature and of very short durations, i.e. 7-8 seconds. Sweepers are used between two songs to give a soothing listening experience and should be of shorter durations. Sweeper is a one liner script and produced in musical form.

iv. Bumpers:

Bumpers are normally used before and after the ad breaks and are verbal in nature. Scripts should be short and crisp. Generally, bumpers are 10-12

seconds of durations.

i. Sparklers:

Sparkler or pre-produced feature (PPF) is a special character on the radio channel which creates humour or spreads some special information about so many things happening in the world. The feature is created to make an identity of the channel through which listeners can relate to. For an example 'Babber Sher' aired on Radio City

5.4   PRIVATE FM CONTENT

Presenters of private FM channels speak to their listeners as if they are talking to their friend, thus radio as a medium is considered as a friend. It talks what we think, require and wish. RJs talk local issues, happenings and up-coming events/days etc. Radio content has some limitation in comparison to TV channels. Radio stations avoid talking about religion, politics etc. To be precise radio channels avoid all the topics which can create controversy by any chance. Content on FM radio is divided into two parts.

1. Musical Content

In India almost all the FM channels play Bollywood songs in all type shows. Songs aired by the FM channel is categorised as musical content.

2. Non-Musical Content

All the content except music is non-musical content. It includes promos, sweepers, bumpers, RJ talks, commercials, etc. Promos, sweepers, bumpers and RJ talks are interesting in nature and keeps listeners hooked to the channel. On the other hand, commercials are not as interesting as other elements. So, commercial writers and sound engineers/promo producers are asked to create interesting ones.

Let's understand more about FM radio content:

FM radio projects itself as a friend so behaves in that manner. FM radio content changes as per the nature of the show. Now to understand the nature of the show we need to understand the programming of a FM radio channel. Generally, FM radio channels divide a day in several parts and call it day parts. Apart from drive times all other show timings are RODP means Rest of the Day Part :

Day parts:
1. Drive time:
Drive time of a radio channel is 7am to 11am and 5pm to 9pm.

i Morning Drive time:

This show primarily targets office going citizens. The presenter of the show talks about city updates raises local issues, brings in local authorities like municipal commissioner, police commissioner, collector, health officers, etc. to discuss local issues, raises public concerns, discusses issues with listeners through call-ins.

ii Evening Drive time:

This show targets youth and citizens coming back from work. The presenter talks about local happening, creates satire, plays fun games on air, puts a special humour segment, etc. This show boosts listener's mood after the hectic day. This show also raises local issues but the approach of the presenter is creating humorand satire around the issue.

Both the drive time show talk about traffic situation in the city keeping in mind that most of the listeners are driving either towards office or towards home.

2. RODP:
i.   Mid-Morning: 11 am - 2 pm
ii.   Afternoon: 2 pm - 5 pm
iii. Night: 9 pm onwards
iv.   Early morning: 5 am - 7 am

Now, shows are designed as per the target group (TG) of the particular show and content follows the policy.

i.   Mid-Morning:

This show targets female of the city, it is called female band. Home makers are prime targets. So this shows talks about family, health, food, recipe, fashion, sale in the city, et al.

ii.   Afternoon:

This time band is considered as youth band, FM channels primarily target youth that too college goers. In this time band the presenter talks about movies, musical events, digital media, hang- out places in the city, et al.

iii.   Night:

This show primarily targets elderly people. Most of the FM channels play retro songs to lure the TG. This show talks about the retro movie trivia, stories, etc.

iv.   Early Morning:

This is devotional time band. Most of the radio stations play devotional music and the presenter, if any, talks about spirituality, motivation etc.

5.5 PRESENTATION SKILLS

Each individual is unique in his/her own way. The presentation skill varies person to person and show to show. As discussed earlier, radio shows are different in nature as per the time band and radio channel's policy, the presentation skills are also different. Although some traits are common for almost all type of presenters.

1. One to One Connect:
FM radio is listener's friend so the presenter should talk such a way that the listener should feel that he/she is talking to him/her. In presenter's talks there must be a one to one connect.

1. Natural:
Radio, as discussed earlier, is a medium that is most loved because of its naturality. It creates an aura of a person, if personified, who is one of us. So a presenter should be as natural on air as he/she is off air.

2. Knowledge:
Knowledge is the key to everything. A presenter should read a lot so that he/she is aware of local to national to international happenings in various fields. When people read newspaper in the morning and listen to the radio, the radio presenter should provide some additional information about the same news/update/ happening. This trait of a presenter creates a permanent place in his/her listener's heart.

3. Creativity:
Creativity is something that cannot be gauged. Also it is not something that can be spoon fed. Creativity grows in a presenter with experience, constant efforts and consistency.

4. Creating Theater of Mind:
Radio presenter creates a picture in our mind by his/her words. We see what he/she wants us to see. When a presenter talks about some place our mind starts visualizing that place through his/her words. This is called theater of mind.

5.6 CHECK YOUR PROGRESS

1. Create one radio show each for:
i.   Afternoon Time band
ii. For children
iii. For home makers

2. Make radio commercial for

i.   A local ice cream parlor in the month of December
ii. A national brand of mobile phone
iii. A hotel in some other city

3. **Create an on air and on ground activity on the occasion of:**
i.   Holi
ii. Diwali
iii. Summer vacation

Question

1. What are the 3 categories of radio programming?

_____
_____
_____
_____
_____

2. What are the different types of radio formats that the
   are being usedtoday?

_____
_____
_____
_____
_____

3. How do you present a radio Programme?

_____
_____
_____
_____
_____

4. What are the qualities of a good radio presenter?

_____
_____
_____
_____
_____

5. What skills do you need to be a broadcaster?

_____

_____

_____

_____

_____

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UNIT : 6	RADIO JOURNALISM

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STRUCTURE
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6.0 Introduction

6.1 Objective

6.2 Elements of NEWS

6.3 Writing for Radio News

6.4 Sources of News

6.5 Reporting for Radio

6.6 News Copywriting

6.7 Check Your Progress

6.8 References

6.0 INTRODUCTION

Advantages of Electronic Medium

Since the framework of civilization, communication has played an important role. Day-day activities include communication through which we are made aware of our surroundings. The whole process of communication had its phases of evolution and has nothing been but advanced in each phase. Earlier people used to communicate to orally or through texts, but since the advent of electronic media, it has become possible to communicate with ease. This advancement in the communication industry has actually proved the concept of world as a global village.

Radio as Medium of Communication

Radio has played an important role in the communication industry and has also revolutionized it. Once, it was considered to be the back-bone of the industry and people used to tune to the frequencies and get the information from across the world.

It is an audio medium, so it does not require the listeners to be educated. Even an illiterate can listen and understand the information. This way, radio has made the whole communicationprocess more effective and abstract.

Strengths of Radio

- **Cost-efficient**: Radio is an affordable mass communication device. One need not invest much to buy a radio. This is a boon for those, who cannot spend much because of limited funds.

- **Mobility**: One can take radio with him, if he wishes to go somewhere. It is mobile medium of communication and easy to handle because of size.

- **Does not Require Electricity:** Radio can be operated using batteries. This was reason why it got wide acceptance even in rural India, where there is limited electricity.

- **Pan-Reach:** Radio reaches virtually to everyone in many environments.

- **Theatre of the Mind:** Radio enables its listeners to picturizein their mind the scene according to vocal deliverance over it.

- **A Competitive Medium**: The growth of national talk and music station networks and growth in affair promotions has made radio more attractive to national advertisers and more competitive with national media. Radio can localise a national or even global issue.

- **Persuasive Medium**: Radio as a medium of communication has a great reach among the audiences and they rely upon themessages.

- **Cost of Production**: The production cost of a radio programme is pretty less than the production cost of other media.

Weaknesses of Radio

- **No Visuals**: News stories accomplished with visuals are considered more credible. Radio lacks it.

- **Information cannot be Retrieved**: We could not keep the record to radio programmes. Although, now-a-days this has become possible to record radio programmes, but it is available with a small number of audiences.

Radio programmes have lots of commercials in a row due to which the listeners lose interest.

- Possibility of misinterpretation is high. It solely depends upon the intelligence and mind set of the listeners that how they perceive the messages.

- Cluttered information sometimes, the audiences listen to messages on radio and get confused.

Functioning of a Radio Station

A radio station comprises of three different wings

1.   Programme wing
2.   Engineering wing
3.   Administration wing

The programme wing and Engineering wing are responsible for running a radio station's broad cast, while the administrative wing provides all the support that in required for the functioning of the station.

6.1 OBJECTIVE

In this unit we shell

- Discuss about the elements of news
- Discuss about reporting for the radio news
- News copywriting for radio

On completing the unit, you should be able to

- Understand how radio news are gathered and how news for radio should be written.

6.2 ELEMENTS OF NEWS

The news should have timeliness. News should concentrate more on what has happened rather than on what is going happen. News should be relevant, local and unbiased. An effort should be made always to see all stories from the point of view of how the event, the statement, or new government policy will affect people. In fact, we can say news is people.

It is of the people, for the people and by the people. So, it should be to the interest of people. Let us now consider news value or what are the elements we look for in any event or happening.

Timeliness: It must be new, fresh. If it is old, it is not news.

Nearness: Proximity, people are interested in what happened where they live, whether it is village, city or region.

Conflict: Conflicts are newsworthy. Conflict is part of life, and news deals with life. Conflicts arouse listener's interest.

Prominence: News is what happens to prominent people, places or things. Names make news and big names make big news, provided they do say something of public interest.

Government Action: A new law, regulation, announcement or cabinet meeting make news.

Development News: News in the developing countries should have development content. In fact, it should be the responsibility of radio to carry development news should be given proper attention. Development here means much more than economic growth and increases in the gross national product, per capita income, or amounts of allocation in a budget. It means the development of society as a whole and of all its institutions, economic, social and political. It comprises the total well-being of the people and therefore, involves the most universal and meaningful principle of human justice.
Human Interest: This is made up of elements with an emotional appeal:
rare elements, humour, romance, suspense, tragedy, sympathy, fear, grief, compassion, etc.

Weather: Radio probably ranks number one in the public media preference and use for weather information. Radio has the advantage of being the medium that can include updated weather reports throughout the day both as part of the regular news bulletin and in special reports as the weather changes.

Sports: Almost everybody is interested in sports. You should know at least the basic facts and the important people in the popular games and sports in your country and the world.
Everybody is interested in weather and sports. That is why every news bulletin of All India Radio carries the news of weather and sports in almost all its news bulletins.

A.B.C of News: These are the three major qualities of news.

    A = Accuracy

    B = Balance

    C = Clarity

Accuracy: It is the most important quality of news. News should be accurate. One should never go wrong on facts. Check and recheck facts. The electronic media have a big advantage of being faster than the press. Speed and accuracy are important ingredients of news, but none should be sacrificed for the other. Do not believe in rumours. Try to get the news from the first-hand source.

Balance: It is the key for any news item. You should be unbiased while giving out the story. Credibility can't be sacrificed at any cost.
Clarity: If the audience cannot understand what you are saying, the whole effort is wasted and no communication has taken place.

Accuracy + Balance + Clarity = Credibility
Accuracy, balance and clarity lead to credibility. Credibility is an asset of journalism. Only journalism which is both free and responsible, and believed to be both, can enjoy the respect and confidence of the people, and earn credibility in their eyes. Credibility and truthfulness should be of utmost priority to the journalist.

6.3 WRITING FOR RADIO NEWS

When the story lands on the table, the News editor or the team decides whether it has relevance and news value or not. Generally, in every news story, especially in the lead or intro, you think of answering all the five Ws and one H, i.e. **what, who, when, where, why and how**. Since electronic media news has less space, you can decide about writing the news based on the following. You should remember only one word i.e. ‗WHAT' and write the news story based on this.

W – What happened?

H – How did it happen?

A – Amplify the intro

T – Tie the loose end

Based on the above points you can write the news story. Write radio news keeping in view the following points-

1. **Write in conversational style for the listener.** That means write as you speak, so that the listener does not find it difficult to understand. If there is any difficulty in understanding, the listener cannot go back to a dictionary or somebody who knows about it.

2. **Make your copy newsreader friendly.** The news bulletin should be easy so that the news reader can read without any difficulty.

3. **Use sentences of about 15 words or fewer.** Use simple and familiar words. The sentences should be simple. Compound and complex sentences will make difficult reading and also the listener will not be able to follow.

4. **Write in the present tense.** You should write in the present tense because radio is a _now' medium. The present tense will denote immediacy.

5. Find out one important news element and highlight it in the news. The rest of the information follows in small doses. The information should be given adhering the rules of inverted pyramid. (highest to lowest priority)

6. Don't write a story with a person's name or important information; save it for later when the listener has tuned in. If you start the story with a person's name and the listener tunes in the radio, he will miss the name of the person or important information. That is why it is said-the Prime Minister Dr. Manmohan Singh

7. Use few numbers, round them and give meaning. Too much of statistics should not be used. Numbers must be rounded off and explained.

8. Write out titles, large numbers and symbols. Abbreviated titles should not be used. Full form of title should be given. Say Prime Minister instead of
P.M. Large numbers should be written in words, figures might
confuse the newsreader as well as the listener

6.4 SOURCES OF NEWS

1. **Own correspondents**
2. **News Agencies**
3. **Monitoring**
4. **Press Release/hand-outs**

Like all other news organizations, All India Radio also depends heavily on its correspondents. AIR has a good network of correspondents all over the country. The news services division of All India Radio(AIR) has a reporting unit at the headquarters, and correspondents in the Regional News Units (RNUs) located at the State capitals, some other RNUs and even non-RNU stations, where a lot of news developments take place.

AIR also has part time correspondents at the district headquarters. AIR has some foreigncorrespondents, mostly in the neighbouring countries.

AIR also takes the services of national and international agencies. PTI and UNI and BHASHA and Varta, their Hindi editions contribute a lot in the news bulletins of All India Radio. Notable among the foreign news agencies, whose services AIR takes are AP, UPI, Reuters and AFP. Although, agency copies are written in journalistic style, they are to be written in radio news style.

Important facts: Private FM stations are not allowed to disseminate the newsbut inform listeners in indirect form.

6.5 REPORTING FOR RADIO

Reporters are the eyes and ears of an organization. He should be able to understand news, write it properly and send it to the newsroom. That means he should be a trained broadcast journalist.

A good reporter must have –

1. The ability to present news in the radio style, using simple language, short sentences, familiar words, in short, writing his story as though, he was doing an item for the bulletin.

2. Speed in drafting his story so as to lose the minimum time between the occurrence of an event and its coverage on the radio.

3. Full regard for accuracy and truthfulness.

4. Some understanding of the reporting drill, including the arrangement for transport, telephone, telex or other telecommunication facilities, the objective always being to catchy the next available bulletin.

Speed and accuracy are equally important for a reporter. But none should be sacrificed for the other. Just for speed you should never go wrong on facts. Check and recheck facts. Develop your own sources and contacts. Contact should be maintained at the highest level in the organization, so that you can send the story fast and accurate.

6.6 NEWS COPYWRITING

Radio as a medium is a passive medium but it involves active listeners and active writing. Radio is not an active medium that can report the news directly as the private FM are not allowed as per the regulations in India. Radio has different ways to put out the news to its listeners. Although AIR is allowed to broadcast the news of importance. But let's put things in to perspective how to write for Radio:

1. Don't do verbatim

Let's understand with an example. A crime has happened and police has released the following statement.

–Two men are under arrest for robbing a jewellery store. Police say the man entered the village pawn shop at 1407 main street at approximately

10.15 yesterday morning after waiting inside the store for a few minutes, one of the men displayed a gun and ordered two employees to place into a duffel bag all the cash from the register as well as several items of jewellery, there was no one else in the store at the time. The men left the store, and one employee was able to see the men drive off in a blue dodge aries. The employees notified police, and at approximately 11 o"clock a vehicle matching the description of the getway car was spotted parked in an alley in back of a house at 684 willow street police entered the house where they found two men, an amount of money, and items of jewellery later identified as having been taken from the store a computer check of the vehicle determined that it was stolen. The men were identified as 34- years-old miles Standish of Middleville and 28-year-old John Alden of small town the men will face a variety of charges.

If the RJ reads out the whole statement, the run time is of 54 seconds. RJ are allotted maximum of **12 minutes in an hour. So, they have to use it very precisely.**

2. Cut Irrelevant Details:

As seen in the above example the run time is about 54 seconds. It contains many irrelevant details, it's far too long, while the identification the suspects isn't revealed until the end. So here is the example of the brief script which can work for radio. The run time for the script given bellow is 31 second.

Two men are behind bars this morning after an armed robbery of a Middleville pawn shop police say 34-year-old miles standish of Middleville and 28-year-old John Alden of small-town robbed the village pawn shop on main street yesterday, forcing two workers at gunpoint to stuff a duffel bag with money and jewellery the suspects were later arrested in a house on willow street after police say they spotted the getaway car behind the home and items taken in the heist were found inside the house Standish and Alden are expected to face a variety of charges.

The instructors of journalism often state that broadcast news writing is supposed to sound as an everyday speech. In essence writing for broadcast resembles to writing a song lyrics. Both involve two task a) constructing language for visual form for communication i.e. the writing of the script. b) in an oral form speaking or singing broadcast writing has to adhere the

appropriate vocabulary and formulaic sentence structure according to the interest of the audience and in the ways, audience interpret the communication. Even though commercial broadcasting is new radio listeners expect there programmes in a particular way.

2. Keep It Simple

The sentences can't be too long. The story has to be written in a simple language because radio listeners belong to different demographics. So, the script has to be written keeping everyone in mind. As it goes **'KISS-KEEP IT SIMPLE AND SHORT'**

3. Keep it 'active'

Write sentences with subject that are doing things, not the mere anticipation of the things. Do not waste time stating an object existence. Do not explain when there is no need. Simple sentences with active verbs form the effective writing for radio. All other broadcast news writing techniques are based upon this foundation

2. Repetition must be avoided.

Repetition is the most common mistake made by the writers in the radio script. Repetition of words is tedious. Listeners understandably believe that there is nothing much to the news. So the lead should provide the gist of the event in the second sentence following the lead should give the information about the event in the brief.

3. Make new content

Any past action should be presented in a way that it is something new. This impacts the psychology of the listeners and grabs their attention. Presenting the event as it is in current brings immediacy and energy to the news writing. Also this helps when the story is repeated multiple times in a day on various station. Dry leads and content dry of the story also and does leading to the zero interest of the listeners. The changing leads should be the thumb rules for the radio scripts. With the changing leads you can emphasis various aspects of the story or the event happening

6.7 CHECK YOUR PROGRESS

1. What are advantages of radio?

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    _____
    _____
    _____
    _____

2. What are the limitations of radio?

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3. What is the role of radio?

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4. What Is Copywriting News?

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5. What Makes Good Copywriting News?

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6. What are the basic elements of news?

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7. What are the things to consider in news writing?

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8. What is the first rule of news writing?

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9. Differentiate between AM and FM stations.

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6.8 Referencess

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BROADCASTING CODES, ETHICS AND LAWS

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STRUCTURE
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7.0 INTRODUCTION

The importance of the media law cannot be over-emphasized; nor that of the media ethics. Media law empowers the media and media persons with the knowledge and awareness about their legal strengths and the likely pitfalls in their professional functions. It infuses confidence in them to carry on their job with a sense of authority and without the fear of falling foul of the punitive provisions of various laws governing them.

The law – constitutional and statutory – establishes the legal right of the printed Press and other forms of the media. The media law sets out the relationship of the media with the State, the legislature, the judiciary, the society and the individual through various enactments like laws relating to acts of sedition; inciting disaffection, hatred or enmity among different groups; and affecting national integrity and sovereignty of the country; rules regarding breach of privileges of Parliament and State legislature; contempt of court; obscenity and vulgarity; and defamation. Media law

also provides windows for redressing of grievances of the people against the media through the regulatory mechanisms like the Press Council Act and Cinematograph Act.

Media ethics helps keep the media persons and the media on the track of professional rectitude by inculcating in them the ethical values of journalism. It goes beyond and higher than the realm of law. Though not penal and coercive in nature and effects, media ethics works on the sublime principle of moral sanctions.

While the law is usually made and enforced by the governmental authorities, ethics is voluntary, self- regulated or collectively by the profession. There are codes of ethics that guide the professionals to make right decision, take to the right path of professional conduct and stay on it even in the face of various provocations, allurements or threats.

It is imperative for journalists and other media persons to know, at least broadly, the essential provisions of the laws relating to all media – printed press, TV, radio, and online. Similarly, even more essentially, they should be aware of the norms of journalistic ethics. Hence, it will do immense good to the media itself and the society at large if these norms are regularly dinned into the ears of young journalists.

7.1 OBJECTIVE

In this unit we shell

- Discuss about importance of the media laws
- Various acts and articles for media law
- Media ethics and its code plus guidelines

On completing the unit, you should be able to

- Understand what are the laws for media
- Understand how a media house should work ethically

7.2 AN OVERVIEW OF MEDIA LAWS

As has been indicated above, there are only a few special laws of the media, most of them being related mainly to the print media. Of course, many of them also carry general provisions which are equally applicable to other forms of media. Take, for instance, **the Contempt of the Courts Act, 1971** which is a general law. The Press often falls foul of it. There

are probably more cases of Press persons facing notices of contempt of court than other individuals. So also, is the case with breach of privileges and contempt of Parliament and State legislatures. The law of defamation also affects the Press many times more than other members of the public.

As far as the special media laws are concerned, let us start with non-print media laws. There is, in fact, no special law as of now to regulate the private television networks, except the **Cable Television Networks (Regulation) Act, 1995** whose Programme Code and Advertising Code have to be followed by them also.

The only other law relating to electronic broadcasting is the **Prasar Bharati Act**, 1990. But it applies only to Akashvani and Doordarshan which were earlier under the strict control of the Union Ministry of Information and Broadcasting. But this law has nothing to do with regulation of private TV operations. **The Cable TV Networks (Regulation) Act** applies to transmission and retransmission of programmes through cable television. The cable operators are required to register themselves with the government and operate within the regulatory provisions of this Act, failing which they are subject to punitive action

There is only one law that governs digital communication called the **Information Technology Act, 2000.** It has only a limited relationship with media but it is an important law, albeit. Among other things, hacking of computers is also dealt with by this Act.

Right to Information Act, 2005 is a general law but is significant for the media. This law, whether known as Right to Information Act as in India or Freedom of Information Act as in the US and several other countries, has emerged the world over as a trusted ally of the media.

A synergic interaction and exploitation of the resources of this law and of the media has made many an expose' possible to highlight corruption, misuse of authority, maladministration and wrong-doings of many other kinds. This, therefore, is very much a part of the study of media law. Media persons have won prizes for using this Act with ingenuity and diligence to make many shocking exposures.

Cinematograph Act, 1952 is a law which lays down mechanism for film censorship and regulation of cinema in other ways.

Let us now look at the other media laws, special and general, which affect the print media in particular and all media in general.

Among those laws that relate exclusively to the print media, the oldest surviving Act is the Press and Registration of Books Act which was enacted as early as in 1867. It still remains the basic legislation for starting and continuing the publication of a newspaper.

Working Journalists and Other Newspaper Employees (Conditions of Service) and Miscellaneous Provisions Act, 1955 regulates service conditions of newspaper and news agency employees. In 1958 was made the Working Journalists (Fixation of Rates of Wages) Act which allowed the government to fix minimum rates of wages for working journalists.

A law was made in 1956 to regulate the price of a newspaper according to the number of pages it published. This law – **Newspaper (Price and Page) Act**- along with a Government Order issued in this respect in 1960 were struck down by the Supreme Court as unconstitutional.

Delivery of Books and Newspapers (Public Libraries) Act, 1954 has made it obligatory for a publisher to deliver free of charge copies of his newspaper to the National Library and other public libraries specified by the Government soon after publication.

Press Council of India Act, 1978 (earlier this Act was made in 1965 and annulled in 1976) is a special law in relation to print media only. Anybody can lodge a complaint under this Act against any newspaper, news agency or journalist for violation of journalistic ethics. On the other hand, the Press can also make a complaint to the Council against anyone, including Governments, for denying, attacking, restricting or obstructing the freedom of the Press in any manner.

We will hereafter consider the major general laws which impact the functions of all forms of media, beginning with the constitutional laws.

- *Article (19) (1) (a) of the Constitution of India guarantees the fundamental right to freedom of speech and expression for all Indian citizens. This has been interpreted by the Supreme Court to include the right to freedom of the Press.*

- *Article 19 (1) (g) guarantees the fundamental right to practice any profession or carrying on any profession or carrying on any occupation, trade or business. This naturally includes the media as an industry and journalism as a profession.*

- *Article 19 (2) allows the State to place reasonable restrictions on this right, by making laws, in respect of certain national and social values.*

- *Article 361 A guarantees to the media protection from prosecution for*

publishing without malice substantially true reports of proceedings of Parliament and State legislatures.

7.3 OTHER GENERAL LAWS RELATING TO MEDIA

- **Defamation – criminal and civil:** Criminal defamation is part of the Indian Penal Code under Sections 499, 500, 501 and 502. Civil defamation is not codified in India.

- **Contempt of Courts Act, 1971**

- **Copyright Act, 1957**

- **Official Secrets Act, 1923**

7.4 INDIAN PENAL CODE

Particularly Sections 124 A (sedition); 153 A (promoting enmity between different groups); 153 B (imputations, assertions prejudicial to national integration); 171 G (false statements in connection with elections); 292 (obscenity); 293 (sale etc. of obscene objects to young persons); 295 A (deliberate and malicious acts intended to outrage religious feelings); 505 (statements conducive to public mischief).

Code of Criminal Procedure: Sections 91 (summons to produce documents); 93 (search warrant); 95 (power to declare publications forfeited); 96 (application to High Court to set aside declaration of forfeiture); 108 (security for good behavior); 144 (power to issue orders in urgent cases of nuisance or apprehended danger); 196 (prosecution for offences against the State); 327 (courts to be open).

- **Indian Telegraph Act, 1885**
- **India Post Office Act, 1898**
- *Police (Incitement to Disaffection) Act, 1922*
- **Drugs and Magic Remedies (Objectionable Advertisements Act,1954)**
- *Unlawful Activities (Prevention) Act, 1967*
- **Children Act, 1960**
- *Indecent Representation of Women (Prevention) Act, 1986*
- **Young Persons (Harmful Publications) Act, 1956**
- *Representation of People Act, 1951*
- **Protection of Civil Rights Act, 1955**

There are several other laws which apply to the media as an industry like the Monopolies and Restrictive Trade Practices Act, 1969; Industrial Disputes Act, 1947; Payment of Bonus Act, 1965; Payment of Gratuity Act, 1972; Taxation Laws

7.5 MEDIA ETHICS

Ethics is the keystone of good journalism. Failure to adhere to principles of ethics, much worst to deliberately violate them could lead to catastrophic results as has been proved by the demise of the 168-year-old weekly British tabloid, theNews of the World which had commanded the highest circulation of any newspaper on earth, and the arrest of two of its former editors. The paper met with an ignoble end due to its deeply unethical conduct of hacking into mobile telephones of celebrities, politicians and even a 13-year-old school girl who was abducted and murdered.

It was not only the death of one newspaper but the destruction of the public trust in the Press, as was declared by the country's Deputy Prime Minister Nick Clegg, whose words indeed echoed the hurt sentiments of people across the globe, including media persons. It also deeply embarrassed the country's Prime Minister David Cameron, who had earlier employed one of these editors as his media advisor.

Thus, lack of observance of ethics in journalistic conduct could be disastrous for the media itself and devastating for the society. It destroys the public's trust in the media. And, once the trust is lost the real power of the media crumbles and fades away in time. This then is the importance of ethics in journalism and in many other fields of human conduct.

Ethics is a system of principles that guides us to right conduct and action in our personal and professional behavior. It has been defined as a normative science of human conduct in society. It deals with values relating to human behavior and tells us whether a certain action would be right or wrong, good or bad. It helps us to understand whether the motives behind the action are warranted and the ends are desirable or not for one's own self and others.

Journalism can only be self-destructive in the long run as its conduct invites public cynicism and decimates its own credibility which, in fact, is its only strength. Therefore, media must always consciously and voluntarily remain ethical.

7.5.1 Ethics and the Law

Though not enforceable by the machinery of the state, ethics stands on a higher pedestal than law. Unlike the law, the professional ethics relating to journalism has, and should have, nothing to do with government and government agencies. The judges can only express their opinion about the desirability of the media conducting itself ethically, but cannot order the executive to force the media to do so. *In fact, in the Verghese v K.K. Birla case, Justices Tathachary and Chaddha of the Delhi High Court had ruled that the matters of journalistic ethics were outside the jurisdiction of the courts.*

The government of India only once did try to get the Parliament adopt a code of ethics for the Press during the Internal Emergency of 1975-77. That code was got prepared by a group of friendly editors. The draft went through the Rajya Sabha, but not beyond that. Journalists also did not lend any support to the manner this was done.

As has been said by Deborah Potter, formerly of the CBS News, the CNN and the Poyneter Institute of Media, *"the law establishes what you can and cannot do in given situation; ethics tells you what you should do. It is based on values – personal, professional, social and moral – and springs from reasoning. Ethical decision-making simply means applying these values in your daily work."* (**Handbook of Independent Journalism**)

If a journalist has no control over making a choice but he is required to perform an assigned function strictly along the dots drawn up by someone else, then ethics does not come into play in so far as he is concerned. But, where he has the choice to make from amongst various alternatives, his sense of ethics and unalloyed commitment to it must get evoked and play its part to make the right decision even at the cost of personal pain, inconvenience or embarrassment.

That is why it is said that where there is an apparent conflict of interest between a media person and the task being handled by him, he should excuse himself from doing it after taking his superior into confidence.

In every journalistic job of a media person has often to make difficult choices between what to publish and what not to publish, how to present the facts so that the truth is not distorted, how to make the right choice of each word and phrase so that they strictly meet the standards of ethical norms, so on and so forth. And, he has to take the decision in 'yes' or no'. There is no third option before him.

7.6 CODES AND GUIDELINES OF MEDIA ETHICS

There is a plethora of such codes, guidelines, statements of principles and declarations issued by associations of editors, journalists and declarations issued by associations of editors, journalists and owners of newspapers and electronic media at national and international levels as also by individual newspapers and broadcasting corporations on how media should operate.

The Content Code:

The draft Content Code hammered out by the Information and Broadcasting Ministry together with broadcasters and advertisers, recommends that all programs be slotted into three categories: **universal (U), under parental guidance (U/A) and adult (A),** where a program has one scene or portion that could be considered adult content, then the entire programme has to be slotted as such. Adult content will be permitted only form 10.00 pm to 4.00 am, while U/A programs may be on air only after pm.

For content regulation each broadcast service provider (BSP) will have to categories content on basis of theme, subject matter treatment, language and audiovisual presentation. The Content Code provides a list of eight themes/subjects :

1. *Crime and Violence*

2. *Sex, Obscenity and Nudity*

3. *Horror and Occult*

4. *Drugs, Smoking, Tobacco, Solvents and Alcohol*
5. *Libel, Slander and Defamation*

6. *Religion and Community*

7. *Harm and Offence*

8. *Advertisements and General Restrictions*

The Code spell out the parameters of _self-censorship' a practice which broadcasters are keen on adopting. The three-tiered system includes a content auditor at the level of the channel, peer or industry review of the violation, and the third level of Broadcasting Regulatory Authority of India (BRAI)

So, each channel or network will be expected to appoint a _content auditor' who will be the points person for complaints and feedback from

the public. The content auditor will be responsible for categorizing the content though the chief editor of the channel will be responsible for any programme that does not meet the norms of the code. It is the auditor who will be expected to report to the ministry violations. The second tier is a consumer complaints committee that will include industry representatives, consumers and members of civil society groups.

Guidelines for the Indian Television Industry

The ministry of Information and Broadcasting, TRAI (Telecommunication Regulatory Authority of India) and other Government bodies issue regulations and guidelines to the television industry on issues such as norms for satellite transmission, subscription fees for cable, satellite and DTH operators, and even on programme content and advertising. Excerpts from some of these regulations/guidelines are given below:

The Cable Television Network (Regulation) Act, 1995/The Cable Television Networks Rules (1994)

1. No programme should be carried in the cable service which: -

a. Offends against good taste or decency;

b. Contains criticism of friendly countries;

c. Contains attack on religions or communities or visuals or words contemptuous of religious groups or which promote communal attitudes;

d. Contains anything obscene, defamatory, deliberate, false and suggestive innuendos and half-truths;

e. Is likely to encourage or incite violence or contains anything against maintenance of law and order or which promote anti- national attitudes;

f. Contains anything amounting to contempt of court;

g. Contains aspersions against the integrity of the President and Judiciary;

h. Contains anything affecting the integrity of the nation;

i. Criticize, maligns or slanders any individual in person or certain groups, segments of social, public and moral life of the country;

j. Encourages superstition or blind belief;

k. Denigrates women through the depiction in any manner of the figure of a woman, her form or body or any part thereof in such a way as to have the effect of being indecent, or derogatory to women, or is likely to deprave, corrupt or injure the public morality or morals;

l. Denigrates children;

m. Contains visual or words which reflect a slandering, ironical and snobbish attitude in the portrayal of certain ethnic, linguistic and regional groups

n. Contravenes the provisions of the Cinematograph Act, 1952.

o. Is not suitable for unrestricted public exhibition.

2. The cable operator should strive to carry programs in his cable service which project women in a positive, leadership role of sobriety, moral and character-building qualities.

3. No cable operator shall carry or include in his cable service any programme in respect of which copyright subsists under the Copyright Act, 1972 unless he has been granted a license by owners of copyright under the Act in rest of such programme.

4. Care should be taken to ensure that programs meant for children do not contain any bad language or explicit scenes of violence.

5. Programs unsuitable for children must not be carried in the cable service at times when the largest number of children are viewing.

7.7 CHECK YOUR PROGRESS

1. Why is media law important?

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2. What are the sources of media law?

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3. What is media law and ethics?

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4. Why do we need media law?

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5. What are the basic ethics that media must follow?

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6. What is the present system of viewing of channels?

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_____
_____
_____

7. What is Cable TV Regulation Act?

_____
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_____
_____
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TELEVISION PROGRAMME FORMATS

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STRUCTURE
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8.0 **Introduction**

8.1 **Objective**

8.2 **Fiction**

8.3 **Non Fiction**

8.4 **Web Series**

8.5 **Check Your Progress**

8.6 **References**

8.0 INTRODUCTION

A television shows or television programme is a type of content intended for telecast on television, other than an advertisement, channel ID, trailer, or any other type of content not serving as attraction for viewership. It may be a single production, or more commonly, a series of related productions i.e. also called as a television series.

A television series which contains a limited number of episodes may be called a miniseries or serial. Series without a pre-fixed length are usually distributed into series, seasons or episodes, yearly or other way sets of new episodes.

Broadcast programming and scheduling are the regular practice of organizing TV or radio programs in a daily, weekly or season-long duration.

Television scheduling strategies are used to provide programs the best possible chance of getting the attention and retaining an audience. They

are employed to deliver programs to audiences when they want to watch these programme and deliver audiences to advertisers in the composition that makes their advertising most likely to be effective. (Ellis, 2000)

The programs which audience watches on television are mainly decided by the television programmers of individual channel or group head of the channels. Television programmers rarely involved directly in production of the actual program but they get produced by some production houses outside the channel. On some occasion the Television programs are produced by the channel itself as per the need. The programs purchased from outer agency are called as commissioned programs and the programs made by the channel are mainly known as in house programs. The need for the telecast decides the type of programs.

Effective television programming has a very important role in commercial feasibility of the channel, television viewing behaviours, audience perception etc. It even has a direct impact on day to day routines of individuals resulting into large scale social implications.

8.1 OBJECTIVE

In this unit we shall

- Discuss about types of Television programmes
- Discuss how television programs are segregated in variouscategories
- Discuss the growth of web television

On completing the unit, you should be able to

- Understand the difference between fiction and non-fiction television shows
- Understand the emergence of new internet based television or entertainment

8.2 FICTION

There are mainly two types of programmes available on television

- **Fiction**
- **Non fiction**

Fiction generally means any narrative that is resulting from the imagination—in other words, not based absolutely on history or fact. It can also refer, more narrowly, to narratives written only in prose like the novel and short story, and is many times used as a synonym for the novel. In cinema it corresponds to narrative film in opposition to documentary as far as novel to feature film and short story to short film.

Traditionally, fiction comprises novels, short stories, fables, legends, myths, fairy tales, epic and narrative poetry, plays including operas, musicals, dramas, puppet plays, and various kinds of theatrical dances. However, fiction may also encompass comic books, and many animated cartoons, stop motions, anime, manga, films, video games, radio programs, television programs

Fiction on television is the form of any narrative that deals, in part or in whole, with data or events that are not real, but rather, imaginary—that is, invented by thewriter. In today's Indian Television, fiction programs are: Tarak Mehta ka oolta chashma, Ramayana, Naagin, Balika Vadhu etc.

There are many types of fiction programme shown on the television few of the types are as under

Soap opera

A soap opera is an ongoing drama serial on television, featuring the lives of many characters and their familial, platonic and intimate relationships. The term soap opera originated from radio dramas being sponsored by soap manufacturers. Soap opera storylines run concurrently, intersect and lead into further developments. An individual episode of a soap opera will generally switch between several different concurrent narrative threads that may at times interconnect and affect one another or may run entirely independent to each other. Each episode may feature some of the show's current storylines, but not always all of them. Especially in daytime serials and those that are broadcast each weekday, there is some rotation of both storyline and actors so any given storyline or actor will appear in some but usually not all of a week's worth of episodes. Soap operas rarely bring all the current storylines to a conclusion at the same time. When one storyline ends, there are several other story threads at differing stages of development.

Epic serial

Serials based upon epics are epic serials. Ramayana and Mahabharta is classic example of epic serial. In current time, sub stories of Ramayana and Mahabharata like life of Sita, Shiv, Bal Krishna, Vishnu Puran etc are also being made from the original epics.

Sitcom

A sitcom, clipping for situational comedy, is a genre of comedy centred on a fixed set of characters who carry over from episode to episode. Sitcoms can be contrasted with sketch comedy, where a troupe may use new characters in each sketch, and stand-up comedy, where a comedian tells jokes and stories to an audience. Sitcoms originated in radio, but today are found mostly on television as one of its dominant narrative

forms. This form can also include mockumentaries.

A situation comedy television program may be recorded in front of a studio audience, depending on the program's production format. The effect of a live studio audience can be imitated or enhanced by the use of a laugh track. During filming productions, the laugh track is usually pre-recorded.

Sitcoms started appearing on Indian television in the 1980s, with serials like Yeh Jo Hai Zindagi (1984) and Wagle Ki Duniya (1988) on the state-run Doordarshan channel. Gradually, as private channels were allowed, many more sitcoms followed in the 1990s, such as Dekh Bhai Dekh (1993), Zabaan Sambhalke (1993), Shrimaan Shrimati (1995), Office Office (2001), Amrutham (Telugu serial), Khichdi (2002), Sarabhai vs Sarabhai (2005) to F.I.R. (2006–2015), Taarak Mehta Ka Ooltah Chashmah, (2008–present),Uppum Mulakum (2015) , and the present most successful "Bhabiji Ghar Par Hain" (2015-present). SAB TV is one of the leading channels of India dedicated entirely to Sitcoms.

Countdown show
These were very popular during early nineties. Superhit Muqabala is one of the popular names. In this format, popular film songs are shown one by one according to their popularity just and in between the anchor entertain the audience. In some shows small plays are also show in pieces.

Tele Film
A television film also known as a TV movie, TV film, television movie, telefilm, telemovie, motion picture made for television, made-for-television movie, made-for-television film, direct-to-TV movie, direct-to-TV film, movie of the week, feature-length drama, single drama and original movie is a feature-length motion picture that is produced and in the beginning distributed by or to, a television network, in compare to theatrical films, which are made explicitly for initial showing in movie theatres.

Cartoon Show
There are a big number of channels which are dedicatedly presenting cartoon shows only. An animated series is a set of animated works with a common series title, usually related to one another. These episodes should typically share the same main characters, some different secondary characters and a basic theme. Series can have either a finite number of episodes like a miniseries, a definite end, or be open-ended, without a predetermined number of episodes. They can be broadcast on television.

8.3 NON FICTION

Fiction differs with non-fiction, which deals exclusively with factual (or, at least, assumed factual) events, descriptions, observations, etc. In today's Indian Television non-fiction programs are: Comedy nights with Kapil, Big Boss (Hindi);Chala hava yeu dya, Great bhet (Marathi) etc.

There are many sub categories of Nonfiction television content.

News

Newscasts, newsbreaks, and headlines. Programs reporting on local, regional, national, and international events. Such programs may include weather reports, sportscasts, community news, and other related features or segments contained within "News Programs." News programmes are vital portion of programming for any television station. The broadcast of news is an activity, in which practically every broadcasting organization involves. News operations range from large scale undertakings including news editors, film crews and special reporters. Because of the great audience for news and the public faith in the reliability of broadcast news, it is essential that news broadcasters have a full sense of responsibility and are intellectually prepared professionals. News is very important to everybody because it keeps people informed as to what is happening in their community and other communities. News satisfies people's curiosity and concern and it provides basic facts, which enable people to make up their minds and so join the general discussion that leads to community discussion.

The main news channels are: DD News, Zee News, Star News, Aaj Tak, NDTV India and IBN-7 etc.

Analysis and Interpretation

Programs on various topics that include analysis or discussion, for example, talk or panel shows, consumer affairs or reviews, newsmagazines. This category excludes programs presenting information primarily for entertainment value. Various news channels and other channels regularly organise such kind of shows for public interest. There is a large number of people who have keen interest in such kind of discussion shows.

Documentary
A documentary television film is a documentary film made specially for television stations or for specialty documentary channels, or in case of political and historical documentary subjects in news channels, without the intention of showing it in movie theatres. Good example of television documentaries are the travel documentaries that are featured in

specialized geographical or tourism television channels like the National Geographic Channel. Similarly, subjects like science, history, current world, culture, heritage, health, current issues. environment, innovations, war, society etc are also different subjects under the umbrella of documentary.

Reality Shows

Reality television is a genre of television programming that documents purportedly unscripted real-life situations, often starring unknown individuals rather than professional actors. Reality television came to prominence in the late 1990s and the early 2000s with the global successes of the series Survivor, Idols, and Big Brother, all of which became global franchises. Reality television shows tend to be interspersed with "confessionals", short interview segments in which cast members reflect on or provide context for the events being depicted on-screen. Competition-based reality shows typically feature gradual elimination of participants, either by a panel of judges or by the viewership of the show.

Documentaries, television news, sports television, talk shows, and traditional game shows are generally not classified as reality television. Some genres of television programming that predate the reality television boom are retroactively labelled reality television, including hidden camera shows, talent-search shows, documentary series about ordinary people, high-concept game shows, home improvement shows, and court shows featuring real-life cases.

Some of the India's most viewed television reality shows are Big Boss, Indian Idol, India's Got Talent, Fear Factor, Crime Petrol, MTV Roadies, Dance India Dance, Master Chef India etc. Subjects of these shows may differ from each other.

Reality television shows always got very high television viewership. The reason behind the success of these shows is in current world audience doesn't want scripted entertainment but viewers want to watch real things.

Game Shows

A game show is a type of television or stage show in which contestants, individually or as teams, play a game which involves answering questions or solving puzzles, usually for money or prizes. Many Indian game shows which were the favourites of many have been adapted from foreign sources. They have been adapted with certain modifications to suit to the culture and the receptivity ofthe Indians. Though some of them were not as successful as their source shows, they still made an impact on

the Indian audience. Take a look at the foreign shows and their Indian adaptations!

Some of the India's most viewed television game shows are Kaun Banega Crorepati, Sab se Smart Kaun, 10 ka Dum, Bournvita Quiz Contest, Mastermind India etc.

8.3.6. Sports channel

Sports channels are television speciality channels broadcast sporting events, usually live, and when not broadcasting events, sports news and other related programming.

The first sports channel was from the Sports Channel networks, which went on the air in 1977 with the original Sports Channel (now MSG Plus). ESPN began broadcasting in 1979. Since then, many channels have surfaced around the world, many focusing on one sport in particular, or one region of a country, showing only their local team's games. These networks have greatly improved the availability of sports broadcasts, generating opportunities such as the ability for one person to see every single game their team plays over the course of the season.

Under the umbrella of Non-Fiction television, Sports channels have the major part in broadcasting. Sports events like World Cup Cricket, FIFA world cup, Tennis, Swimming, Hockey, Kabaddi, Athletics, Gymnastics, Events like Olympics etc are the main content of these channels. Very heavy viewership is gained by these shows.

Star Sports, Sony 10, DD Sports, ESPN etc are the main channels in India.

8.4 WEB SERIES

This is a new form of television. In current world, there is a big mass available who has very less time or choice to seat in front of the television. Web series are basically kind of television fiction programs only, but they got released through internet, unlike satellite television broadcasting. This is a new medium of entertainment. This is also known as Web Television or Web Portals.

This got emerged in late 1990s and become more prominent in early 2000s. A single occurrence of a web series program can be called an episode or "webisode",though the latter term is not often used. Generally, web series can be accessed on a range of various platforms, including desktop, laptop, tablets and smartphones. They can also be viewed on smart television.

The growth in the popularity of the Internet and enhancements the availability and affordability of high speed internet and streaming video technology resulted in to producing and distributing a web series as a feasible substitute to "traditional" series production, which was previously mostly done for broadcast and cable TV. A since web series is available online, rather only being aired at a single pre-set time to pre decided regions, web series enable producers to reach a potentially global and obviously a very large audience who can access the shows 24 X 7, at the time of their convenience and comfort. Also, after the first decade of 21st century, the increasing affordability of tablets and smartphones and the increasing ownership rates of these devices in industrialized nations means that web series are accessible to a wider range of budding viewers, including commuters, travellers and other people who are on the go.

The developing potential for success in web video has caught the eye of some of the top entertainment executives in USA, which includes former Disney executive and current head of the Tornante Company, Michael Eisner. Eisner's Vuguru subdivision of Tornante partnered with Canadian media conglomerate Rogers Media on October 26, 2009, securing plans to produce over 30 new web shows a year. Rogers Media will help fund and distribute Vuguru's upcoming productions, solidifying a connection between traditional media and new media such as web series. Web series can be distributed directly from the producers' websites, through streaming services such as Netflix, Ullu, Hoichoi, Altbalaji , TVF, VB on the web, Viu and Hulu, or via online video sharing websites such as YouTube, Vimeo or Koldcast.

In India the mobile internet data charges were too high before telecommunication company Reliance JIO has launched their service in year 2016. After the launch of JIO services almost all other companies have to reduce their data rate which resulted the very high boom in the number of video content consumer. This scenario leads many content developers to generate high quality entertainment content. In last few years there were many super famous web series were produced in India. Few of them are - Sacred Games, Mirzapur, TVF Pitchers, Kota Factory, Criminal Justice, The Aam Aadmi Family etc.

8.5   CHECK YOUR PROGRESS

1.   What are the types of TV Programmes?

   _____

   _____

   _____

   _____

   _____

2. What is feature Programme?

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3. What is difference between fiction and nonfiction?

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4. What are the elements of fiction and nonfiction?

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5. What does Internet ready TV mean?

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_____
_____
_____
_____

8.6 REFERENCES

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2. The Art of the Storyboard, 2nd Edition – John Hart.
3. Writing TV Scripts – Steve Wetton.
4. Scripts, Writing for Radio and Television – Arthur
   Asa Berger (SAGEPublications).

TELEVISION SCRIPT WRITING

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STRUCTURE
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9.0 Introduction

9.1 Objective

9.2 Steps in script writing

9.3 Story Boarding

9.4 Requirements for Screenwriting

9.5 Screenplay Format

9.6 The Screenplay Template

9.7 Difference between TV and Cinema

9.0 INTRODUCTION

As it goes by saying _content is the king' so is the writer the soul of production. The words he pens down on the paper is what turns into visualising and hence resulting into magmatic visual experience. So, to know the aesthetics of writing and how to write   film/tv script is very essential for the people who look forward to their careers in electronic media. Basic is to know what to and how to write. Specifically saying right thing, at right time, at right place to the right person.

9.1 OBJECTIVE

In this unit we shell

- Discuss about the basics of television script writing

- Discuss about the requirements for screenwriting
- Structure of scriptwriting

On completing the unit, you should be able to

- Understand the technical process of script writing
- Understand how to write script for audio visual communication

9.2 STEPS IN SCRIPT WRITING

Scriptwriting Basics
To understand what is a script, one need to understand the basics of a script, i.e. the story. Everyone is aware of the term story' but very few know what actually makes a story.

Story can normally be defined as a _description of an event'. But to make someone interested in this description (story) one needs to build the story in a certain way that would grab the attention of the viewer. This structure of narration, when written in a format suitable for stage play, Television series, advertisement, newspaper article, feature film etc., becomes the script.

The core requirement for any script is a story. An audience would always like to have an interesting story. The main element to make a story interesting is ─conflict‖. A story could be defined as

A character in an interestingly difficult (or unusual situation)

1. It is about a protagonist (lead character) who wants something (plot goal) that forces him/her to take action. He/she meets with an escalating array of conflicts (obstacles) leading to a climax and resolution.

An interesting story would always have a conflict. This conflict could be external (e.g. A natural disaster, opposition from a human force i.e. villains etc.) or internal conflict (e.g. Fear of getting something, anxiety, own character etc.). The story would have a protagonist (one person or group of persons) and an antagonist (that could be external or internal).

A Protagonist is the lead character and focus of the story. For example:

(a) Sholay – Jai-Veeru
(b) Munnabhai MBBS – Murli Prasad Sharma
(c) Lageraho Munnabhai – Murli Prasad Sharma

An Antagonist is a character or thing standing the way of the protagonist accomplishing his or her goals.

(a) Sholay – Gabbarsingh
(b) Munnabhai MBBS – Dr. J. Asthana
(c) Lageraho Munnabhai – Lucky Singh

Scriptwriting Steps

Every story starts with an idea. For writing a story, you should answerthe following questions:

1. What is your story about?
2. Who is the Main Character?
3. What is his Goal?
4. What is the conflict that is not letting him achieve that goal?
5. What action he takes to achieve his goal?
6. Does this action put him in an interesting situation?

Once you have the answers for these questions, try filling the blanks of this paragraph (source: Pixars' 22 Rules of storytelling)

> Once upon a time there was_____. Every day,_. One day.. Because of that,

One at this point, figure out the following for your story:

1. How the story would End?
2. What is the Beginning of the story?
3. What are the different characters of the story and theircharacteristics?

It is said that the story should have a Beginning – Middle – End, butnot necessarily in the same order.

Write down the following basic information for the major characters ofthe story:

a. Name
b. Place of birth
c. Age
d. Fathers job
e. Siblings?
f. How childhood?
g. First 10 years of life?
h. Next 10 years of life? (situations that might have affected them)
i. Next 10 years of life?

This should continue till his age in the story. For e.g. If the character in the story is of 25 years of age then

information needed would be for 10+10+5 years of his life.

j. Let the character tell you who he/she is!
k. Point of Views
l. Conflicts

Apart from the above-mentioned information, the character(s) alsomust have:

1. Dramatic Need: What he/she/they want to achieve in thestory?
2. Point of View: it is how he sees the world around him.
3. Attitude: A manner or opinion
4. Change: the character should change (emotionally or inbeliefs) during the course of your screenplay

NOW, write down your story in one page with the information youhave. You would be able to write the whole narrative story

9.3 STORY BOARDING

What is a storyboard?

A storyboard is a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence.

It is a process of creating short representative images of the key frames that one wants to intend for the story. It is made up of series of pictures representing the story, similar to what one can see in a comic book. The example of a storyboard is given in **Error! Reference source not found.**
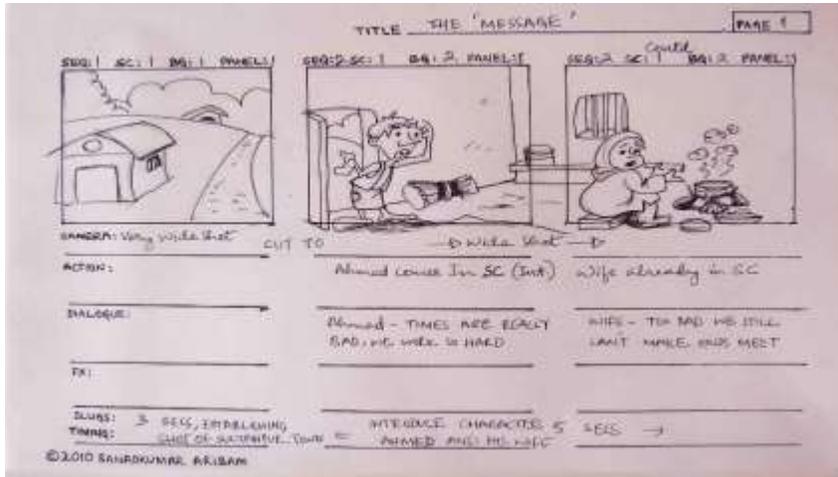
Figure 1: Examples of a storyboard

A storyboard is majorly used to clearly explain the vision of the director to the creative team, especially the director of photography (Cinematographer). It helps in proper planning for the shoot and thus saving time and money to be invested.

It is majorly used in advertising, complex action sequences, animation movies.

Some of the major software for storyboarding are (1) Storyboard Pro

(2) Storyboard That (3) Quick Storyboard (4) Frame forge 3D studio

A typical storyboard template is given in **Error! Reference source not found.**. This can be used as a tool to draw rough drawing sketches for your production.
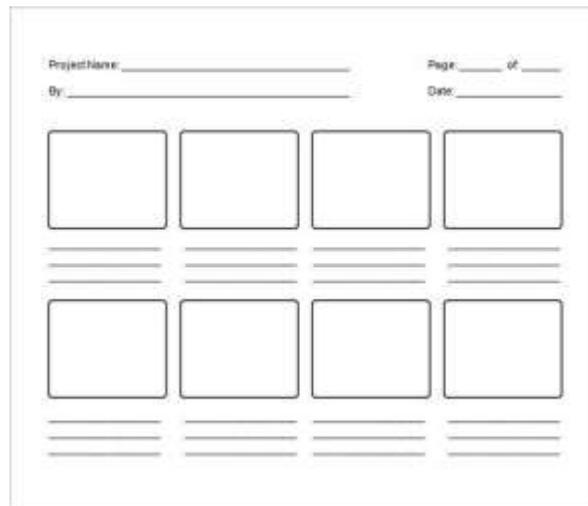

Figure 2: A typical storyboard template

9.4 REQUIREMENTS FOR SCREENWRITING

Before working on Screenwriting, one should understand the difference between Story and Screenplay. A screenplay is a story told in pictures, with dialogue and description, placed within the context of dramatic structure (Syd Field, 2005).

Once the 1-page story is written, after answering the questions given in the ―scriptwriting‖ section, one can proceed to develop the screenplay for the given story. There are no solid rules for writing a screenplay. Anything that keeps the audience engaged is a good screenplay.

Although, though various years and evolution of storytelling through different countries, many have found the classical 3-ACT structure as the most effective way to narrate a story. The 3-ACT structure divides the story into 3-ACTs i.e. Beginning – Middle – End or more effectively as Setup – Confrontation – Resolution.

These ACTS are dividing the screen time in the ratio of 1:2:1, i.e. the duration of the confrontation (middle) of the story would be twice long than the setup (beginning) and resolution (end) of the story. For e.g. For a 60 min long story, the duration for ACT 1: ACT 2: ACT 3 could be 15 min: 30 min: 15 min. Although, these ACTs may or may not be in this order. That means that resolution could come first while the confrontation could be end of the story. The combination would be what is best for narrating a story.

The point where the ACT 1 and ACT 2 ends are called plot points. Plot points are incident, episode or event, that ―hooks‖ into the action and spins it around in another direction. Plot point 1 is the actual beginning of a story.

The screenplay structure for a 2-hour long feature film is given in **Error! Reference source not found.** below. Here the grey dot indicates the character and its mental state. At the start of the film the character is in his own world, living his routine life. Within the ACT 1 of the screenplay, this setting is explored. Here the character faces an inciting incidence that forces him to take a step that is taking him to a journey into unknown territory.

This is now where the characters come to Plot point 1 of the story and enters the major confrontation zone of the story. This is beginning of ACT 2. Here the character faces all the challenges that are keeping him away from achieving his goals. This is further deep diving into his journey into unknown territory. These confrontations of the challenges are at peak at the climax of ACT 2 i.e. Plot point 2.

At plot point 2, the character is at the _no turning back' situation. He has to face the most difficult challenge of his journey and either be victorious or perish. It is the beginning of ACT 3. At this stage is the final confrontation of his challenges, and he either gets or loses his goal. This is the resolution of his conquest of the journey. At the end of ACT 3, the character's journey and the story come to a conclusion andresolution.
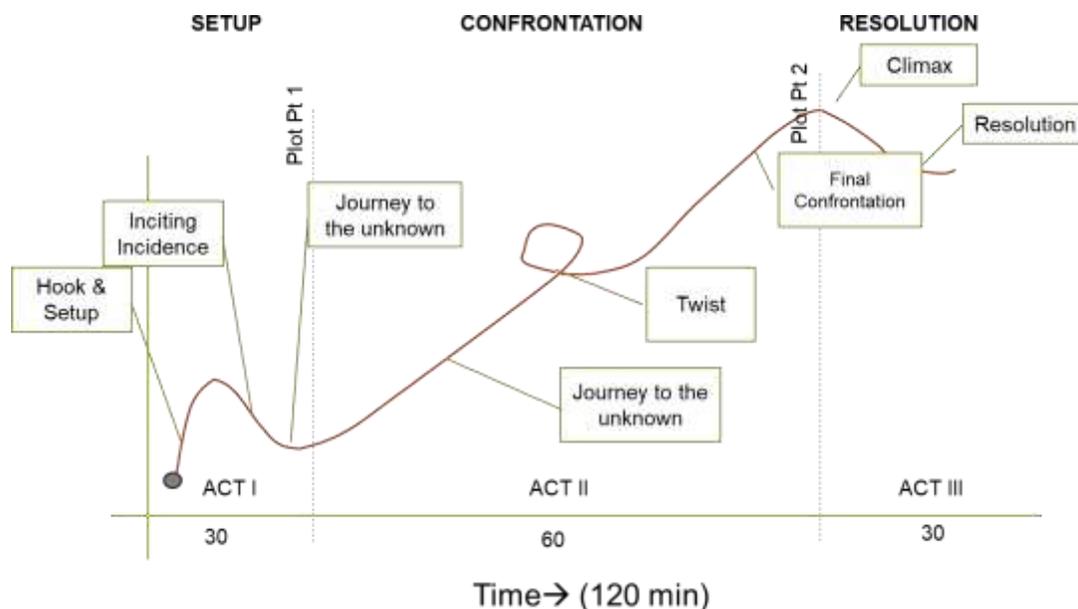

Figure 3: The 3-ACT Structure

Steps for writing screenplay for the story (Syd Field, 2005), writedown 1 paragraph for each of the following points:

1. Write opening scene
2. Summary of action in ACT I
3. Write Plot point 1 (in dramatic narrative)
4. Summarize obstacles in ACT II
5. Write Plot point 2 (in dramatic narrative)
6. Summary of action in ACT III

7. Write the ending scene of ACT III (in dramatic narrative)

Once these points are written, we can start writing the ACT wise screenplay in detail. The steps for it are as follows:

ACT 1: Setup

1. Write How does the film start. Is it
a. Action driven
b. Character driven
2. What is the event happening at Plot point 1?
a. Write in short on 3x5 cards and in approximately 5words
3. Think what happens in between!!!

ACT 2: Confrontation

1. Write down what is the event happening at plot point 2
2. Based on Plot point 1 and 2, write down how the character have reached to Plot Point 2 from Plot point 1.
3. If it is getting too long, think of a situation that is exactly in between Plot point 1 and Plot point 2. This would be called as MID-POINT
4. Write down incident that took character from Plot point 1 to Mid-Point
5. Write down incident that took character from Mid-Point to Plot point 2.

ACT 3: Resolution

1. Based on situation in Plot Point 2 and End, write down oneincidence that leads the character from Plot point 2 to the end.
2. Check if this Ending Works? Resolves? Fits in?
3. Is this What ending YOU want for YOUR movie?

Steps once you have written the screenplay:

1. Re-read……Re-read……Re-read…..Re-read (objectively)
2. How do you feel?
3. Write Essays (1 page)
a. What originally attracted to this idea?
b. Did you want to make this movie?
c. What you would have to change to get what youroriginal idea was?
4. Why does anyone care?
5. Why do I care?
6. Rewrite ACT I, II, III
7. Clarify and Strengthen, if required.
8. Refine and modify, if required.
9. Smooth out rough edges and make transitions
10. Edit scenes

11. Find any missing scene and add
12. Add / strengthen dialogues

9.5 SCREENPLAY FORMAT

Once you have your screenplay ready, then decide the look for the film. Divide the screenplay into scenes and Scene wise action. Write down the following for each scene:

9.   Place of action (Interior / Exterior)
10. Location of action
11. Time of action (Day / Night / Morning / Evening

A typical screenplay format has the following structure:

- Font: Courier New
- Font Size: 12
- Paper: A4 with 1x1 margin

The screenplay structure starts with

- SCENE HEADING
- Description of action that is happening in the scene
- Character name
- Character dialogue
- Transition

9.6 THE SCREENPLAY TEMPLATE

```
FADE IN:
[SCENE NAME]
[Scene description/opening]
                    CHARACTER NAME]

        [Dialogue]
                    CHARACTER NAME]

        Character Name]
                    CHARACTER NAME]
        Character Name]
                    CHARACTER NAME]
        Character Name]
                    CHARACTER NAME]
        Character Name]
[Scene description]
                    CHARACTER NAME]
        Character Name]
                    CHARACTER NAME]
        Character Name]
                    CHARACTER NAME]
        Character Name]
                    CHARACTER NAME]
        Character Name]
                (Parenthetical information)
                    CHARACTER NAME]
        Character Name]
                    CHARACTER NAME]
        Character Name]
                    CHARACTER NAME]
        Character Name]
                    CHARACTER NAME]

        [Dialogue]


        [Scene description]                    FADE OUT:


                    THE END
```

78

There are different screenwriting softwares available that can be used for screen writing. Some of them are Celtx, Final Draft, MovieMagic Screenwriting, Fade In, Adobe Story etc.

9.7 DIFFERENCE BETWEEN TV AND CINEMA

A Cinema is a large or medium sized auditorium declared as a commercial enterprise legally, with the sole objective of earning revenue from patrons watching movies. Television is the display of videos via monitors or TV sets in non-commercial locations (homes, workplaces, etc.) using broadcasting technology, both digital and analogue (Wolfcrow, 2018).

Television (TV) and cinema are two different mediums of storytelling, have different audiences and thus different ways of communication. These differences are not only in the way these contents are broadcasted, but also how these contents are conceived and shot.

In terms of viewership and the revenue generated, there is a huge difference between TV and cinema. According to Wolfcrow (2018), the total Hollywood domestic gross for cinemas is about $4 billion, while the total revenues in all media (including TV, discs, etc.) is $7 billion. This number is US$9.1 billion for TV and US$ 2.3 billion in India (Deloitte, 2018)

Television is watched by 96% of the population. Cinema viewership is way lower, though not a small number by any means.

Some of the differences between TV and cinema are given below:

- Since the TV is viewed in a living room and a cinema in a large movie hall, where the screen size is huge, the shots that are taken for TV content is more close-ups, while for cinema it is majorly wide-angle shots.
- A film has more time invested in the script. A film will have more shoot days than a similar number of television pages, because film will take the time to set up more elaborate camera moves, resulting in a more visually dynamic result.
- The story of a cinema is closed ended, while one episode of a TV series leads to another episode. This could be never ending series for TV.
- The main character in TV will have multiple arcs over theseasons, whereas in cinema they may only have one arc.
- TV can have a larger audience than the cinema.
- In present day, due to the advancement of camera technology, both mediums use digital camera. But for shooting cinema,different camera and lenses are used.

- Cinema has limited run time of two to three hours, but a TV series does not have any time schedule. It may run for years.
- One can enjoy cinema without a break, while a TV series would have commercial breaks as the revenue from the advertisement is crucial for TV production.
- A cinema is made by a producer, distributed to a cinema hall and exhibited in the cinema halls by the exhibitor. While the TV content is created by the producer, distributed through a satellite channel and exhibited directly into the homes of the viewers through personal television.
- The revenue generated for cinema is mainly from cinema hall ticket sales, while the revenue generated for TV is from the advertisement and the fees charged by the cable operator.

9.8 CHECK YOUR PROGRESS

1. How do you format a sitcom script?

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2. How do you write a television script?

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3. What's different about writing TV and writing for the movies?

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4. What are some typical production parameters?

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5. What is the Rule of One and the Rule of Three ?

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6. How do you generate story ideas?

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7. How do you write a basic script?

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8. What are the elements of script formatting?

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9. What is difference between script and screenplay?

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9.9 References

Books :

1. Mehra Masani, ‗Broadcasting and the People'.
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UNIT : 10   TELEVISION JOURNALISM

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STRUCTURE
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10.0 Introduction

10.1 Objective

10.2 Comparison of TV News With Other Mediums

10.3 Elements of News / News Value

10.4 Writing Television News

10.5 Check Your Progress

10.6 References

10.0 INTRODUCTION

News is new, fresh, unusual happening which concerns a large number of people. News is the same for all the media, but the presentation makes a difference. Presentation is done according to the requirements of the media. Definition of news defies unanimity. Of news defies unanimity. It differs from person to person. The nature of news is basically negative. As someone has said ‒all bad things make good news‖. There is another definition which says ‒news is something, somewhere, someone does not want you to publish/broadcast‖. That means the news makers want to conceal something which the journalist wants to expose. Investigative journalism is a case in point here.

Visuals are the prime movers in television news. Without visuals, stories are generally not taken in TV news. However, if the news is extremely important, it is taken ‗dry' and is supplemented with graphics and superimposition of various elements. Now the question arises why do we watch television news? We see TV news not because it gives details, newspapers do it much better. We do not see it because it is fast, radio gives news much faster. We see television

news because it transports the viewer to the scene of event. The viewer feels that he has already reached the spot. The visuals have a lasting impact on the minds of the viewers.

Television is a ‒now‖ medium. We see events as they take place. Many of us saw the terrorist attack on twin towers of New York live on 9/11. The same way we saw another terrorist attack on Indian Parliament on December 13, 2001, live. Television's proud motto is ‒see it happen‖, but seeing does not necessarily understanding and the sights selected to be seen may not be the whole picture.

Whether a story can be taken in the news bulletin is decided by its news value. The news value denotes the ability of the item to attract large audiences. Mainly news is of two types: **Hard news and soft news**. Hard news is breaking news, spot news, which has suddenly happened or is happening and is of interest to a large section of population. Election results, passage of an important bill in parliament or state legislatures, natural calamities or disasters, big accidents or violence come under this category. Soft news has no immediacy and is not dated. It is news on agriculture, science and technology, health and hygiene, education, environment and human-interest stories.

Although, there are exceptions, but front pages of newspapers and lead stories in television news bulletins are hard news. Soft news gets secondary space and time.

There are different types of controls on the contents of news. These are ownership, source, government, internal and public. The owner exercises some control indirectly over the content. Sources-people and institutions do influence news content through secrecy, news management and manipulation and shaping of news before it reaches the media. Government also influences news through the court system, regulatory agencies, and policies. Internal control is exercised by media personnel themselves.

The Director of News, Editors, producers, reporters and cameramen, all act as I informational gatekeepers, allowing some news to go through the media and stopping other news. Advertisers also exercise control indirectly.

10.1 OBJECTIVE

In this unit we shell

- Discuss Concept and types of Television News
- Discuss the news gathering and steps of television news writing

On completing the unit, you should be able to
- Understand what are the source of the television news
- Understand the writing process and structure of television news

10.2 COMPARISON OF TV NEWS WITH OTHER MEDIUMS

Television news vis a vis radio newsand newspapers		
Tv: -Stories are shorter - Hourly bulletins - Restricted length of news items. -short and concise and intelligible -must be conversational and easyto understand -supportive role to the visuals. Therule is that the obvious need not be stated in words. -the TV news is written both for eye and ear. The fundamental rulefor broadcast media is, write as you speak.	**Radio:** -Stories are shorter -Hourly bulletins -Restricted length of news items -short and concise and intelligible -must be conversational and easy to understand - The rule is that the obvious neednot be stated in words. -Audio needs to be strong. Radio is theatre of mind. -The fundamental rule for broadcast media is, write as youspeak.	**Newspapers**: -Can be expnaded - Published on 24 hours basis - Restricted but comparitvely more space. - Details should be given - Inverted Pyramid (5 Ws and 1 H) -The newspapers are printed for the eye -The language needs to be formal and structured news.

10.3 ELEMENTS OF NEWS / NEWS VALUE

TIMELINESS – Timeliness denotes immediacy. Television is known as a _now' medium. That means an event, which has just taken place or is taking place, makes news. The moment a news item comes in the hands of the news editor, he immediately asks when has it happened? / If it has happened a few minutes before, there are chances of its inclusion in the news bulletin.

PROXIMITY- Proximity means nearness. People are more interested in what happens in their village, state or the country rather than happening in a far-off country.

RELAVANCE- Whether an item is relevant to viewers. If there is reduction in the price of petrol or cooking gas, it is relevant to most of the people in the country

INTEREST-It is to be seen whether a particular item evokes response

and interest in the viewers/reader/listeners. People are more interested in

the news concerning people.

CONFLICT-Conflict also makes news. Conflict is a part of life and news necessarily deals with life.

PROMINENCE-New is what happens to prominent people, places and organizations.

GOVRNMENT ACTION- Government action also makes news because it concerns people. Bills passed in parliament, a new regulation and cabinet decisions make news.

DEVELOPMENT NEWS- This is an important element in the news for the people living in the developing countries. Since in the welfare state, development is for the people. The objective of such news is not only to make people aware of government for development but also to elicit their participation.

HUMAN INTEREST – Human interest deal with emotional appeal, humor, romance, suspense, tragedy, sympathy, grief, compassion, generosity, stories involving children, aged people, nature, etc. Human interest stories can also be the work of follow-up action.

Sometimes they only become obvious when a reporter follows up the human circumstances involved in an event such as a fire, a robbery, or some other tragedy.

WEATHER – Weather is an important element in broadcast news. Every TV bulletin necessarily contains an item on weather. Such stories are

more important for people living in coastal areas or earthquake / seismic zone.

SPORTS - There is an intense public interest in sports. All Radio and TV news bulletins must contain sports news. Cricket has become so popular in India; the people not only see the live coverage but also see the news bulletins for finer point and expert comments.

REPORTERS – Reporters are the eyes and observers and explainers. At times, the reporter brings an eye witness account of an event into the studio live. He also gives piece to camera which not only brings credibility to the organization but also indicates that the reporter is right on the spot. The reporter also knows the format of news bulletins of his channels. Therefore, he/she delivers news accordingly. During his work, the reporter develops contacts which work as sources for them. The reporter should be investigative by nature. He should find something wrong and expose it.

NEWS AGENCIES-The news agencies provide news to media organizations' i.e.
–   Print, radio and Television. At the initial stages, the agencies were catering to newspapers only but now almost all news agencies have visual sources also. The PTI and UNI have already stated their services and have good clientele. ANI (Asian News International) is a TV agency in India and provides news clipping to various TV channels including Doordarshan. The American news agencies associated press (AP) and United Press International (UPI), besides providing national international news for newspapers, give out news for broadcast media. The news is rewritten in broadcast style condensed and arranged into five minute and 15 minute summaries for newscasts.

AP and UPI through their ‒photofax‖ and ‒unifax‖ machines provide   still photographs and maps to various TV organizations. Reuters, the British news agency has expanded its worldwide coverage.

STRINGERS-It is not possible for any organization to place their reporters everywhere for the coverage of spot news. There are freelance cameramen- newsmen who cover stories which are normally not available to regular reporter. The TV channels take such stories from stringers and pay them on the bases of footage available.

NEWSPAPERS- The newspapers serve as a great source for broadcast news, although many broadcast news people do not admit it. However, broadcast news people rely on newspapers as a source.

INTERNET-Radio and TV heavily rely on the Internet. However, anything taken from the Internet must be taken with caution. A lot of

information on the internet is not verified.

MONITORING RADIOS- Monitoring of different radio stations provide a lot of news especially international news TV Channels. Earlier, All India Radio used to provide monitored news to Doordarshan.

10.4 WRITING TELEVISION NEWS

CONCISENESS-The news has to be concise and brief and to the point. If there is a word which is redundant, remove it. If there is a sentence which is not required, omit it.

COLOUR-has to be added to arouse interest in the viewers. Clear writing will lead to colorful writing. The sources for color are many but they should be used sparingly and they should be built upon the framework of clear writing.

Basic Steps to TV News Writing

- Recognize a newsworthy incident. That means you have to judge the event on its news value. Always remember, facts are sacred and comments are free. Grab the storyline and collect facts through research, interview, dialogue, documentary and archives.
- Select proper words and use them in effective sentences.
- Determine the essential elements of information / press release. Organize the elements in order of importance. This is also called inverted pyramid style. Write your lead with only the most important feature. In TV news writing, answering all the 5 Ws and one H is not desirable.
- In the final output of news, the boundary between presentation of news (what people see) and production of news (what the audience has never seen) is broken down.
- Observation is a great source of news gathering. So, observe the event and report.
- Report the news as it is happening, increasing immediacy and accuracy. For example, the terrorists attack on the twin towers, in New York, on 9/11, people all over the world saw live.
- Use short, simple sentences, in subject-verb-object style.
- Answer the major questions in the body of the story. Details should come in the later part of the story. End the story with what happens next. After getting the lead, viewer wants to know what is going to happen next.
- Avoid beginning the story with a person's name. If you give the name, the viewer might miss because he has tuned in late. Start with bite-like Prime Minister etc.

- Do not use quotations in voice over stories, but in graphics you can. Because in the spoken language quotation has no meaning

- Do not use 'last night' or 'yesterday' in the last sentence. It will give the feeling of old news because news should be fresh. If it is a ‗follow up story', give the latest. Follow up is necessary in case of developing stories.

- Always remember, television is pictures. For any story, try to get visuals. If a story does not have visuals, it is called a dry story. Don't overshoot. It wastes time during and after shoot. Editing also takes more time.

- Think of graphics to emphasis your point. Graphics provide a visual image. In fact, graphics enhance the look of the story.

- Keep 5 seconds pre and post roll in a story.

- An ideal package should be between 1.20 minutes to two minutes. It is a complete packaged story which contains bite/interview of the newsmaker and also the voice of the newsmaker and also the voice of the reporter.

- While facing the camera and microphone, you are talking to only one person. Think of camera and microphone as your friend and your stories will improve instantly.

- Match visuals and narration. This will happen only when you write to visuals. This is also called synchronization of narration and visuals.

- Voice over (V/O) stories must begin with best pictures. Use few words. Itsideal length should be 45 seconds.

- Voice over is the copy that anchor reads while video of other visuals is shown. The video can either be silent of have a sound track which is kept low for natural effect. This is a technique which is called sound under or natural sound. Remember, the copy must complement the visuals; it should not duplicate what the viewers are seeing.

- **Piece to Camera- (P to C)** establishes correspondent's presence on the spot. It brings credibility and authenticity to news. Most reporters like to enhance their reputation by appearing on camera from time to time.

  If possible, the reporter should be standing near something significant to the story. Perhaps it is a building in which the action is taking place.

- **Sound Bites**-Sound bites are words of news makers. They are key to telling a good TV story. An advantage of the TV news writers is that TV sound bites feature the faces of news makers as well as their voices. TV news writer weave their copy between and around the sound bites, just like the way the radio writers create the wraparounds.

The split page

The split page is divided vertically. 60 percent of the page is in the right column and about 40 percent is in the left. Although their write-up is electronically sent to Teleprompters, scripts also are normally printed out from the computers, as a backup, in case the computers fail.

The right side of the split page is reserved for the copy that will beread by the anchors, the running times (which also appear on the left), andthe out cues (final words) of any video tape that has sound. This is important to remember that anchors will be able to see only the right side of the script on their Teleprompters. It is also important that you write only in the column on the right side. If you write outside the column the words will not appear on the teleprompter screens.

Video instruction

The left side of the script is set aside for the slug and for video and audio instructions and tape times for the director. As there is limited space on the left side of the script, abbreviations are used for the various technical instructions. Some of them are given below:

1. O/C ―On Camera‖ tell the director that at this point in the script the anchor will be on camera.
2. V/O, ―Voice Over‖, means the anchor is reading copy while the audience is seeing something else, such as silent videotape or graphics.
3. S/L indicates ―silent‖ videotape and is used in combination with the V/O symbol.
4. SOT tells the director that there is ―Sound on Tape‖. It could be a sound bite with a news maker or a report from the field that was taped earlier.
5. ENG, ―electronic news gathering‖ tells the director that the video is on a video cassette.
6. FONT an abbreviation for the manufacturer vide-font indicates that names titles and other information are superimposed over videotape or graphics to identify news makers, locations, and various other pictures appearing on TV screens. Many stations use the term super or the abbreviation VG (video graphics) instead of FONT.
7. SL, ESS or ADDA indicate that pictures or graphics of some sort will be shown next to the anchor. SL stands for ―slide‖, ESS refers to Electronic Still Storage, and electronic graphics and video computer system.
8. ADDA is the name of a computer system that also provides electronic storage. If the word bar appears next to any of these abbreviations, the graphic will be enclosed in a box next to the anchor rather than fill the entire screen. Other technical abbreviations are used by the writers to help the director.

Headlines

Headlines are prepared by the news editor. Headlines come at the top of the newscast and should show the most interesting and exciting stories. The major difference between headlines for television and those for radio is that headlines for television are supported with pictures.

Headlines should be short, crisp and attractive for the viewers. The headlines should have flashes of video. The anchors read the headlines while short visuals are shown in a box. Thus the viewer gets a glimpse of items to come.

Preparing a news bulletin
Broadcast journalists have to worry not only about writing their stories but also about putting together a news bulletin. Therefore, stories are chosen, written and organized into a news bulletin with a broad interest as possible within the framework of news value and good taste. All this requires a lot of skills. The first such skill is that of exercising news judgment about what to include in the newscast. The news editor must use traditional news value in deciding what events in putting together newscasts is the timeliness of the stories. The broadcast journalist looks at the stories available and often decides which ones to run.

Timeliness is not the only news value in these decisions. A story which is the most recent available will not necessarily be the first one to be used in a news bulletin. Stories that have more impact or involve more prominent people may get precedence.

Another element that newsmen used in deciding what to put into a news bulletin is the availability of audio tapes, slides, film and video tapes. Television journalists take advantage of their medium to show a story rather than just tell it.

The stories should not only be timely but they should be written to fill a certain amount of airtime.

The frequent arrangement of stories or line up-in a television newscast begins with the top story of the day, whether it is local, national or international. This might be followed by world news, with stories being interwoven into one another.

Within this world news section, there might be such subsections as world news and international news or hard news followed by feature stories.

This will be followed by a local news section. Features follow hard news. Political news may be separate from crime and accidents.

Commercials must be spaced within the newscast and this too affects the arrangement of stories. Some newscasters go into commercials and come out of them on camera.

Another consideration in arranging stories is the avoidance of the monotony of having too many on camera stories following each other or too much of film without the appearance of the newscaster.

There are stories which are of limited interest to the viewers. Such stories are either omitted or left out until the end of the newscast. For example- sports news is awaited by many men and a few women. Stock markets activity is another area which is of partial interest to the viewers. Weather is another such area.

10.5 CHECK YOUR PROGRESS

1. What's the difference between news on TV and news in magazines?

    _____
    _____
    _____
    _____
    _____

2. Why do people prefer to watch the news rather than read the newspaper?

    _____
    _____
    _____
    _____
    _____

3. How do you present a news report for Television ?

    _____
    _____
    _____
    _____
    _____

4. What are the 7 elements of news?

_____
_____
_____
_____
_____

5. What are the 10 news values?

_____
_____
_____
_____
_____

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UNIT : 11　TELEVISION PRODUCTION PROCESS

11.0 INTRODUCTION

The entire process of creating a program may involve developing a script, creating a budget, hiring creative talent, designing a set, and rehearsing lines before filming takes place. After filming, the post-production process may include video editing and the addition of sound, music, and optical effects.

Technical stages of Production

The process of making TV Program or film or movie or Fiction or Nonfiction Program, from an initial story, idea, or commission, through scriptwriting, shooting, editing, directing and showing your finished product to an audience. Video Production takes place all over the world in a huge range of economic, social, and political contexts, and using a variety of technologies and techniques. Typically, it involves a large number of people, and takes from a few months to several years to complete a Project.

There are three phases of production common to most professionally produced motion pictures.

1) Pre-Production
2) Production
3) Post Production

Pre-Production

Preparations are made for the shoot, in which cast and crew are hired, locations are selected, and sets are built. Pre-Production, every step of actually creating the Video or film is carefully designed and planned. The production company is created and a production office established. The production is storyboarded and visualized with the help of illustrators and concept artists. A production budget is drawn up to plan expenditures for the film or Television Program. For major productions, insurance is procured to protect against accidents. The producer hires a crew. Some aspects of preproduction include:

• Concept/Idea
• Idea/Concept Development
• Script
• Screenwriting
• Storyboarding
• Estimate Budget/Funding
• Assembling a crew
• Casting
• Costume Design
• Location Scouting
• Set Design
• Properties (‒props‖)
• Scheduling

Production

In production, the video/film is created and shot. More crew will be recruited at this stage, such as the property master, script supervisor, assistant directors, stills photographer, picture editor, and sound editors. These are just the most common roles in filmmaking.

The production phase refers to the period of time when the film is actuallybeing shot. Some aspects of production include

- Direction
- Camera operation
- Lighting
- Sound recording
- Acting

Post Production
The Video or film or Documentaries is edited; production sound (dialogue) is concurrently (but separately) edited, music tracks (and songs) are composed, performed and recorded, if a film is sought to have a score; sound effects are designed and recorded; and any other computer-graphic 'visual' effects are digitally added, all sound elements are mixed into "stems" then the stems are mixed then married to picture and the film is fully completed ("locked").

11.2 RESPONSIBILITIES OF EACH PERSON IN PRODUCTION PROCESS

- A **film crew** is a group of people hired by a production company for the purpose of producing a film or motion picture. *Crew* are distinguished from *cast*, the actors who appear in front of the camera or provide voices for characters in the film. *Crew* are also separate from *producers*, those who own a portion of either the film company or the film's intellectual property rights. A film crew is divided into different sectors, each of which specializes in a specific aspect of the production.

- **Producer**
A **film producer** creates the conditions for making movies. The producer initiates, coordinates, supervises, and controls matters such as raising

funding, hiring key personnel, and arranging for distributors. The producer is involved throughout **all** phases of the film making process from development to completion of a project.

- **Executive Producer**

An **executive producer** is usually an investor in the project or just a credit that the filmmaker gave to someone who paid for the credit. There may be multiple executive producers on a project, depending on the financing arrangements.

- **Production Manager**

The **production manager** supervises the physical aspects of the production (not the creative aspects) including personnel, technology, budget, and scheduling. It is the production manager's responsibility to make sure the filming stays on schedule and within its budget. The PM also helps manage the day-to-day budget by managing operating costs such as salaries, production costs, and everyday equipment rental costs. The PM often works under the supervision of a line producer and directly supervises the Production Coordinator.

- **Unit Manager**

The **unit manager** fulfills the same role as the production manager but for secondary "unit" shooting. In some functional structures, the unit manager subsumes the role of the Transport Coordinator.

- **Post-production supervisor**

Post Production Supervisors are responsible for the post production process, during which they maintain clarity of information and good channels of communication between the Producer, Editor, Supervising Sound Editor, the Facilities Companies (such as film labs, CGI studios and negative cutters) and the Production Accountant.

- **Director**

The **director** is responsible for overseeing the creative aspects of a TV programme, film, including controlling the content and flow of the film's plot, directing the performances of actors, organizing and selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack. Though the director wields a great deal of power, they are ultimately subordinate to the film's producer or producers. Some directors, especially more established ones, take on many of the roles of a producer, and the distinction between the two roles is sometimes blurred.

- **First Assistant Director**

The **first assistant director** (1st AD) assists the production manager and

director. The ultimate aim of any 1st AD is to ensure the film comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work. They oversee day-to-day management of the cast and crew scheduling, equipment, script, and set. A 1st AD may also be responsible for directing background action for major shots or the entirety of relatively minor shots, at the director's discretion.

- **Second Assistant Director**

The **second assistant director** (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD may also direct background action and extras in addition to helping the 1st AD with scheduling, booking, etc. The 2nd AD is responsible for creating Call Sheets that let the crew know the schedule and important details about the shooting day.

- **Production Assistant**

A **production assistant** assists the first assistant director with set operations. Production assistants, almost always referred to as PAs, also assist in the production office with general tasks.

- **Script Supervisor**

Also known as the "continuity person", the script supervisor keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. The Script Supervisor's notes are given to the Editor to expedite the editing process.

- **Stunt Coordinator**

Where the film requires a stunt, and involves the use of stunt performers, the stunt coordinator will arrange the casting and performance of the stunt, working closely with the director.

- **Casting Director**

Chooses the actors for the characters of the film by inviting the actors to a practice for the script called an audition.

11.3 ART DEPARTMENT

The art department in a major feature film can often number hundreds of people

- **Production Designer**

Also known as the creative director, the **production designer** is

responsible for creating the physical, visual appearance of the film settings, costumes, character makeup, all taken as a unit. The production designer works closely with the director and the cinematographer to achieve the 'look' of the film.

Art

Within the overall Art Department is a sub-department, called the Art Department, which can be confusing. This consists of the people who design the sets and createthe graphic art.

Art Director
The **art director** reports to the production designer, and more directly oversees artists and craftspeople, such as the set designers, graphic artists, and illustrators who give form to the production design as it develops. The art director works closely with the construction coordinator to oversee the aesthetic and textural details of sets as they are realized.

Assistant art director
The first, second and third assistant art directors carry out the instructions of the art director. Their work often involves measuring locations, creating graphics and paper props, collecting information for the production designer and drawing sets. Sometimes a set designer is also the first assistant art director. In this capacity, they manage the work flow and act as the 'foreman' of the drawing office.

Set Designer
The **set designer** is the draftsman, often an architect, who realizes the structures or interior spaces called for by the production designer.

Illustrator
The **illustrator** illustrates visual representations of the designs to communicate the ideas imagined by the production designer.

Sets

- **Set Decorator**
The **set decorator** is in charge of the decorating of a film set, which includes the furnishings and all the other objects that will be seen in the film. They work closely with the production designer and coordinates with the art director.
- **Buyer**
The **buyer** is the number two person in the set department below the set decorator. The buyer locates, and then purchases or rents the set dressing.

- **Lead Man**

The **lead man** is the foreman of the sets crew, often referred to as the ‒**swing gang**‖. Also assists the set decorator.

- **Set Dresser**

The set dressers apply and remove the "dressing", i.e., furniture, drapery, carpets—everything one would find in a location, even doorknobs and wall sockets. Most of the swing gang's work occurs before and after the shooting crew arrives but one set dresser remains with the shooting crewand is known as the **on-set dresser.**

Props

- **Props Master**

The **property master**, more commonly known as the props master, is in charge of finding and managing all the props that appear in the film. The propsmaster usually has several assistants.

- **Props builder**

The **props builder**, or more frequently **propmaker**, as the name implies, builds the props that are used for the film. Props builders are often technicians skilled in construction, plastics casting, machining, and electronics.

- Armourer **or** Weapons master

 The armourer is a specialized props technician who deals with firearms. In most jurisdictions this requires special training and licenses.

Construction

- Construction Coordinator

The **construction coordinator** oversees the construction of all the sets. The coordinator orders materials, schedules the work, and supervises the often sizeable construction crew of carpenters, painters and labourers. In some jurisdictions the construction coordinator is called the **construction manager.**

- Head Carpenter

The **head carpenter** is the foreman of a "gang" of carpenters and laborers.

<u>**Special Effects**</u>

This department oversees the mechanical effects—also called practical or physicaleffects—that create optical illusions during live-action shooting

Special Effects Supervisor
The **special effects supervisor** instructs the special effects crew on how to design moving set elements and props that will break, explode, burn, collapse and implode without destroying the film set. S/he is also responsible for reproducing weather conditions and other on-camera "magic."

- Special effects assistant
The SFX assistants carry out the instructions of the special effects supervisor, building set pieces like breakaway furniture and cities in miniature, lighting pyrotechnics, and setting up rigging equipment for stunts. They also assist in prosthetic makeup.

11.4 HAIR AND MAKE-UP

Some actors or actresses have personal makeup artists or hair stylists.

- Make-up Artist
Make-up artists work with makeup, hair and special effects to create the characters look for anyone appearing on screen. Their role is to manipulate an actor's on-screen appearance whether it makes them look more youthful, larger, older, or in some cases monstrous. There are also body makeup artists who concentrate their abilities on the body rather than the head.

- Hairdresser
The hair stylist is responsible for maintaining and styling the hair of anyone appearing on screen. They work in conjunction with the makeup artist.

11.5 COSTUME DEPARTMENT

- Costume designer
The **costume designer** is responsible for all the clothing and costumes worn by all the actors that appear on screen. They are also responsible for designing, planning, and organizing the construction of the garments down to the fabric, colors, and sizes. The costume designer works closely with the director to understand and interpret "character", and counsels

with the production designer to achieve an overall tone of the film.

- **Costume supervisor**

  The **costume supervisor** works closely with the designer. In addition to helping with the design of the costumes, they manage the wardrobe workspace.

- Costume standby

  The **Costume standby** is present on set at all times. It is his/her responsibility to monitor the quality and continuity of the actors and actresses' costumes before and during takes. (S)he will also assist the actors and actresses with dressing.

- Breakdown artist

  An **Art finisher** may be employed during the pre-production setup to "break down" garments. This specialized job includes making new clothing appear dirty, faded and worn. They are also known as **breakdown artists**.

- **Cutter/fitter**

  A costume technician who fits or tailor's costumes, usually on-set. They can also be called **cutters**, **seamstresses** or **tailors**. Some celebrity actors have favorite cutters, and larger productions may hire several and have them on set at the same time, particularly in period film projects that might have complicated or extremely expensive extras wardrobe.

11.6 CAMERA

- **Cinematographer**

  The term **cinematographer** has been a point of contention for some time now. It is usually synonymous with "director of photography", though some professionals insist this only applies when the director of photography and camera operator are the same person.

- Director of Photography

  The **director of photography** is the chief of the camera and lighting crew of the film. The DoP makes decisions on lighting and framing of scenes inconjunction with the film's director. Typically, the director tells the DoP how they want a shot to look, and the DP chooses the correct aperture, filter, and lighting to achieve the desired effect as per the director's requirements.

- Camera Operator
  The **camera operator** uses the camera at the direction of the cinematographer, director of photography, or the film director to capture the scenes on film. Generally, a cinematographer or director of photography does not operate the camera, but sometimes these jobs may be combined.

- **First Assistant Camera** (Focus Puller)
  The first assistant camera (1st AC) is responsible for keeping the camera in focus as it is shooting.

- **Second Assistant Camera** (Clapper Loader)
  The second assistant camera (2nd AC) operates the clapperboard at the beginning of each take and loads the raw film stock into the camera magazines between takes, if there is no additional specifically designated film loader. The 2nd AC is also in charge of overseeing the meticulously kept notebooks that record when the film stock is received, used, and sent to the lab for processing.

- **Loader**
  The loader is the designated film loader. They transfer motion picture film from the manufacturer's light-tight canisters to the camera magazines for attachment to the camera by the 2nd AC.

  Camera Production Assistant (camera intern) (camera trainee)
  Usually a volunteer or trainee in the camera department, the camera PA assists the crew with menial details while learning the trade of the camera assistant, operator or cinematographer.

- Digital Imaging Technician **(DIT)**
  Under the direction of the cinematographer or director of photography, the DIT will make adjustments to the multitude of variables available in most professional digital cameras to creatively or technically manipulate the resulting image.

- **Steadicam operator**
  A Steadicam operator is someone who is skilled at operating a Steadicam (trademark for a camera stabilization rig). This person is usually one of the camera operators on the production.

- **Motion Control Technician/Operator**
  This technician operates a motion control rig, which essentially is a

'camera robot' able to consistently repeat camera moves for special effects uses.[2]

Motion control rigs are typically rented with an experienced operator.

11.7 SOUND PRODUCTION

- Production Sound Mixer
  The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice and deployment of microphones, operation of a sound recording device, and sometimes the mixing of audio signals in real time.

- **Boom Operator**
  The boom operator is an assistant to the production sound mixer, responsible for microphone placement and movement during filming. The boom operator uses a boom pole, a long pole made of light aluminum or carbon fiber that allows precise positioning of the microphone above or below the actors, just out of the camera's frame.

- **Utility Sound Technician**
  The utility sound technician has a dynamic role in the sound department, most typically pulling cables, but often acting as an additional boom operator or mixer when required by complex filming circumstances. This role is sometimes credited as "cable man" or "python wrangler".

1.8 EDITING

- **Film Editor**
  The film editor is the person who assembles the various shots into a coherent film, with the help of the director. There are usually several assistant editors.

- **Colorist**
  With a photochemical process, the color timer adjusts the color of the film via printer lights for greater consistency in the film's colors. With a digital intermediate process, the colorist can use digital tools in manipulating the image and has greater creative freedom in changing the aesthetic of a film.

- **Negative Cutter**
  The negative cutter cuts and splices the negatives as directed by the film editor, and then provide the assembled negative reels to the lab in order for prints (positives for projection) to be made.

11.9 VISUAL EFFECTS

Visual effects commonly refers to post-production alterations of the film's images, although the VFX crew works alongside the special effects department for any on-set optical effects that need physical representation during filming (on camera.)

- **Visual Effects Producer**
  The **visual effects producer** works with the visual effects supervisor to break down the script into storyboards, and advises the director as to how s/he should approach the scenes. Together they determine which sequences are to be shot as live action elements, which would work well in miniature, and which (if any) should be computer generated.

- **Visual Effects Creative Director**
  VFX creative directors are very much like production designers, except they direct and supervise the creative side of the film's visual effects. The position is particularly in demand for films with massive amounts of computer generated imagery and scenes.

- **Visual Effects Supervisor**
  The **visual effects supervisor** is in charge of the VFX crew, working with production and the film's director to achieve the desired in-camera optical effects of the film.

- **Visual Effects Editor**
  The **visual effects editor** incorporates visual effects into the current cuts of live action sequences, producing multiple versions of each shot. Altered scenes are then evaluated by the visual effects supervisor and creative director for aesthetic and technical direction, and by the producers for review and final editing.

- **Compositor**
  A **compositor** is a visual effects artist responsible for compositing images from different sources such as video, film, computer generated 3-D imagery, 2-D animations, matte paintings, photographs, and text.

- **Roto, paint**
  These artists may rotoscope the footage, manually creating mattes for use in compositing. They may also paint visual information into or out of a scene, such removing wires and rigs, logos, dust busting, scratch removal, etc.

11.10   SOUND/MUSIC

- **Sound Designer**
  The sound designer, or "supervising sound editor", is in charge of the post-production sound of a movie. Sometimes this may involve great creative license, and other times it may simply mean working with the director and editor to balance the sound to their liking.

- **Dialogue Editor**
  Responsible for assembling and editing all the dialog in the soundtrack.

- **Sound Editor**
  Responsible for assembling and editing all the sound effects in the soundtrack.

- **Re-recording Mixer**
  Balances all of the sounds prepared by the dialogue, music and effects editors, and finalizes the films audio track.

- **Music Supervisor**
  The music supervisor, or "music director", works with the composer, mixers and editors to create and integrate the film's music.
- **Composer**
  The composer is responsible for writing the musical score for a film.

- **Foley Artist**
  The foley artist is the person who creates many of the sound effects for afilm.

11.11 CHECK YOUR PROGRESS

1.   What are the basic elements of production for television?

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2.   What is TV production process?

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3.   What is Programme production?

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4.   What happens during post production?

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5.   Why are visual effects important?

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6. How do you put music in a screenplay?

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7. What is editing in television or documentary?

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UNIT : 12	PRODUCTION TECHNOLOGY AND EQUIPMENT

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STRUCTURE
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12.0 **Introduction**

12.1 **Objective**

12.2 **Television Studio**

12.3 **Radio Studio**

12.4 **Check Your Progress**

12.5 **References**

12.0 INTRODUCTION

Very remarkable technical changes have taken place in the television medium over recent years. As equipment has evolved and become increasingly adaptable, production techniques have developed to make advantage of new opportunities. You have probably discovered already how even quite modest consumer camcorders can produce successful pictures under a wide range of conditions. Surely we need do little more than point the camera, follow the subject and zoom in and out. To pick up the sound we can simply clip a small microphone onto a person's jacket, hand them a baton mic or just use the microphone attached to the camera. As for the lighting, today's camera work in daylight or whatever artificial light happens to be around.

For any Audio and visual production one must have basic equipment and should also know how to work with this equipment with the best capacity.

12.1 OBJECTIVE

In this unit we shell

- Discuss about television production studio and its equipment
- Discuss about radio studio and its equipment

On completing the unit, you should be able to

- Understand various departments of television and radio
- Understand the technology and its use

12.2 TELEVISION STUDIO

A television studio, also called a television production studio, is an installation room in which video productions take place, either for the recording of live television to video tape, or for the acquisition of raw footage for post-production. The design of a studio is similar to, and derived from, movie studios, with a few amendments for the special requirements of television production. A professional television studio generally has several rooms, which are kept separate for noise and practicality reasons. These rooms are connected via intercom, and personnel will be divided among these workplaces.

Studio floor

The studio floor is the actual stage on which the actions that will be recorded and viewed take place. A typical studio floor has the following characteristics and installations:

- decoration and/or sets
- professional video camera (sometimes one, usually several), typically mounted on pedestals
- microphones and speakers
- stage lighting rigs and the associated controlling equipment.
- several video monitors for visual feedback from the production control room (PCR)
- a small public address system for communication
- a glass window between PCR and studio floor for direct visual contact is often desired, but not always possible while a production is in progress, people composing a

television crew work on the studio floor.

- the on-screen presenters themselves, and any guests - the subjects of the television show.
- a floor manager, who has overall charge of the studio area stage management, and who relays timing and other information from the television director.
- one or more camera operators who operate the cameras, though in some instances these can also be operated from the PCR using remotely controlled robotic pan tilt zoom camera (PTZ) heads.
- possibly a teleprompter operator, especially if this is a live television newsbroadcast

Production-Control Room (PCR)

The production control room or studio control room (SCR) is the place in a television studio in which the composition of the outgoing program takes place.

The production control room is occasionally also called an SCR or a gallery – the latter name comes from the original placement of the director on an ornately carved bridge spanning the BBC's first studio at Alexandra Palace which was once referred to as like a minstrels' gallery. Master control is the technical hub of a broadcast operation common among most over-the-air television stations and television networks. Master control is distinct from a PCR in television studios where the activities such as switching from camera to camera are coordinated. A transmission control room (TCR) is usually smaller in size and is a scaled-down version of central casting.

Production control room facilities
Facilities in a production control room include:
A video monitor wall, with monitors for program, preview, VTRs, cameras, graphics and other video sources. In some facilities, the monitor wall is a series of racks containing physical television and computer monitors; in others, the monitor wall has been replaced with a virtual monitor wall (sometimes called a "glass cockpit"), one or more large video screens, each capable of displaying multiple sources in a simulation of a monitor wall.

- A vision mixer, a large control panel used to select the multiple-camera setup and other various sources to be recorded or seen on air and, in many cases, in any video monitors on the set. The term "vision mixer" is primarily used in Europe, while the term "video switcher" is usually used in North America.
- A professional audio mixing console and other audio equipment such as effects devices.
- A character generator (CG), which creates the majority of the names and full digital on-screen graphics that are inserted into the program lower third portion of the television screen
- Digital video effects, or DVE, for manipulation of video sources. In newer vision mixers, the DVE is integrated into the vision mixer; older models without built-in DVE's can often control external DVE devices, or an external DVE can be manually run by an operator.
- A still store, or still frame, device for storage of graphics or other images. While the name suggests that the device is only capable of storing still images, newer still stores can store moving video clips and motion graphics.
- The technical director's station, with waveform monitors, vector scopes and the camera control units (CCU) or remote control panels for the CCUs.
- In some facilities, VTRs may also be located in the PCR, but are alsooften found in the central apparatus room
- Intercom and IFB equipment for communication with talent and televisioncrew

  A signal generator to genlock all of the video equipment to a commonreference that requires colour burst

Master Control Room

The master control room (MCR) houses equipment that is too noisy or runs too hot for the production control room (PCR). It also makes sure that coax cable and other wire lengths and installation requirements keep within manageable lengths, since most high-quality wiring runs only between devices in this room. This can include the actual circuitry and connections between

- **Character Generator (CG)**

A character generator, often abbreviated as CG, is a device or software that produces static or animated text (such as news crawls and credits rolls) for keying into a video stream. Modern character generators are computer-based, and can generate graphics as well as text.

- **Camera Control Units (CCU)**

The camera control unit (CCU) is typically part of a live television broadcast chain. It is responsible for powering the professional video camera, handling signals sent over the camera cable to and from the camera, and can be used to control various camera parameters remotely.

- **Digital Video Effects (DVE)**

Digital Video Effects, commonly called DVEs, are visual effects that provide comprehensive video image manipulation, in the same form as optical printer effects in film. DVEs differ from standard video switcher effects such as wipes or dissolves, in that they deal primarily with resizing, distortion or movement of the image. Modern video switchers often contain internal DVE functionality.

- **Video Servers**

A video server is a computer-based device that is dedicated to delivering video. Video servers are used in a number of applications, and often have additional functions and capabilities that address the needs of particular applications. For example, video servers used in security, surveillance and inspection applications typically are designed to capture video from one or more cameras and deliver the video via a computer network. In video production and broadcast applications, a video server may have the ability to record and play recorded video, and to deliver a large number of video streams simultaneously.

- **Vision Mixer (video switcher)**

A vision mixer (also called video switcher, video mixer or production switcher) is a device used to select between several different video sources and, in some cases, compositing video sources together to create special effects. This is similar to what a mixing console does for audio. Typically a vision mixer would be found in a video production environment such as a television studio, production truck, OB Van or linear video editing bay of a post-production facility. In most of the world, both the equipment and its operator are called a vision mixer or video mixer; however, in the United States, the equipment is called a video production switcher, and its operator is known as a technical director (TD).

- **VTRs**

A video tape recorder (VTR) is a tape recorder designed to record and playback video and audio material on magnetic tape. The early VTRs are open-reel devices which record on individual reels of 2-inch-wide (5.08 cm) tape. They were used in television studios, serving as a replacement for motion picture film stock and making recording for television applications cheaper and quicker. Beginning in 1963, videotape machines made instant replay during televised sporting events possible. Improved formats, in which the tape was contained inside a videocassette, were introduced around 1969; the machines which play them are called videocassette recorders. Agreement by Japanese manufacturers on a common standard recording format, so cassettes recorded on one manufacturer's machine would play on another's, made a consumer market possible, and the first consumer videocassette recorder was introduced by Sony in 1971.

The master control room in a television station is the place where the on-air signal is controlled. It may include controls to playout television and television commercials, switch local or television network feeds, record satellite feeds and monitor the transmitter(s), or these items may be in an adjacent equipment rack room. The term "studio" usually refers to a place where a particular local program is originated. If the program is broadcast live, the signal goes from the PCR to MCR and then out to the transmitter.

12.3 RADIO STUDIO

A radio broadcasting station is usually associated with wireless transmission, though in practice broadcasting transmission (sound and television) take place using both wires and radio waves. The point of this is that anyone with the appropriate receiving technology can receive the broadcast. A radio studio is a place to live broadcast or record audio professionally. Often it's a soundproofed room which gets rid of unwanted noises that would often get mixed into broadcasts. However, studios vary depending on location and use. Today's typical broadcast studio at a radio station consists of a console, microphones, computers and occasionally some older analogue-based equipment. Although almost all radio stations have switched over to completely digital operations, if you look hard enough you will find some

old reel-to-reel tape recorders/players sitting around. It's unlikely any actually use turntables or vinyl records anymore, although there has been an audiophile-driven resurgence in vinylLPs for consumers.

Soundproof Room:
Radio and TV stations require premium sound quality for broadcasting. Controlling the echoes within the broadcast room happens when sound panels are introduced into space. Once the echoes are captured from the studio with the sound panels, greater clarity to original sound is restored, and a crisp broadcast signal is produced. The key to studio soundproofing and maximizing the quality of your broadcast signal is to reduce and eliminate the echo.

Microphones & Headphones:
Broadcasting microphones are used in radio studios and are ideal for announcing and voice-overs, thus used in our Radio & TV Broadcasting Program. Virtually all broadcast microphones have some similar features that they share:

Cardioids pickup pattern – this rejects noise off axis, and the microphone will only pick up the sounds desired

Shock-mounted capsule – it prevents noise resulting from vibration or handling of the microphone

Integrated pop filter – it protects the capsule from sibilance when one speaks close to the microphone. The wind screen keeps extraneous noise to a minimum such as the sound of breath blowing into the microphone or the sound of a popping "P." (Popping Ps occur when a person pronounces a word with a hard "P" in it and in the process, expels a pocket of air that hits the microphone, creating undesired noise.)

Radio personalities wear headphones to avoid feedback. When a microphone is turned on in a radio studio, the monitors (speakers) automatically mute. When the monitors are muted because somebody turns on the microphone, the only way to monitor the broadcast is by using headphones to hear what's going on.

Audio Consoles:

All the sound sources are mixed at the audio console before being sent to the transmitter. Each slider, sometimes known as a *pot* on older boards,

controls the volume of one sound source: microphone, CD player, digital recorder, network feed, etc. Each slider channel includes an on/off switch and various other switches that divert to more than one destination. A VU meter shows the operator the level of sound output.

The audio console converts analogue audio (voice inputs from a microphone) and phone calls to a digital output. It also allows for the mixing of digital audio from CDs, computers and other sources with the analogue audio.

Radio Station Software:

Most radio stations employ sophisticated software to either automatically run the station when a human can't be there or to help in assisting a live RJ or personality in running the station. Various types of software support station operations; the display outputs directly in front of the audio console, where it can clearly be seen by the person on-air. Radio software allows AM & FM broadcasting to reproduce music and voices from the computer's hard disk instead of using CD, MD, tape recorders or the old cartridge tape. Usually the radio stations store all advertising campaigns and most of the music in hard disk. Then, instant replay of all the recorded material is done from a keyboard or with a click of the mouse. Now the PC is part of every AM & FM broadcasting, webcasting or podcasting system around the world.

Media Database:

The basic thing that a radio station does is to broadcast audio to its listeners. Audio can range from a simple talk over, a song or jingle to a sophisticated program with authored content. Evidently, commercial radio stations rely on advertisements, or commercials, to generate revenue and sustain their operations.

The media database stores details on media files, typically mp3 encoded files. Attributes contain, but not limited to, file name, name of the song or audio file, type of media, its duration, etc...

Media records can have different types:
- Song
- Commercial
- Jingle
- Promotion
- Recorded program

Media Editing:

Media files can be edited prior to playback or broadcast. Typical audio editing features exist in most radio software solutions. In addition, radio software allows users to provide metadata for audio files, such as intro and outro positions within the file. Some radio software contains multi-track editors that allows users to set the mix between two songs as well as audio volume levels.

Scheduling:

Radio schedule start with a grid. A grid will contain one or more schedules. Grids span a long time period, usually no less than three months. Schedules will in turn contain a list of programs. Schedules span a short time period, typically one day. Programs are usually one to four hours in duration, typically one hour. Programs will contain a list of program elements. This list of program elements become the play list that radio software load and automate. Scheduling songs, external audio, or live shows, differs to scheduling commercials. The scheduler is used for defining program schedules but not to schedule commercials. There is a special module for commercial scheduling.

12.4 CHECK YOUR PROGRESS

1. What are the equipment found in television studio?

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   _____
   _____

2. What is a studio floor?

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   _____
   _____

3. What does a floor manager do in TV?

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_____

4. What is needed for radio broadcasting?

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STRUCTURE

13.0   OBJECTIVE

In this unit we shell

- Discuss about video editing process
- Discuss different types of video editing techniques
- Discuss the stages of video editing and its impact on viewers

On completing the unit, you should be able to

- Understand the importance of video editing in any programme
- Understand the process of video editing

13.1 AN INTRODUCTION TO EDITING

As film editors have demonstrated for decades, skillful editing can make a vital contribution to a production's impact. The way you interrelate shots will not only affect their visual flow but will directly influence how your audience reacts to what they are seeing, their interpretation, their emotional responses. Poor editing can leave them confused. Proficient editing can create interest, tension or build up excitement that has them on the edges of their seats! At worst, editing can degenerate into casual switching between shots. At best, it is a sophisticated persuasive art form.

To appreciate the skills of editing techniques, we need to study two diverseaspects of the craft:

- The *mechanics* – the ways in which editing is carried out.
- The *aesthetics* – the artistic impact that these techniques have on our audience.

In **television production** we shall meet a numerous editing situations. Depending on the nature of the show, and how it is organized, editing can range from impulsive switching (e.g. during a live sport event) to the painstaking empiricism possible when editing a taped drama. Technicalities can vary considerably with the equipment available, and how it is used. Let's look at these variants more closely.

13.2 EDITING TECHNIQUES IN TELEVISION

Editing During A Live Show

How the director shoots live action, will ultimately depend on

- Whether the event is taking place in front of an audience
- Whether it is a public event on which the television camera is eavesdropping'
- Whether the action is being staged specifically for the camera before An invited audience who participates or provide background reactions.

There are two broad approaches:

- *Spontaneous selection* – In the first, the director sits in the production control room, watching an array of picture monitors, spontaneously choosing and switching between sources. Action is continuous and recorded just as it happens („*live-on-tape*"). All the editing needed is carried out at the time on the production switcher. At most, a few corrective shots or inserts may be added later, or supplementary sound

treatment introduced (e.g. music or applause) during brief postproduction editing.

- ***Preplanned selection*** – In the second, the director adjusts each shot to comply with a carefully planned and prepared script, in which all the cutting points and transitions have been considered and marked beforehand.

In each situation the director (or an assistant) calls shots to cameras over the intercom system, and the technical director or a specialist switcher/vision mixer (occasionally the director) will operate the production switcher.

Editing During A Videotaped Show

Where the show is essentially staged for taping, the director is free to record the action in its entirety, or in long or brief sequences. All the editing, titling, effects, etc. may be carried out on the production switcher during performance, or left until a ***postproduction („post")*** editing session. Consequently, the videotape editor may be faced with quite different tasks, depending on how the director has decided to shoot and interpret the material. Editing opportunities become much more flexible.

Small format dupe – A typical method of working is to make a duplicate recording of all the production tapes on a small-format VTR such as a VHS system. *(**A numetic time code** _burned-into' the pictures, identifies each moment throughout.)* The director scrutinizes these ***working copy*** tapes and makes an ***edit decision list***. This indicates which shots are to be used from the total material. The ***videotape editor*** then edits the show to this basic preference list to prepare a *rough-cut copy.*

Cutting to script – In another method the ***videotape editor*** examines all the taped material (original or copy), and using the production script as a guide, edits this to produce a ***rough cut,*** which is then evaluated by the director.

Submitted copy – Where the videotape editor has been involved with the show from its planning stages, and knows the director's general aims, he or she may examine the whole of the recorded material, selecting, arranging and editing shots to produce a ***show cops*** which the director assesses. (The approach may be used, for example, on a documentary program where narration is to be written after a disparate collection of shots have been fused into a coherent sequence.

When the editor has created a master tape, further important contributory elements can then be added: sound treatment (dialogue,

narration, sound effects, music etc.), titling/subtitling, video effects, etc. Of course, these are only the bare bones of typical editing procedures. In reality, there is usually a very close working relationship between the director, the switcher, and the videotape editor. Each may contribute observations, suggestions, criticisms that could enhance the end product, as might other members of the production team.

13.3 EDITING DECISIONS

During the editing process, we need to make a series of decisions:

- ***Which shots do you want to use from the total available?*** When editing a live show, choices are irrevocable. You can only select videotape, film channels etc. When you are editing a ***videotaped*** show there is time to ponder, to select, to reconsider. After editing, unused material is usually retained for a while to allow for any subsequent revisions or archiving (total or sectional).

- ***What is the final order of shots to be (sequence)?*** The relative durationsof shots can affect their visual impact ***(cutting rate; cutting rhythm).***

- ***At exactly which moment in the tape*** do you want to change from oneshot to the next (the cutting point)?

- ***How is each shot to be joined to the next:*** i.e. the *transition* (e.g. a cut ormix/dissolve)?

- ***How fast or slow will this transition be,*** if it is a mix/dissolve, wipe, etc.?
  (Transition rate.)

- ***Is there good continuity between pictures (and sound)*** that supposedly show continuous action (but were actually shot discontinuously or atdifferent times/places)?

   Are there to be any special effects involved in the editing (e.g. superimpositions, montages)?

   Each of these decisions involves you making both a mechanical operation and an artistic choice. Even the simplest treatment (a cut from one picture to the next can create a very different effect, according to the point at which you decide to edit the action. Let's look at an example.

- You can show the entire action, from start to end:
The intruder reaches into a pocket, pulls out a pistol and fires it. The victim falls. (The action is „obvious".)

- Identical action and treatment; but deliberately misleading. The shot was from someone else, out of frame

- You can interrupt an action, so that we do not at that stage,

know what is going to happen:

The hand reaches into the pocket/CUT/to the second person"s face. (What is the intruder reaching for?) Or The hand reaches into a pocket, and pulls out a pistol/CUT/to the second person"s face. (Is the intruder threatening, or actually going to fire it.?)

- You can show the entire action, but hold the audience in suspense about its consequences:

We see the pistol drawn and fired/CUT/but did the shot miss?

13.4 FLEXIBILITY WITH EDITING

As we examine editing techniques, you will begin to see how subtly they contribute to the success of the production:

- You can join together a series of separately recorded takes or sequences to create a continuous smooth-flowing picture development – even where none originally exist.
- Through editing, you can omit action that would be irrelevant or distracting.
- You can seamlessly cut in *retakes* to replace unsatisfactory material – to correct or improve performance; to overcome camera, lighting or sound faults; to improve ineffective production treatment.
- You can increase or reduce the overall duration of the program – by adjusting the duration of sequences, introducing cutaway shots, altering playing speed, or repeating strategic parts of an action sequence,
- Library material (stock shots) can be introduced and blended with the program material – to establish location; for effects; or introduce illustrations.
- When a subject is just about to move out of shot… you can cut to a new viewpoint and show the action continuing, apparently uninterrupted. (Even where it is possible to shoot action in one continuous take, the director may want to change the camera viewpoint or interrupt the flow of the action for dramatic impact.)
- By intercutting shots recorded at quite different times or places, you can imply relationships that did not exist *(filmic space, filmic time).*
- Editing allows you to instantly shift the audience's center of interest, redirecting their attention to another aspect of the subject or the scene.
- You can use editing to *emphasize* or to *conceal*/information.
- You can adjust the duration of shots in a sequence to influence its overall pace.
- Editing can change the entire significance of an action in an instant… to create tension, humor, horror.

- By altering the order in which the audience sees events you can changehow they interpret and react to them.
- You can integrate selections form different productions, to create a *compilation program.*

13.5 THE MECHANICS OF EDITING

The actual process you use can have an important influence on the ease and accuracy with which you can edit and on the finesse that is possible.

1. ***Editing in-camera*** – Editing *„on the fly"* while shooting; by strategically starting/stopping the recording process.
2. ***Production switcher (vision mixer)*** – The regular hands-on method of inters witching or combining video sources, using the switcher located in the production control room.
3. ***Linear editing*** – The process of editing videotapes by replaying sections, in the order you require while making a copy on a master tape.
4. ***Non-linear editing*** – The latest and most flexible editing process, in which the original pictures and sound from the camera or videotape are copied in digital form onto a *hard disk* (or a recordable videodisc) ready for editing. Any point in any shot on this disk can be selected immediately.
5. ***Film editing*** – The editing process used for ***filmed*** material.

13.6 EDITING WITH THE PRODUCTION SWITCHER (VISIONMIXER)

During a production, conditions in most production control rooms are generally a world apart from the relative calm of an editing suite. In front of the director, an extensive bank of small monochrome monitors presents a continually changing display of pictures. These are the many *channel monitors* showing the individual outputs of the various video sources: Cam. 1, Cam. 2, Cam. 3, etc., VTRS, telecines, slide scanner, character generators, video effects, electronic still stores, videodiscs, prompter display etc.

In addition, there are two large color monitors:

The MASTER MONITOR (line monitor, main channel, program, transmission monitor – This shows the main output of the production switcher, i.e. the source(s) you have selected to be recorded (or

transmitted).

The switchable *(selectable)* **PREVIEW MONITOR** – You can switch any picture source to this check monitor; usually whatever you have selected on the *PREVIEW BUS* on the switcher unit.

This arrangement is not only less costly than having a complete bank of color monitors, but it overcomes difficulties in accurately color-matching *(color balancing)* all their screens.

At first sight, a multi-display of this kind can be quite daunting.

Not only can we see the ‚real' shots that are ready to be switched to line *(transmission)* but there are also the ‚accidental' outputs of cameras moving into position and setting up their shot, film and videotape channels shuttling between sequences, running up to their next cue point, graphic being set up and lighting adjustments being made.

While all this is going on, the director's attention is divided between the current shot on the line *(transmission)* picture and upcoming shots guiding the production team, instructing, correcting, selecting, coordinating their work. All of this in addition to checking performance, keeping on schedule, and coping with those various contingencies that always arise.

13.7 LINEAR EDITING

Linear-editing requires a master monitor to show the selected material being recorded onto the master videotape and a *preview monitor (s)* to display the sections being replayed from the original tapes. The process simply involves your playing the original tape(s) on one VTR, and copying (dubbing off) selected parts onto a clean tape (i. e. blank, unmodulated) on another machine. As you add each shot or sequence to the end of the previous one, you assemble a new composite master tape. This type of manual linear editing can be quite laborious and time consuming, as you shuttle to and fro on the original tapes to find the chosen sections.

If you have a ‚bad take' on the original tape, and want to replace just this piece with a corrected version, you have the choice of either copying in an assemble (assembly) mode as before, or using a different editing method called insert editing. When switched to the insert editing mode, you can record replacement material ‚over' (in place of) the faulty section. Ideally, that has the advantage that you are left with the optimum quality original recording, into which the corrected shot has been imperceptibly detailed. In practice though, unless your new insert is

precisely timed to match the original section, frames at the head or tail of the insert will be lost or duplicated. A hazardous process!

In a more refined form of linear editing, you note which shots you want to use, and where they are to go during an off-line editing session. This information is then fed into a computerized edit controller system which shuttles the tapes to go during an off-line editing session. This information is then fed into a computerized edit controller system which shuttle the rapes to find the items, and assembles the master tape automatically.

13.8 NON-LINEAR EDITING

Although videotape is a remarkably cheap method of recording program material, it has one major drawback. When editing, you find yourself spending a lot of time running to and fro searching for each section you want to use. You can't go directly to a particular point in the tape. Even with the aid of fast forward/rewind, shuttling at variable speeds, and electronic markers on the tape, time is wasted arriving at each selected edit point. In the world of *computer technology,* high-capacity *hard disks* are used to magnetically store a considerable amount of digital data, which can be retrieved instantaneously at the press of a button.

The Non-Linear Editing Set-Up

In *non-linear editing systems* analog video and audio signals are converted into coded digital form *(digitized)* similar to that in regular computer technology. This transformation has many advantages. Picture and sound are of much higher quality, and unlike analogue signals, can be copied over and over without deterioration. Information can be more compactly stored, and can be manipulated in various ways. When this information is stored on a magnetic disc as digital data you can search out and replay any part of the recording in an instant; unlike the play-through delays of tape recordings.

The main control on the desktop *editing console* is typically a shuttle wheel, which allows you to replay program picture and sound forward and backwards, in sync at adjustable speeds. You can jog frame-by-frame, or jump directly to its head, tail or to any cue marks. Alternatively, the system may be controlled from a computer keyboard, mouse, a track-ball (tracker ball), a light-pen, a digital tablet, or by pointing to a touch-screen over the monitor picture.

Some non-linear editing systems use a single-color monitor picture, which is switched between the preparatory menu mode and the editing mode; displaying small frames of the various shots and the sound tracks. Other systems use two separate monitors. A further monitor might display the edit decision list (EDL), providing a database which shows shot identification, the start/end timecodes of a sequence, shot durations, audio track data, director's comments, etc. The system may also include various additional facilities, including automatic sorting of clips, storyboard displays, trimming facilities (i.e. adding or removing individual frames to clips), motion effects (freeze, slow or reverse motion), audio mixing, etc.

Non-Linear Editing Processes

You begin editing by making a complete copy of the original videotape recording, on the hard disk of the non-linear editing system. In the process, the equipment automatically creates a visual log on the editing monitor screen. This shows the in and out frames (tops and tails) of all the shots recorded as a series of small still pictures, together with their time code addresses. Now you have a total record of all the material available, and can rapidly locate any frame simply by calling up its code reference.

Next, using this visual log as a guide, you play through the original videotape again, selecting the particular shots you want to use. This builds up a new edit decision list display on the screen – a sequence of stills in the new order you have now chosen, with details of the transitions you require between them, and any special transition effects (e.g. wipes). Remember, these shots may have been located anywhere in the original videotapes. The corresponding sound appears as graphical audio strips below the picture displays.

It is important to appreciate that what you are creating is a _dummy' arrangement, giving an overall view of your anticipated editing treatment for that sequence. This is a _**probability list'**. You have not actually edited anything yet. Next you instruct the computer to play through the sequence to see how effective this picture and sound arrangement is going to be. (The replay speed is adjustable.) During this rehearsal, you can make any changes you wish; altering the shots' order, durations. transitions, etc., without having to revise earlier or later sequences. (that is a particular problem in linear editing Processes.) Once you are satisfied with this edit-master, you store it on hard disk, videotape, or recordable videodisc.

If your edit-master disk has been recorded in compressed form you now use it to instruct a computer-assisted system which auto-assembles a new master videotape from the original videotape recording using a linear editing process. (In auto-assembly the computer runs the VTRs to locate the required shots and copy them in the chosen order.)

If you have a full-resolution (high-end) system with high-quality images that have not been compressed, the edit-master disk can be copied directly onto the transmission videotape (_printing to tape') via a digital/analogue convertor unit.

Digital store – One of the drawbacks of the non-linear recording process is that the original videotapes from the camera copy usually have to be copied onto the editing system's hard disk(s) in real time. So, if you have shot a couple of hours' worth of tape, it can take that long to coly it all onto disk. To avoid this delay before editing can begin, some people make a separate digital recording while shooting in analogue. That can speed the preparation of the edit-master disk considerably, as the digital version is copied into the editing system in minutes.

The Features of Non-Linear Editing

Currently there are several types of non-linear editing systems.
These have operational differences, but produce virtually similar results.

Because there is immediate access to any part of the program, non-linear methods are undoubtedly quicker for routine editing.

During any creative process, there is a lot to be said for _sleeping on it'wherever possible; coming back to critique results after a break. While working, you become over familiar with each feature, so even a brief time gap helps to develop a 'fresh eye', improving one's critical judgment. Every time you review a sequence, you tend to see aspects you've overlooked before. That kind of rethinking was less practicable when using lengthy linear editing processes.

13.9 THE ART AND TECHNIQUES OF EDITING

From the mechanics of television editing, let us turn to the artistry of editing – to the subtle ways in which you can influence your audience through your editing treatment.

Continuity Cutting

In *film editing* the editor may spend considerable time and thought in deciding on the final shot order, the exact cutting points, cutting rhythm, etc. Although this is possible with more sophisticated VT editing systems, time usually precludes this precision.

In most TV productions editing is simplistic, serving the practical purpose of interrelating viewpoints, creating a feeling of consecutiveness and order, interlinking, dialogue and action. At best, the technique provides a clear straightforward narrative, a smooth pictorial flow, and unobtrusive transitions. At worst, such continuity cutting becomes a purely functional routine.

Example

Mr. Brown speaks – cut to CU of BrownMr. Smith speaks – cut to CU of Smith

Anchorman speaks – cut to three-shot of group

Relational Cutting

Here, through intercutting, shots that have no direct connection in reality are deliberately given an implied relationship.

Example:

Woman seen walking up to house, cut to woman in a room. We assume she entered house, and is now in a room there. (Actually, shot with different women is similar costume, at different locations).

Shot of aircraft in flight, cut to pilot at controls. (A library model shot has been intercut with a studio mock-up Neither is real.)

Man approaches foot of stairs, cut to him coming upstairs. (Action may have been shot on different occasions.)

In parallel cutting (parallel action), shots from two different locations or action groups are repeatedly intercut; usually as a dramatic development to heighten tension, e.g. fast intercutting between fugitive and pursuers. Cross-Cutting, on the other hand, intercuts between different viewpoints of the same subject, usually for visual variety. Whenever you join two shots together by a *cut* you immediately establish a relationship between them. This juxtaposition is both *physical* and *intellectual.*

Physically, the viewer's eyes become aware of the change, and begin tracing a fresh interest pattern in the new picture. *Intellectually,* the viewer has to interpret the new picture. (Where are we now? What is this? What is happening?).

These responses are, of course interrelated. Where the shots are compositionally matched (matched cuts) and the significance of the second shot obvious, it will be a *smooth cut.*

Where shots are pictorially unmatched (jump cut, mismatched cut) the effect can be very disturbing, as the audience has to search around for the subject in the new shot. Similarly, their, attention is disrupted if they do not instantly realize how the second shot relates to the first, or what it is all about.

Dynamic Cutting

Sophisticated intercutting can create dramatic emphasis, convey moods orabstract ideas that are not readily expressed in more direct terms. The ideas themselves may not be implicit in the component shots. Cause-effect relationshipsare often interpreted.

Examples

Shot to broken window, cut to small boy crying. (A lost ball? Punished afterbreaking the window?)

Intercut shots symbolically suggesting _spring', _Progress', _Ter-ror', etc.

13.10 CHECK YOUR PROGRESS

1. What are editing techniques?

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2. What are the 5 major types of edits?

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3. What does non linear editing mean?

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4. Why is digital editing called non linear editing?

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5. What is linear editing in film?

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6. What are the different types of editing?

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7. What are the editing techniques used to tell the film's story?

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8. What are the elements of editing?

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CAREERS IN ELECTRONIC MEDIA

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STRUCTURE
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14.0 OBJECTIVE

In this unit we shell

- Discuss about various career in journalism, television and radioOn

  completing the unit, you should be able to

- Understand the job areas and responsibilities in each area

14.1 JOURNALISM

Journalism deals with the collection and dissemination of News through print media as well as electronic media to its target audience. This engages various areas of work like reporting, writing, editing, photographing, broadcasting etc. Journalism is a prestigious as well as a highly paid job. The journalists play a very important role in the growth and advancement of the nation. It is only through this profession that one

gets information about the regular happenings around the globe. The objective of journalism is to inform and interpret, educate and enlighten the people. Media and Journalism is honoured as a fourth pillar of democracy. It is power and should be used very wisely. Journalists get the honour to be the voice of 123 billion people of this country.

The opportunities for the journalists are numerous as well as highly competitive as the new world phrase emphasising, *Pen is mightier than the sward rules.* Through accurate and unbiased reporting, journalists can make a very efficient new story. Professionalism and specialisation are important aspects of journalism as a career.

Journalism as a Career:

The contemporary age is more intriguing and competitive as everyone wants to be updated by all means. Mass media and its various tools play an important role in channelizing the information for the masses. Be it print media like newspaper, magazine or electronic media like internet or audio/visual media etc., all benefit people in their own ways. More importantly, it is the journalists who hold the onus for this provision of all the information. They hold the power to influence the masses and classes of people with their information bombardment. It is they, who hold the choice of presenting unique news or offer trivial exaggerated information

These journalists are the ones, who are the genuine information providers. Hence, this profession mandates journalists to be accountable and responsible for the reports. At the same time, it is also the duty of journalists to make a story interesting, adventurous and consumable.

If someone is looking for a career in journalism, then the person should have a presentable and confident personality, potential to write and illustrate information accurately and factually. Also, a good journalist needs to bear an inquisitive mind, eagerness to know things, communication skills and a sense of differentiating things. They need to have an in-depth knowledge sphere and above a layman's knowledge. Talent and hard work are the pre-conditions of journalism. With the rising importance of this field, the opportunities are also mushrooming regularly.

14.2 ELECTRONIC MEDIA (NEWS)

It is termed as one of the most important and effective means of communication. It is very influential because of its audio-visual form that makes it utterly attractive to its target audience. Also, it is very catchy. This field offers lots of career alternatives. On-air personalities like anchors, reporters, and meteorologists are the most visible members of television news teams, but TV newsrooms are filled with many more

people. Without them, our nightly or 24-hour broadcasts would cease to exist. Life in the newsroom is fast-paced, competitive, and exciting. It is also very stressful, which is something important to consider when deciding if one of these careers is for you. Since news happens around-the-clock, the staffing of newsrooms usually follows suit. Don't expect a 9 to 5 job. A career in TV news can mean having irregular schedules with long hours and meeting tight deadlines.

Some of them are discussed below

1. **Researchers:** They perform all the research work for the channel or the site.
2. **Production Workers** They are concerned with all the technical production of a news story and film. Their work ranges from writing a script to fulfilling the roles of technical production This requires good organisational skills, potential to work autonomously and confidence in tackling adverse situations.
3. **Producer:** Producers oversee newscasts. The executive producer coordinates every aspect including hiring, firing, and managing personnel and also tending to business and financial matters. At larger stations, associate producers assist executive producers, and together they supervise a staff of news producers. A producer writes scripts, edits video, and collaborates with reporters who are out in the field. He or she also works closely with the newscast's anchor.

   News Directors: News directors plan news broadcasts. They choose and schedule content, making them the people most responsible for what viewers see on the air. The news director is in charge of quality control. He or she monitors stories for accuracy and sees that rules and regulations are followed.

1. **Copy writers or News writers:** Television news writers and editors create scripts for anchors, write teases to promote stories, and produce content for the newscast's website. They must be able to capture viewers' attention with the intent of keeping them from changing channels or encouraging them to tune in at a later time. Assignment desk editors track stories and dispatch reporters and photographers to cover them. They must react quickly to breaking news. Writers and editors collaborate with reporters, anchors, webmasters, social media managers, news directors, and producers. They must be able to adhere to tight deadlines, often composing breaking stories on the fly.
2. **Floor Managers:** They are responsible for giving all the required information to the producer or a director in the control room. Floor manager is responsible for the overall management of different elements on the production floor. They need good interactive skills,

leadership characteristics to instruct and train others.

3. **Transmission Executives:** They require knowledge for managing public relations activities, good standards of concentration and dedication.

4. **Reporters:** They are the primary ad most important source of news. One needs a good communication skill and the thirst to search and sort out accurate information. Reporters are also in the public eye. They are usually in the midst of all the action, delivering news straight from the field. They may risk their safety as they report from war zones, storm-ravaged locales, or places hit by natural or human-made disasters. Reporters go out into communities to do spontaneous on-camera interviews with sources.

5. **Sound Technicians:** Their job is related to audio engineering. A sound technician operates technical equipment to amplify, enhance, record, mix or reproduce sound in support of performing arts. Audio engineers, including sound engineering technicians and audio equipment technicians, operate the equipment that transmits the sound associated with news broadcasts to households within the viewing area. They regulate volume levels and sound quality and consult with producers and news directors.

6. **Camera Workers:** They are in charge of camera handling. They process the mastery in recording and capturing absolute perfection. Artistic wisdom and technical acquaintance Is an indispensable requirement for a camera operator.

   Presenters: They are also called anchor's in a news organisation. Their job is to deliver a program, a news bulletin on TV. They have an exceptional voice quality and superb command over their diction. The news anchor introduces stories, interacts with reporters, and interviews experts on a news show. He or she sometimes provides analysis of, and commentary on, stories. As the public face of the newsroom, the anchor secures viewers' trust and loyalty. Although he or she is just one member of the team, the audience identifies that person with the broadcast.

14.3 FICTION(FILMS)

Entertainment and film industry is furnishing like anything in current days. There are many potential scopes of career available in the field of film making. Few of them are as below-

1. **Director:** The head honcho responsible for everything that goes on while on set, the film director is at the top of the production pyramid and is in charge of best translating the screenplay to celluloid. As well as having to possess in-depth technical knowledge and a strong understanding of each person's roles, the director also needs to shape good relationships with the talent and everyone else involved in order to get the best out of the production.Crucial to the completion of any film directors are responsible for overseeing all aspects of the creative process and bringing them

together. This involves managing budgets, holding meetings with all departments at the planning, execution and post-production stages of filming, and concisely and effectively communicating your visions for the film. You'll need strong communication skills, afair but firm approach to giving orders, excellent time management and the ability to problem-solve under pressure. While a degree in film production will provide you with a deeper understanding of what's involved in making a film, practical experience will help you build a network of contacts in the industry and allow you to developyour filmmaking skills.

2. **Producer:** One of the most misunderstood and nebulous terms in filmmaking, a producer is primarily in charge of finding a script andthen turning it into a movie on time and on budget. The actual responsibilities can vary massively depending on the job at hand – some producers also direct, and vice versa – but the general act of producing involves all of the off-set logistics that go into bringing a film to life (and especially the business side.) A strong head for figures, excellent leadership skills and the ability to make reasoned decisions under pressure to ensure the smooth running of production are what's needed.

3. **Set Designer:** From the blueprint level to the finished construction, a set designer usually has to take the rough drawings and ideas from the production team and turn them into realistic, fleshed-out builds that can be used by the film crew and talent.

4. **Director of Photography:** A director of photography – sometimes dubbed the cinematographer or by the abbreviation DP – is pretty much the right-hand assistant of the director, and is usually entrusted to bring together and coordinate the various departments on set (lighting, sound, camera operators and talent). The key staff from each of these areas will consult with the DP on how best to bring the screenplay to life, and he or she in turn will liaise with the director. You'll need an in-depth knowledge of camera and lighting equipment and what will and won't work for certain shoots, an excellent eye for detail, the ability to make reasoned decisions quickly and both give and take direction fairly. You'll oversee film crews, but if the director has specific intentions you may have very little control over how a scene is shot. To progress to this advanced position, you'll likely start in a junior role, for example as a runner or camera assistant, where you'll gain the experience needed to direct others.

5. **Costume Designer: More than simply being able to draw some outfit ideas on paper, a costume designer is charged with a heavy amount of research depending on the genre of film as well as the conception and creation of costumes. An imperative part of the role also involves fitting the costumes correctly to the acting talent, as well as negotiating contracts and overseeing any clothing rentals.**

6. **Prop Master: Very few movies require no props, and it is the prop**

master who has to ensure they're all available for use on set, work as they should and fulfil the director's (or cinematographer's) vision. The prop master is sometimes entrusted to oversee continuity during shooting, advising the DP whenever a prop has moved out of sequence.

7. Makeup Artist: Individual in charge with the application of makeup on the actors, actresses, and extras. The Make-up Artist is also responsible for preparing a makeup schedule and for supervising and coordinating with other members of the makeup department, including assistants, body makeup artists, special effects makeup and hair stylists.

8. Movie Editor: Once production is wrapped up, it's down to the editors to work through all of the usable takes and assemble them into a flowing narrative. The editing team works closely with the director in order to establish exactly what's to be included in the final cut and in what way. A film editor is a mechanic who removes the unneeded and fits pieces of film together to make a finished movie. He is a collaborator who works with cinematographers and sound editors to bring sight and sound together. And he is an artist who captures a director's vision and tells a compelling story. Being a film editor requires hours of looking through footage and then assembling a film a half-second at a time, while working quickly to meet the filmmakers' deadlines. Describing the job to a National Public Radio reporter, film editor Walter March said it is "a cross between a short-order cook and a brain surgeon"

9. Music Composer: One of the very last (but no less important) people to add their work to a movie is the composer. Arguably up there with the acting talent in terms of breathing emotional life into a movie, the composer works directly under the director to provide an original score over the top of the final cut.

10. Lighting Technician: In any film, good lighting is key to creating the right atmosphere. This is what a lighting technician brings to the production process through technical knowledge and a good level of physical fitness for lifting heavy lighting equipment and creative flair. Many lighting technicians working in the film industry are already qualified electricians, while some may also have a specialist degree in a relevant subject such as lighting technology or design. Whichever route you choose, pre-entry experience into this role is essential -whether that's through finding a job as a technician, helping on student film projects while you're studying or securing work experience with a professional.

11. Location manager: A location manager is responsible for researching, identifying and organising access to sites for film shoots. It's a demanding role, where you'll need to manage cast and crew to ensure your stints on location are completed within time and budget constraints. Location

managers are organised, good problem solvers and work well under high levels of pressure. While you won't need a degree in a particular subject, those related to media or production will give you an advantage. You may also look into completing a course accredited by the industry's skills body, Creative Skillset

14.4 RADIO

Radio is the oldest form of electronic media communication. It is also a very popular and entertaining plus informative medium of communication. After privatisation of radio industry in India, career scopes are very high and lucrative also in radio. There are few career options discussed here-

1. General Manager: Beginning at the top of the food chain, the general manager is responsible for the overall financial health and performance of a radio station. At smaller stations, the general manager and a bookkeeper may deal with all of the administrative and accounting matters. At larger stations, managers may have an administrative staff that assists them with these functions.

2. Programming Director: When they think of radio broadcasting, most people think of the on-air talent, such as radio announcers, disc jockeys and news reporters. However, professional careers in radio also include jobs in programming or operations. Programming directors determine the creative vision for a radio station or show, develop programming content and handle radio promotion projects. At smaller stations, they may also be responsible for choosing what music is played, which is a job that is usually handled by the musical director at larger stations.

Sales Managers: Just as important to the survival of a radio station as the management team, the sales or marketing department is a driving force behind a station's success. General, national and local sales managers and their staff work together to generate revenue from advertising and other non- traditional sources of income, as well as promote the station's image and on-air personalities. Depending on the position, sales managers may give presentations to clients, spend long periods of time on the phone managing accounts, train sales staff and develop marketing strategies.

3. Radio Engineers: The technical department for a radio station may include directors of engineering, chief engineers, master control engineers and communications engineers. Engineers maintain the equipment used in radio broadcasts and make sure that all systems are functioning properly. They are responsible for a station's facilities and technical integrity and may provide technical support.

4. Radio Announcers: Of course, there could be no radio station without the on-air personalities that provide the entertainment or news. Radio announcers, including disc jockeys and news reporters, play the music, report the news, announce commercials, give public service announcements, interact with listeners and provide general commentary and entertainment atall other times.

14.5 SOME TIPS FOR BRIGHT CAREER IN ELECTRONIC MEDIA

1. Prepare your official resume in a conventional manner as some employers still prefer the conventional resume. Resume should be short and highlighting your strengths and achievements.
2. **Be Different:** Try to prepare a video resume, which shows that you are well-versed with the skills that is requires in yourfield.
3. **Preparation makes the difference:** Many successful broadcasters say that early preparations are the key to landing a job and you can't begin preparing too early. Internships, part-time work, networking can help.
4. Start networking and brainstorming about useful contacts way before you try for the job.
5. Define the market and position you actually want to work for.
   6 Keep learning and observing every day and build a good experience profile to help in future.

   The broadcast news business is very-much experience based. You can plan your success by preparing for the job market and the specific opportunity you seek.

14.6 CHECK YOUR PROGRESS

1. How do I start a career in radio?

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2. What jobs are there in television?

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3. What are the roles of a visual editor in a TV news channel?

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4. What jobs can you get with journalism?

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5. What are the highest paying jobs in the film industry?

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યુનિવર્સિટી ગીત

સ્વાધ્યાયઃ પરમં તપઃ
સ્વાધ્યાયઃ પરમં તપઃ
સ્વાધ્યાયઃ પરમં તપઃ

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેંકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ઘરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેંકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ
ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ