

TV JOURNALISM AND PRODUCTION (Notes)

CAREER OPPORTUNITIES IN MEDIA WORLD

Mass communication and Journalism is institutionalized and source specific. It functions through well-organized professionals and has an ever increasing interlace. Mass media has a global availability and it has converted the whole world in to a global village. A qualified journalism professional can take up a job of educating, entertaining, informing, persuading, interpreting, and guiding. Working in print media offers the opportunities to be a news reporter, news presenter, an editor, a feature writer, a photojournalist, etc. Electronic media offers great opportunities of being a news reporter, news editor, newsreader, programme host, interviewer, cameraman, producer, director, etc. Other titles of Mass Communication and Journalism professionals are script writer, production assistant, technical director, floor manager, lighting director, scenic director, coordinator, creative director, advertiser, media planner, media consultant, public relation officer, counselor, front office executive, event manager and others.

INTRODUCTION

The book deals with Television for journalism and Writing for visuals. Student will understand the medium from Piece to Camera. The book will tell students about Presentation, Reporting, Interview, Reportage, Live Shows and Anchoring a Show. Students will also learn details about Programme Production and Packaging for a channel.

TELEVISION FOR JOURNALISM

This section deals with the distinction between the two broad streams of journalism, namely print and broadcast journalism. Apart from these two streams, web journalism, also known as online or Internet journalism, is a recent addition to the means and methods of journalism. The section also examines the significance of television journalism, which is a specific area within broadcast journalism. We must be clear, at the outset, that all journalists, whether those in print or in the broadcast media, are journalists first and print or broadcast journalists afterwards. In other words, all journalists, regardless of which area of journalism they belong to, share a common profession and perform a common social function. Having said that, however, it must also be noted that despite the commonalities shared by print and broadcast journalists, there are important differences in the choice and presentation of the stories they bring to the public. These differences are dictated by the choice of medium – a story told in a newspaper is different in important ways from its broadcast or web equivalent.

Thus, there are three different areas of journalism: print, broadcast and web journalism.

Print Journalism means journalism practiced for newspapers and magazines. It involves the writing, editing and publication of news reports, features and editorials.

Broadcast Journalism means journalism practiced for the electronic media including television and radio. It involves writing, shooting, editing and packaging of news reports, features, documentaries and programmes.

Broadcast journalism is the field of news and journals which are "broadcast", that is, published by electrical methods, instead of the older methods, such as printed newspapers and posters. Broadcast methods include radio via air, cable, and Internet, television via air, cable, and Internet, and, especially recently, the Internet generally. Such media disperse pictures static and moving, visual text, and/or sounds.

Scripts for speaking to be broadcast tend to be written differently than text to be read by the public. For instance, the former is generally less complex and more conversational. Radio and television are designed to be seen and heard sooner and more often than is a daily or weekly newspaper.

Broadcast "stories" articles can be written in "packages", "readers", "voice overs", and "sound on tape".

A "package" is an edited set of video clips for a news story and is common on television. It is narrated typically by a reporter. It is a story with audio, video, graphics and video effects. The anchor usually reads a "lead in" introduction before the package is aired and may conclude the story with additional information, called a tag.

A "reader" is an article read without accompanying video or sound. Sometimes an "over the shoulder graphic" is added.

A voice over, or VO, is a video article narrated by the anchor.

Sound on tape, or SOT, is sound and/or video, usually recorded in the field. It is usually an interview or "sound bite".

Web Journalism means journalism practiced for specific websites on the internet. It involves writing, editing, shooting, editing and all the practices of both print and electronic journalism, since the internet provides scope for multimedia communications.

Since web journalism is a rapidly evolving field, and new practices are constantly emerging, this chapter shall confine itself to examining the differences between print and broadcast and shall study in detail the characteristics of television journalism.

Similarities between print and broadcast journalism

As has been noted above, the various areas of journalism including print, broadcast and web journalism are simply different means to certain common ends. Even these different means have a lot in common. The main similarities between print and broadcast journalism are as follows.

Both print and broadcast journalism deal with the impartial, accurate and objective reporting of events. They thus share common journalistic values.

Both forms of journalism involve the use of a network of reporters who rely on their news sources to uncover stories and report them.

In both print and electronic journalism, editorial control is exercised over the reporters and the stories uncovered by them are selected, edited and given final shape by the editorial team.

Both perform the vital social role of keeping the public informed about events in the larger world, and thus create a culture of public consciousness about broader social, political and economic changes and decisions which affect the lives of individuals.

Both seek to hold power-holders accountable to common people. In democratic societies, especially, journalism is said to be the “watchdog of democracy”.

Both seek to convey not just news, but also analysis and entertainment.

Differences between print and broadcast journalism

Despite the similarities and common goals of print and broadcast journalism, there nonetheless exist important differences, which arise due to the divergent media used. The differences between print and broadcast journalism are as follows.

Print journalism reaches out to only those who can read, which is a very small section of the public. It is therefore journalism by the literate for the literate. By contrast, broadcast journalism, by means of television or radio, can reach even those who do not know how to read. Thus, it appeals to a wider audience, since the audience of broadcast journalism does not need to be literate.

As has been often noted, printed words exist in space whereas broadcast words exist in time. What this means is that in print journalism words exist on a page and if the reader does not understand a particular word or passage then he or she can go back to it and read it again. But in broadcast, if something is not understood, it is gone forever and one cannot go back to it. For this reason, the presentation and language of broadcast journalism tends to be far simpler and easier to understand.

Since broadcast news tends to be simpler, it therefore deals more with events than deeply considered analysis. Print journalism has the luxury of being able to afford the publication of analysis, since it is meant for a literate, and often significantly educated readership which is interested in delving beneath the surface of the news.

Broadcast journalism reports news faster, since it is enabled by more advanced and sophisticated technology. Print news tends to lag behind in terms of speed. As a result, broadcast news tends to make speed a priority while print tends to make accuracy a priority. Broadcast news is delivered sooner, and is therefore fresher, while printed news is more reliable. Live news exists only in the broadcast medium, but does not exist in print.

The printed word appeals more to the intellect, while the use of images, sounds and ambient noise in broadcast journalism tends to appeal, subconsciously, to people’s emotions as much as to their minds.

Thus, print is a more intellectual medium, while broadcast inevitably has elements of performance built into its method, which carries a certain emotional appeal.

Differences between television and radio journalism

Television journalism is one specific area within broadcast journalism, the other major area being radio journalism.

While both television and radio share the same differences and similarities from print journalism, as outlined above, there also exist important differences between them. The main differences between television and radio journalism are as follows.

Television deals with both images and sound, whereas radio makes use only of sound. In other words, television is an audio-visual medium whereas radio is only an audio-specific medium.

Radio news reports tend to be crisper and shorter than television news reports, since a radio listener gets bored easily if the report is too long. Television reports are short compared to print news reports, but they have more content than radio news reports.

Television can show the audience what the news is about, whereas radio can only describe. This is both strength and a limitation for both the mediums. Television can provide visual evidence of the news it conveys, which radio cannot provide. But radio can stimulate the listener's imagination to create mental pictures of an event – something television cannot do.

TV JOURNALISM

Television journalism involves more than reporting the news on television. It also involves researching and writing stories, collecting facts, following tips, and more.

Television journalism is the reason we have major television news shows – whether those shows are regarding world news, politics, sports or celebrities. The journalists who work to bring those television shows to life may research stories, write, collect facts, follow tips, present the information to the public on television and more. Television journalism is not quite so different from print journalism, although television journalists use a different platform to tell their stories.

Journalism Jobs - Different Kinds of Television Journalism Fields

There are many different kinds of television journalism fields one can enter into. A future journalist with a love for sports may decide to pursue a career reporting news about sports. While many times former sports players are given these jobs, there are plenty of sports journalists who simply love the sport and have never played it. Similarly, individuals with interest in celebrities and the glamorous stigma of Hollywood may pursue a career as a celebrity television journalist.

Ethics of Journalism - Code of Ethics for Television Journalists

Every news organization has only its credibility and reputation to rely on. It's important that these journalists apply impartiality, fairness, a balanced view, and truthfulness to each and every one of the stories they present to the public. These ethics are what inspires trust in the public, and what makes certain television journalists more likeable and trustable in the eyes of the public than others. Television journalism is important in our times, as a huge percentage of the population receives their news and information from the television.

Journalism - Challenges for Television Journalists

Often times, television journalism can be difficult. There is the urge to bring the public the story before anyone else, and to provide as many details as possible. Then there are times when certain information can be more harmful than it would be helpful. For instance, in cases involving minor children, it's up to the journalist to leave the names or personal information out so as not to place the children in jeopardy. In certain cases, television journalists may choose to leave out details so as not to ruin an investigation. Television journalism can be exciting and fun, but it comes with a healthy dose of reality and choices that do bring consequences.

TV Studio

A Television Studio is an installation in which television or video productions take place, either for live television, for recording live to tape, or for the acquisition of raw footage for postproduction. 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.

Generally, a television studio consists of the following rooms:

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

- Decoration and/or sets cameras on pedestals
- microphones
- lighting rigs and the associated controlling equipment.
- several video monitors for visual feedback from the production control room
- a small public address system for communication
- A glass window between PCR and studio floor for direct visual contact is
- usually desired, but not always possible

While a production is in progress, the following people work in the studio floor

- The on-screen "talent" themselves, and any guests - the subjects of the show.
- A floor director, who has overall charge of the studio area, and who relays
- Timing and other information from the director. One or more camera operators who operate the television cameras, though in
- some instances these can also be operated from PCR using remote heads. Possibly a teleprompter operator, especially if this is a news broadcast.

The production control room also known as the 'gallery' is the place in a television studio in which the composition of the outgoing program takes place.

Facilities in a PCR include:

- A video monitor wall, with monitors for program, preview, videotape
- machines, cameras, graphics and other video sources switcher a device where all video sources are controlled and taken to air.
- Also known as a special effects generator audio mixing console and other audio equipment such as effects devices
- character generator creates the majority of the names and full screen
- graphics that are inserted into the program digital video effects and/or still frame devices if not integrated in the vision
- mixer) technical director's station, with waveform monitors, vector scopes and the
- camera control units or remote control panels for the camera control units CCUs VTRs may also be located in the PCR, but are also often found in the central
- machine room

The master control room houses equipment that is too noisy or runs too hot for the production control room. It also makes sure that 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 connection boxes of the vision mixer,
- DVE and character generator devices
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- VTRs
- patch panels for reconfiguration of the wiring between the various pieces of
- equipment.

In a broadcast station, master control room or "MCR" is the place where the on-air signal is controlled. It may include controls to play back programs and commercials, switch local or network feeds, record satellite feeds and monitor the transmitters. The description of an MCR given above usually refers to an equipment rack room, which is usually separate from the MCR itself. 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 production control room to MCR and then out to the transmitter.

A television studio usually has other rooms with no technical requirements beyond program and audio monitors. Among them are:

- one or more make-up and changing rooms
- a reception area for crew, talent, and visitors, commonly called the green
- room.

A green room is a space in a theater, a studio, or a similar venue, for the accommodation of performers or speakers not yet required on stage. It functions as a waiting room or as a touch-up lounge so that a performer need not return to wardrobe or to the dressing room, while remaining immediately available for a call to the stage. The origin of the term is often attributed to such an area historically being painted green, yet a modern "green room" often has no green.

UNDERSTANDING THE MEDIUM

INTRODUCTION

In the preceding chapter, we noted the similarities and differences between print and broadcast journalism, and then also examined the differences within broadcast journalism between television and radio. We are now in a position, therefore, to make a detailed examination of the medium of television, having spelt out how it is differentiated from other forms of journalism.

ADVANTAGES OF TELEVISION JOURNALISM

The most important way in which television journalism has an identity of its own, as compared to print or radio journalism, is that it is audio-visual journalism. The unique features of television journalism, which are its own characteristics and do not belong to any other journalistic medium, all spring from this fundamental difference. The main advantages of television journalism are as follows.

- Television journalism provides visual evidence of events. Evidence is

- extremely important in establishing the credibility of a news story, and there can be no stronger proof of an event having occurred than its being recorded and visible. Television is like a window to the world. The word 'television'
- etymologically means 'tele' + 'vision', which means 'seeing from a distance'. The Hindi word 'Doordarshan' is thus a direct translation of this term from English into Hindi. Thus, it provides visual and aural experience of places all over the world to people in their drawing rooms. Television journalism reaches out a larger number of people nationwide than
- either radio or print. For this reason, it has a greater social reach, and can potentially stimulate more widespread public discussion of issues. Since television uses moving images and sound, it has a greater
- subconscious emotional appeal than print, and can therefore not just inform but can potentially also influence people. It is therefore not just an informative medium, but also an influential one. Television is an extremely efficient medium in terms of the speed with
- which events are reported. In ideal conditions, it can even deliver the news to the audience as the event happens.

DISADVANTAGES OF TELEVISION JOURNALISM

Every medium has its own limitations and television is no exception. The disadvantages of television journalism are as follows.

Television does not have the intellectual depth of print journalism. Meant to appeal to and be understandable to literate as well as semi-literate and illiterate audiences, it simplifies the news and therefore neglects the subtleties and deeper connections between events. While television news channels make an effort to overcome this limitation by organizing programmes such as studio interviews and panel discussions, they cannot match the durability of analysis expressed through words by experts on a printed page.

Television journalism takes place through twenty-four hour television news channels, which report and update the news regularly. While this is an advantage on days when there is plenty of news, it can be a serious disadvantage if the news channel does not have enough news to fill up twenty-four hours of reporting. On such occasions, news channels tend to exaggerate trivial events, and present non-news as news. This is done to feed the twenty-four hour news cycle.

Television can provide visual evidence, but it cannot provide enough contexts for the conclusive interpretation of that evidence. An example is the sting operation carried out by tehelka.com which was broadcast on a major Indian news channel and provided visual evidence of how a senior politician accepted money as part of a deal. While this was compelling evidence that the politician did indeed accept money, it remains open to interpretation whether the transaction was a valid one or whether it was a case of bribery. Events derive their meaning from their larger background, and television does not provide this effectively enough.

THE PROCESS OF TELEVISION JOURNALISM

Television journalism consists of the broadcast of either packaged news or live news. A packaged news story is one, which is explored, shot, edited and most importantly, broadcast after the event has happened. A live news story is one which captures and broadcasts the action of an event as it happens. Depending on whether a journalist is preparing a packaged or a live news story, there is a certain well-defined process to be followed. The processes of packaged news reporting and live news reporting are described below.

The word 'package' refers to a complete product. In other words, a news package is a story, which has been carefully scripted, shot, edited, and thus given a final shape, which contains all the elements of a finished product. The steps involved in the making of a news package are as follows.

1. The reporter gets information about a potential news story from a source. This source may be an individual or an organization. Experienced reporters build up a network of reliable sources over time, and depend on them for the first vital leads to a story.
2. The reporter then researches the story. For this, he or she may conduct interviews, consult books, magazines, newspapers, the internet and go through relevant documents and archive material. From this process, the full background to the story emerges.
3. After this, the reporter, along with a cameraperson, travels to the various locations, which are relevant to the story. There, the cameraperson shoots visuals and cutaways related to the story, while the reporter speaks to people on the location and explores the story. The cameraperson then shoots interviews of the relevant people by the reporter and also record their sound bites and cutaways. The reporter must ensure that the coverage of the story is balanced and impartial and that all sides to the story are represented. The cameraperson then records one or more PTCs (PTC = Piece to Camera) given by the reporter on the location. The PTC is any such recorded clip in which the reporter who is present at the location speaks directly to the camera. Many news stories end with a Closing PTC in which the reporter gives a byline to the story.
4. After this, the reporter and cameraperson return to the office of their organization. The reporter previews the recorded tapes, which means that he or she watches them carefully to identify the shots, interviews and sound bites which are usable. The usable clips are called OK takes, while the unusable ones are called NG takes. OK stands for 'All Correct', while NG stands for 'No Good'. The OK shots, interviews and sound-bites are logged, which means that the reporter prepares a list which mentions each of them along with the time-codes of their in and out points. The time code, also called TC, is a numerical code which appears near the bottom of the screen during playback, and which indicates exactly how much of the tape has been played in terms of hours, minutes, seconds and frames. The 'in point' of a clip is the point where it starts, and the 'out point' is where it ends. The 'log sheet' is the list of clips along with the time codes of their in and out points that is prepared through the process of logging.
5. The reporter then submits the tape or tapes along with the log-sheets to a facility in the news organization called 'Ingest'. Ingest is a technical facility with its own staff. It consists of a server to which various computer terminals in the news channel are connected. The staff in the Ingest facility captures the OK takes mentioned in the log sheets. Capturing is the process whereby the

OK shots, interviews and sound bites are copied into the memory of the server. Alternatively, the reporter may seek to capture the OK takes in the memory of an individual computer. The first process is the standard one in most news channels, since it is a more time saving process. This is because after the tapes have been captured in the memory of a common server, the reporter can use any computer terminal in the office to access and edit them, depending on whichever terminal is free at that time.

6. While the capturing process takes place the reporter writes a script, which includes voice-overs VO and which states exactly which sound bites and PTCs are to be used. The most common pattern for a news script is VO-BiteVO-Bite-VO-Bite-VO-PTC. This is not a hard and fast rule however. The average duration of a news story is between two to three minutes, and the script must be written accordingly. Unlike in other forms of broadcast media, such as in documentary filmmaking, news-scriptwriting usually happens after, and not before the shooting. Usually, and especially in hard news stories, the content of the script must be presented according to the formula 5 Ws + 1 H What , Where, When, Who, Why and How.
7. Next, the reporter records the voice-overs written in the script. Usually, a lip-microphone is connected to each computer terminal and the reporter can record the VOs directly at that terminal. If a lip-mic is not connected to the terminal then the reporter needs to get the VOs recorded according to the prevailing system in the organization.
8. The reporter then edits the story, with or without the help of a video editor. An experienced reporter is expected to know enough video editing to be able to edit the story himself or herself. Editing involves organizing the shots, interviews sound bites and voice-overs in a coordinated and correctly ordered manner. At this point various graphic elements, such as Astons, bugs and slugs may be added.
9. The story has now been given the final shape and is now called a news package. A senior member of the editorial team who decides whether or not it should be included in a news bulletin for telecast now screens it. If approved, the package is included in a list called the Rundown. The Rundown is a list, which states exactly what is telecast in each news bulletin in which order.

Live News Reports

The word 'live' refers to the broadcast of an event which takes place as the event happens. Thus, for example, if a political rally is taking place and a reporter is present at the location of the rally, then he or she can report the event and its developments as they take place. The audience gets to witness images and hear the sounds of the location almost as if they were present there themselves.

The process of live reporting is not neatly divided into steps but is more of a coordinated process in which several things take place simultaneously. The reporter is present at the location, and is accompanied by a vehicle called an OB Van, which is short for Outdoor Broadcast Van. The OB Van is crucial to linking the reporter to his news organization. It consists of a technically equipped van to which a camera and microphone are connected. The reporter observes and explains the events to the camera as they happen and the OB Van relays these images by means of wireless transmission to a satellite, which then relays them to the news organization. Sometimes, there may be several reporters present at

different locations simultaneously, and each of them may be sending back images and sounds of their locations to the news organization at the same time. Thus, there are inputs coming to the news organization from several sources simultaneously. All of these signals reach a technical facility in the news organization called the PCR, which means Production Control Room.

Also, a camera in the studio is also covering the news anchor, and the signal from that camera also reaches the PCR. The PCR is that central place in the news organization which decides which of these various signals must be put on air at which precise point in time. Within the PCR, there are several monitors television screens present, each of which shows the signal coming from any one camera or OB Van. There is also another monitor which shows exactly which of these signals is being telecast at that moment. The technical staff in the PCR keep switching between various signals, alternatively putting one, then another, and then a third, and so on, on air. This process is called live editing, online editing, or switching.

WRITING FOR VISUALS

INTRODUCTION

Writing for television is different from writing for print, radio or the internet. This is because television is an audio-visual medium, and television writing must maximize the possibilities and avoid the limitations of the medium. In print, writing is the main element, and is supported by photographs. In television, one writes to be heard, not read, and the language used is only one of the elements of television. Language is used along with visuals and sound, which are the main elements, and must therefore support them rather than the other way round. Thus, there are two main principles to be kept in mind when writing for television: firstly, one must write simply and eloquently, so that the language is understood the very first time it is heard; and secondly, one must write in order to complement the visuals, so that one does not add to rather than repeats what is being shown in the visuals, to supply some further information to them.

PRINCIPLES OF WRITING FOR VISUALS

The following principles must be kept in mind when writing for visuals

1. The language must be simple and understandable. But simple does not mean that it must resemble the language of kindergarten-school children. Rather, it means that it must be clear and understandable. The listener should know exactly what you wish to say the first time he hears it. It is also a myth that simple language cannot be beautiful, as some of the best writers, scriptwriters and broadcasters in the world have been admired for the simplicity as well as the beauty of their language. Therefore, one must aim at writing both simply and beautifully. The beauty of language does not derive from difficult words or phrases but in expressing complex thoughts and ideas clearly and with the use of thought provoking comparisons and metaphors.
2. One must write to complement the visuals, also known as writing off the visuals. This means that one must write something related to the shots but without describing them. For example, if

there are shots of butterflies on the screen, the voice-over could mention how butterflies have traditionally been admired for their beauty.

3. Numbers and quantities must be mentioned, wherever justified, with comparison to something the mind can grasp clearly. For example, rather than say 'three feet high', it is better to say 'waist-high'.
4. Large numbers must be written in a combination of numerals and words. For example, 36,000,000 is better written as 36-million. This makes it easier for the person recording the voice-over.
5. Scripts should ideally be neatly typed out, and if written by hand, they must be carefully written with no mistakes or corrections. This is necessary to make it easier for the person recording the VO.
6. Scripts should be written or typed on only one side of the page, since turning the page during recording can create a rustle which may get recorded.
7. For the same reason, the different pages of a script should not be stapled together. However, they must be correctly numbered.
8. The last line on any page must end on that page and must not run onto the next page, as this will lead to a rustling of paper during the recording.
9. While the script for a film, programme or television serial consists of the split-page format two columns – one mentions the VO or dialogues, and the other mentions the visuals, a news script does not follow this format, since it is usually written after, and not before the shoot, and is also written under severe time constraints. The format of a news script consists simply of text, and does not usually indicate visuals in a separate column.

VISUAL LANGUAGE

Visual writing is the language of stories. This language translates a vision of some potential reality, including settings, events, motivation, and dialogue, into aesthetics, movement, and dramatic action, that can be presented cinematically. But few writers can write visually, so directors have someone else translate the script into visual language, if it gets done at all.

The word "visual," means "the totality of the visual medium in creating an effect," including all things that accompany a visual image to convey a reflection of life. This applies to books as well because the author's descriptions of settings and drama to create mental images. Many elements are blended in visual writing. They include the basics first:

1. Honesty. Honest characters getting into honest situations, causing honest events, and finding honest solutions. The more honest, the more involved we become.
2. Drama that engages the reader or viewer. If you can't answer the question, "What does it mean to the character - what are the stakes?" then it isn't engaging drama.
3. Dramatic action that reveals the character's emotions, conflicts, and decisions - leaving much less to dialogue and "telling" about inner states.

4. The effective use of symbols for communicating experience.
5. Engaging the reader or viewer's imagination by not showing everything in complete detail.
6. Character physical action involved with the setting.
7. Settings that complement the dramatic action.
8. Motifs music, sound, images, and scenes that help establish mood.

"Visual communications," is the communication of meaning through images, through touching basic needs such as love) and experiential memories knowledge, experience, and emotion. These images may be spatially located, or virtually generated through language and other associations. The images are signs or symbols that are typically spontaneously assigned meaning.

"Signs" point to something else. For example, a personal object that is accidentally left lying on the floor, points to the person that left it, and signifies their prior presence. "Symbols," participate in our experience. Most story images are symbols, pointing to either a basic need, or to an assigned experience to which we can relate.

"Visual writing virtually generates images. Visual writing focuses the mind, drawing into focus distinct details from the intricately interconnect experiences of the individual.

Visual writing is a good language for storytelling in any medium, and it is the writing form most closely representing the action filmed in a movie. Visual communication engages meaningful experiences and feelings within individuals through richly embedded image symbols which are conveyed either directly through sight, or indirectly through other communications that trigger images as responses that generate or enhance visual communication.

Meaningful experiences typically convey more than facts or information - when sequentially presented they convey drama. Sight conveys characters, emotion, costumes, settings, situations and culture. Non-sight dialogue) also conveys characters, emotion, settings sounds, situations, mood motif, and culture.

Images can be created by using meaning laden words, and also by description. Examples:

"I stood there surrounded by police officers."

"I looked up as a giant wave hovered over me, a frothing blue mouth about to swallow me whole."

"The graph ramped downward on a steep ski slope trek."

In a story the meaning of each image presented to the individual, whether through a film, a picture, or stimulated by language, gains its meaning from the context of preceding images which move the action of the story and continuously change it. No single image, even if the subject, setting, and miscellaneous artifacts are the same, carries the same meaning in all movies. The meaning of story images depends on context.

A story is not a sequence of disparate scenes or images. Each moment of dramatic action, and the accompanying image, has no inherent meaning or absolute meaning. Each is interpreted relative to the

context of the story, including previous action and motivation. For example, a picture of a mother crying over a baby may be interpreted as a distressed mother, when preceded by a couple being told that their baby is unable to hear. The same scene might be interpreted as a happy mother when preceded by a couple having their kidnapped baby returned to them. A coherent sequence of images permits movement of the story and dramatic action to be produced.

Stories touch what we have sensed. Still images and moving images are representations that suggest reality and give us an approximate knowledge of real aspects of life. While a single image can tell a highly condensed story with very few details and very little movement, a story enables much greater understanding, appreciation, and enjoyment. Only real life offers real experience that provides experiential knowledge.

One aspect of visual language is that it is a fluid language, spontaneously assigned meaning by the context of the story. A second aspect of visual language is the composition of images used and scenes to convey meaning. Following are some of the various composition elements:

Contrast: For emphasis, or to cast doubt, differentiate, or expose a lie.

- Metaphor: To show or explain through similarity to a dissimilar thing.
- Enhancements: Adding elements to complement something.
- Symbols: Communicating meaning through things that point to something
- else. Even an action, such as people kissing, communicates meaning. Camera proximity subject closeness: Altering emotional distance.
- Suggested world: A real world representation of a possible reality, without
- distracting bumps. Depth of affect: Emotional effect see the paragraph following this list.

Script Format for Television Scripts

It's important to remember that there is no hard and fast standardization. Each show has its own idiosyncrasies. There are some things, however, that remain consistent in all teleplays whether drama or sitcom. The goal here is give you an idea of what those are.

If you want to write for television, you must do your homework. Learn about the show you wish to write a spec for. Study its style; find out the common script length, and most of all, read as many scripts as you can get your hands on. Dissect them; try to figure out if anything is wrong with them and, if you find something, figure out how to fix it. In other words, know the show inside and out, be enthusiastic about it, believe in it; be a fan.

Format and story structure are precise when it comes to episodic television. A 1/2 hour story runs about 22 minutes; an hour show, about 45 minutes with commercials dispersed for the remaining time. The

breaks must be in the right spot for the advertisers to put up their wares. They also need to be compelling enough to bring your viewer back to the program.

Television is like a factory. It survives on an endless stream of product; sometimes so similar in nature that it's hard to tell the shows apart. With the increase of cable, the need has increased an awful lot in the last 15 years.

The most important thing to remember here is that drama is conflict. Without it - no drama. You've got to take your characters to hell before you give them a happy ending or it won't mean anything. Conflict comes from inside the characters and an external influence. There are three types: Man vs. Himself, Man vs. Man, Man vs. Nature.

Often, however, it's not desirable to use a structured, linear presentation. In fact, the latter can get a bit predictable and boring. In dramatic productions, the techniques of using flashbacks momentarily cutting back to earlier events or presenting parallel stories two or more stories running at the same time) can add variety and stimulate interest. Whatever you do, be certain to present the materials in a way that will hold the attention and interest of your audience. You can do this by:

engaging the audience's emotions

- presenting your ideas in fresh, succinct, clear, and creative ways
- making your viewers care about the subject matter
- using aural and visual variety

While visualizing your scenes, if you discover spots that don't seem as if they would hold viewer attention, make changes. Remember, if you lose your audience, you've compromised the whole purpose of your effort.

Writing scripts for movies, television, industrial videos, commercials, and web video all share one critical element required for success – you need to tell a good story. That means you have to know who your script will appeal to and why, before you write it.

Unless you are planning an unscripted video this format still requires considerable preparation the first step is the script. The script is the 'what' – it is the foundation for the entire production process. Regardless of whether you plan to develop your script internally or hire a video production company to assist you, here are six tips to help make the production process a little bit easier:

Video Length You should have a good idea of how long you want the completed videos to be before you start. Are you creating a 2 minute corporate overview, a 4 minute detailed product demo, or 6 minute video case study. Online, shorter is better. Consider 150 words a minute as a general guide. {Try reading out loud for a minute at a comfortable pace and see how many words you get through.} Time guidelines will help you determine how long your script should be. If you are shooting for 3 minutes and your script is 1000 words you need to start cutting. **Approvals** Depending on your internal structure and your

aversion to risk you may need to get internal approval on your video script. The script stage is the best place to get approvals and make changes. Don't wait until the shoot to make your decisions or worse, after the shoot during the post-production stage. Script changes here are either expensive or impossible. One thing to be aware of during the script approval stage is script bloat. Everyone will have something they want included and the path of least resistance is often to just include everything. That could result in a longer and inferior final product. Having a target length helps limit this problem.

Structure of the script Try to break the script down into smaller pieces. If it is longer than 4 or 5 minutes you may want to break the video up into two or three discreet pieces that the viewer can choose to navigate between. It's better to offer the viewer a choice other than just to leave your video. If the script is short you should still break it down into smaller discreet pieces. This gives you more flexibility at the edit stage and also makes the production filming process much easier.

Teleprompter If your video includes a script you should consider renting a teleprompter and operator. It will save you hours of production time and might just save the whole shoot.

Onscreen elements Even if you are not going to the effort of creating a proper storyboard for your video you should at least map out the onscreen elements and actions that are planned to accompany the narration. Is there onscreen text to support the script? Are there cut-aways to screen shots, B-roll or other onscreen graphics required? Getting this all down and approved in script format first will save you a lot of time and money.

Script Dry Run Before you bring the film crew in, schedule a dry run. You can't think of everything. Your location, the software you were going to demo, the presenter, the flow or pace of the presentation... something is not going to work the way you thought it would. Better to catch it before the crew arrives.

PIECE TO CAMERA

A piece to camera is the television and film term used for when a presenter or a character speaks directly to the viewing audience through the camera.

It is most common when a news or television show presenter is reporting or explaining items to the viewing audience. Indeed, news programmes usually take the form of a combination of both interviews and pieces to camera.

The Piece to Camera, also known as PTC, is any part of a news report, whether packaged or live, in which the reporter speaks directly to the camera while on the location of the story. The following points need to be kept in mind for delivering an effective PTC.

Position camera on the tripod and ensure the lens is level with your eyes.

- Do a white balance
- Zoom out as far as you can go - this is an easy lens angle to find and will

- work best with non graduated lens. If you have a more professional camera and lens you'll have to experiment with angles. The wide lens will ensure focus isn't so critical and will make sure the viewer can see some of the background. Frame the background
- Tilt the camera down slightly from the horizontal - this will stop you having
- acres of space above your head, which will make you look short. Switch to Auto exposure and auto sound levels
- Start recording
- Take 2 steps back from the camera and place a marker by your feet a
- Battery or notebook will do. Stand in the shot for a few seconds. Review the tape to make sure your framing is correct.
- Focus on the marker and reframe shot.
- Lock the tripod head so that the camera doesn't tilt up or down while
- recording. Start recording – again
- Do your piece to camera
- Once you've done it - check it

REPORTING

PROGRAMME FORMAT OF REPORTING

The Reporters Role

- 1 The Story - Teller provides a beginning, middle and end
- 2 A Front Person e.g. Representing company or a group presents the story and 'sells' the point of view.
- 3 The reporter needs to be responsible understanding the power of knowledge and the power of the TV.
- 4 Be fair. Provide balance
- 5 Be accurate. Know the facts. Research you topic and key people thoroughly

Consider what style you would like to use for your report.

1. Issue based e.g. 'user-pays'
2. Event based e.g. an unemployment protest march
3. Confrontational e.g. Corporation v/s environmentalists
4. Human interest e.g. Teenager with a heart implant

5. Observational e.g. 'A day in the life of a fire fighter'
6. Magazine / feature e.g. A look at hairstyles.
7. Profile e.g. 'Rachel Hunter - Model'
8. Adversarial e.g. Reporter presents a story endorsing 'smoke free sponsorship
- 9 Reporter lead e.g. Reporter bungy jumping
- 10 Miscellaneous e.g. the mind boggles!!!

Additional Options

- 1 No voice over *Used to create story by letting subject 'tell' entire story
- 2 Music * Used to complement visuals, often on emotive level
- 3 Cut away interview * Used to illustrate parts of interview
- 4 Statement on Tape (SOT) * Used to confront subjects with earlier statements made
- 5 Point of View (POV) * Used to give a personal angle
- 6 Vox pops random interviews * Used to illustrate public opinions
- 7 Concealed camera * Used to keep subject acting naturally, or 'catch subject out' * NB. Don't 'over treat' stories. Keep it simple.

NEWS VALUES AND PRINCIPLES

The reporter must have an eye for what is newsworthy. The events reported must be new, important and true. They must also have the six qualities of relevance, timeliness, prominence, proximity, human interest and drama.

Relevance

The event, decision or trend must affect the lives of a large number of people.

Timeliness

The news must be about large events or important individuals, which are too important to be ignored.

Proximity

The news must give importance to events, which are physically closer to the audiences concerned rather than geographically far away.

Human Interest

Stories which bring out the successes or tragedies of ordinary people in extraordinary situations, such as disaster stories, are called human interest stories. These are stories about ordinary individuals caught up in large events.

Drama

In the case of a developing situation, the news must dwell on new developments and constantly provide updates.

In addition, the reporter must always be accurate, impartial and objective. These three values are the bedrock of journalistic ethics.

Accuracy

The news must be as completely true and exact as possible.

Impartiality

The news must give equal coverage to various sides and points of view in a situation.

Objectivity

The reporter must always stand apart from the situation he is reporting. He must be only an observer, and must never become part of the situation or try to influence its action.

Professional and Ethical standards for Journalists

Journalists are expected to follow a stringent code of journalistic conduct

- that requires them to, among other things: Use original sources of information, including interviews with people
- directly involved in a story, original documents and other direct sources of information, whenever possible, and cite the sources of this information in reports.

Fully attribute information gathered from other published sources, should

- original sources not be available to not do so is considered plagiarism; some newspapers also note when an article uses information from previous reports Use multiple original sources of information, especially if the subject of the
- report is controversial Check every fact reported
- Find and report every side of a story possible
- Report without bias, illustrating many aspects of a conflict rather than siding
- with one Approach researching and reporting a story with a balance between

- objectivity and skepticism. Use careful judgment when organizing and reporting information.
- Be careful about granting confidentiality to sources news organizations usually have specific rules that journalists must follow concerning grants of confidentiality.

LIVE SHOWS

INTRODUCTION

Live shows are also known as live studio-based shows. They are television shows in which the telecast of the action or discussion takes place as it happens in the studio. They include a broad variety of programmes, including panel discussions, audience-based discussion programmes, debating shows, and non-news programmes like game shows, music competitions, and even fiction. Programmes like The Big Fight, We The People, Hardtalk and The Doha Debates are instances of news-based live shows, while The Great Indian Comedy Show, Indian Idol, Nach Baliye and TVS Sa Re Ga Ma are examples of non-news live shows.

ANCHORING A SHOW

INTRODUCTION

Anchoring is an extremely challenging aspect of journalism. This is because it involves doing several different things simultaneously – guiding the flow of a discussion, keeping track of time-limits, maintaining the link between the studio and the PCR, and above all, appearing confident and in control. It is therefore a combination of coordination and presentation.

There are mainly two kinds of anchoring, namely news anchoring and programme anchoring. Of these, programme anchoring is more challenging as it is more creative and the anchor cannot always fall back upon a script.

PROGRAMME PRODUCTION

INTRODUCTION

There are a large number of television news channels in the Indian media today. Some of these channels tend to be 'news-centric', which means that they believe in traditional journalistic content and prefer to have more news-content in their broadcasts. On the other hand, there are also 'news-plus' channels, which try to beat the competition offered from other channels by offering their audiences not just news, but something extra. As a result, many news channels do not just show news; they also show lifestyle programmes and other entertainment-based shows.

Programmes on television can be either live or packaged. Just as there is live and packaged news, likewise, there are live programmes, which are telecast as the action happens, and there are packaged programmes, which are produced first and telecast later.

PACKAGING FOR A CHANNEL

INTRODUCTION

Packaging may be defined as the attractive presentation of a product. It is therefore the final form in which a product is delivered to a consumer. For example, if a confectioner wishes to market his biscuits, he has the choice of selling them loose by weight or nicely packaged in an attractive-looking packet. Packaging is necessary for businesses to survive, since it is the way in which they present their products to their customers.

The packaging of a television channel refers to the overall look of the channel. Since we are here concerned primarily with news channels, we shall confine our discussion to them.

SUMMARY

Print Journalism means journalism practiced for newspapers and magazines. It involves the writing, editing and publication of news reports, features and editorials. Broadcast Journalism means journalism practiced for the electronic media including television and radio. It involves writing, shooting, editing and packaging of news reports, features, documentaries and programmes.

Broadcast journalism is the field of news and journals which are "broadcast", that is, published by electrical methods, instead of the older methods, such as printed newspapers and posters. Broadcast methods include radio via air, cable, and Internet, television via air, cable, and Internet, and, especially recently, the Internet generally. Such media disperse pictures static and moving, visual text, and/or sounds.

Television journalism involves more than reporting the news on television. It also involves researching and writing stories, collecting facts, following tips, and more. Television journalism is the reason we have major television news shows – whether those shows are regarding world news, politics, sports or celebrities. The journalists who work to bring those television shows to life may research stories, write, collect facts, follow tips, and present the information to the public on television and more. Television journalism is not quite so different from print journalism, although television journalists use a different platform to tell their stories.

Television does not have the intellectual depth of print journalism. Meant to appeal to and be understandable to literate as well as semi-literate and illiterate audiences, it simplifies the news and therefore neglects the subtleties and deeper connections between events. While television news channels make an effort to overcome this limitation by organizing programmes such as studio interviews and panel discussions, they cannot match the durability of analysis expressed through words by experts on a printed page.

The word 'package' refers to a complete product. In other words, a news package is a story, which has been carefully scripted, shot, edited, and thus given a final shape, which contains all the elements of a finished product.

The word 'live' refers to the broadcast of an event which takes place as the event happens. Thus, for example, if a political rally is taking place and a reporter is present at the location of the rally, then he or she can report the event and its developments as they take place. The audience gets to witness images and hear the sounds of the location almost as if they were present there themselves.

Writing for television is different from writing for print, radio or the internet. This is because television is an audio-visual medium, and television writing must maximize the possibilities and avoid the limitations of the medium. In print, writing is the main element, and is supported by photographs. In television, one writes to be heard, not read, and the language used is only one of the elements of television. Language is used along with visuals and sound, which are the main elements, and must therefore support them rather than the other way round. Thus, there are two main principles to be kept in mind when writing for television: firstly, one must write simply and eloquently, so that the language is understood the very first time it is heard; and secondly, one must write in order to complement the visuals, so that one does not add to rather than repeats what is being shown in the visuals, to supply some further information to them.

A piece to camera is the television and film term used for when a presenter or a character speaks directly to the viewing audience through the camera. It is most common when a news or television show presenter is reporting or explaining items to the viewing audience. Indeed, news programmes usually take the form of a combination of both interviews and pieces to camera. The Piece to Camera, also known as PTC, is any part of a news report, whether packaged or live, in which the reporter speaks directly to the camera while on the location of the story.

Presentation is the art of finding and delivering the best possible expression for any given content. It includes diverse factors including use of language, shot composition, choice and selection of relevant details, and an interesting and engaging way of presenting one's subject matter. In other words, it is the skill of capturing and holding the interest of the audience.

Reporting and Editorial Judgment are the two pillars of all journalism, including print, broadcast and web journalism. Reporting consists, as its name indicates, of reporters unearthing news stories while Editorial Judgment consists of deciding which of those stories are to be published or telecast, and in which form.

The reporter must do his research thoroughly before the interview. This research must be about the topic on which the questions are meant to be asked. If the interviewee is a prominent person, then the reporter must find out as much as possible about him or her. The reporter may consult various secondary sources such as books, magazines, newspapers, and websites and speak to people who can provide relevant information. If time constraints do not permit extensive research, then the reporter must at least make sure that he or she is aware of the basics of the topic and knows a reasonable amount about the person to be interviewed. The quality of an interview depends on how well the reporter understands the subject and the interviewee.

Anchoring is an extremely challenging aspect of journalism. This is because it involves doing several different things simultaneously – guiding the flow of a discussion, keeping track of time-limits, maintaining the link between the studio and the PCR, and above all, appearing confident and in control.

It is therefore a combination of coordination and presentation. There are mainly two kinds of anchoring, namely news anchoring and programme anchoring. Of these, programme anchoring is more challenging as it is more creative and the anchor cannot always fall back upon a script.

The making of a programme starts in the mind of the Producer, who conceptualizes and designs the show and then writes a Proposal. The Proposal includes details like the Concept, Structure, Treatment, Research and Budget. The proposal is then formally presented to the management of the news channel, which approves it or suggests modifications. After the due modifications are made and the proposal is approved, the programme is ready to be made.