



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

TV JOURNALISM AND PRODUCTION

Paper code-202

Unit-I [TV as a medium]

1. Understanding the medium - Nature and Language of TV
2. Formats and types for TV Programmes
3. TV News script format
4. Scripting for Fiction/Non Fiction

Unit-II [TV News Gathering]

1. Fundamentals of TV reporting – Reporting skills, Ethics for TV reporting
2. Writing and Reporting for TV : Finding the story and Developing the sources, Gathering the facts (Getting right visuals, facts and figures, establishing the scene, cut away)
3. Interview – types of news interview, art of conducting a good interview
4. Anchoring - Live shows
5. Packaging

Unit-III [TV Programme Production]

1. Steps involved in production & utilisation of a TV Program
2. Stages of production- pre-production, production and post-production
3. The production personnel – Single camera and Multi camera production
4. Use of graphics and special effects
5. Developing a video brief

Unit-IV [Basics of Video editing and Programme Evaluation]

1. Aesthetic Factor of video editing.
2. Types of video editing- Non-Linear editing ,Cut to cut, assemble & insert, on line, offline editing
3. Designing, Evaluation and field testing of programme



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

UNIT-1

Understanding the medium - Nature and Language of TV

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 visual nature 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 favourite player. On the 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. It is 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.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

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.

Formats and types for TV Programme

Formats of Television

1. Television News

- The Standard Newscast in India employs the technique of reading out the news in a formal manner from script (on electronic teleprompter), interrupted with an occasional still, a map or a moving pictures.
- News is an event or incident which has an audience interest in it to gather information or to make opinion about the matter.

2. TV Documentaries & Features

- The aims of documentaries are to enlighten, arouse and motivate, or simply to entertain. In documentary, it's the story that dictates film technique, not vice versa.

3. Interview Programmes

- Interview programmes are of various types:

1. Personality interview.
2. Content interview: the message rather than personalities is of prime importance.
3. Group interview: such as Press Conference.

4. Quiz Programmes & Game Shows

- They are studio oriented.
- Very popular because of active audience-participation.
- Advertisers provide their products as prizes for such shows.

5. Children Programmes

- These programmes are specially made for and offered to children at certain special times. Cartoons, puppet shows, stories and plays, educational items etc. are the examples of children show.
- Feature films in Hindi for children are screened occasionally.

6. Programmes for Farmers & Industrial Workers



FAIRFIELD

Institute of Management & Technology

तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

- These programmes are targeted to urban and rural workers. They are largely instructional and demonstrative. Eg. Krishi Darshan

7. Music & Dance Programmes

- These programmes are entertainment programmes.
- Very popular amongst the audience. Eg. Chitrahaar, Nach Baliye, Zara Nach Ke Dikha, Sa Re Ga Ma etc.

8. TV Commercials

- A simple idea with the minimum use of words makes for maximum impact.
- Types of structures:

1.Problem –solution structure: offers a product as a solution to a dilemma, or frustration.

2.Spokesman Structure: a famous name is used to talk about a product.

9. Soap Operas & Sitcoms

- Soap Operas are on going television serials for years. Eg. Kahani Ghar Ghar Ki, Hum Log, Saath Phere etc.
- Sitcoms are episodic programmes. Sitcom means situational comedy eg. FIR, Office Office, etc.

TV News script format



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

TV NEWS SCRIPT FORMAT

- News Item (N.I.)
- Silent
- Natsot
- Sount-On-Tape (SOT)
- Silent-SOT (SilSOT)
- Natsot-SOT (NatsotSOT)
- Voiceover (V.O.)

NEWS ITEM (N.I.)

- No video support
- The entire script is read by the anchor/reader
- Oftentimes shorter than other script format; about 30-seconds only
- Editors/Producers allow the item if the content is of utmost importance

SILENT

- Portion of the script has a video support but only the voice of the anchor can be heard.
- The entire script is read by the anchor/reader
- Normally the script is less than 1-minute
- If file video is used, SILENT format is adopted.

NATSOT

- Portion of the script has a video support and the natural sound on the tape/video can be heard as background of the anchor's narration.
- The entire script is read by the anchor/reader
- Normally the script is less than 1-minute
- This format is adopted if the writer wants to emphasize the natural sound like fire incident.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

SOUND-ON-TAPE

- SOT refers to voiceclip (interviews on-mic)
- The entire script is read by the anchor/reader
- Without video support. The anchor will just pause to playback the SOT at any portion of the script.
- Normally the script is less than 1-minute
- This format is used when no video footage is available.

SILENT SOUND-ON-TAPE (SILSOT)

- Combination of SILENT and SOT formats
- The entire script is read by the anchor/reader
- The script has video support and a SOT is inserted somewhere in the script
- Normally the script is less than 1-minute
- This format is used when file video support is used but with a fresh SOT

NATURAL SOUND-ON-TAPE SOT (NATSOTSOT)

- Combination of NATSOT and SOT formats
- The entire script is read by the anchor/reader
- The script has a video support (with natural sound) and a SOT is inserted within the script
- Normally the script is less than 1-minute
- This format is used when natural sound is to be emphasized.

VOICEOVER (V.O.)

- Most common formats where a reporter delivers the main content of the news.
- The anchor is going to read the lead paragraph(s) and leads in the reporter's pretaped (Canned) report.
- The script of the reporter has video support and normally with SOT within.
- Running time normally exceeds 1-minute but normally not over 1:30min.
- This format is encouraged in every news item.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Scripting for Fiction/Non Fiction

Writing for film, fiction or non-fiction, is quite different from writing for print. There are a few unique features of film that a screenwriter must consider:

Film is visual. The words that a screenwriter writes will never be read by anyone. They will only be seen and heard as images on a screen. The most important skill of a screenwriter is that he must be able to write visually. Theorizing or explaining a concept in a script is pointless; if the audience can't 'look' at the theory, it's not worth writing. A screenwriter must think, 'Is what I'm about to write visual in nature? If not, then how can I make it visual?'

Film shows motion. Most of the images you see on screen have action. It's what separates moving images from photographs. Stories for film must be translated by a screenwriter into active images.

Film reveals what the eye often can't see. A tiny cell in our bodies, a country we've never been to, details that we would normally miss. The screenwriter must bring things to life for the audience who may have never before experienced what they see on screen.

Film transcends time and space. A film doesn't adhere to our dimensions of time and space. Once made, it continues to exist in a little bubble of its own, transcending the limits of our present lives. A screenwriter must understand that writing for a film means creating a being that should have a life of its own long after the writer has moved on from it.

Film is Subjective. By simply pointing the camera in a specific direction, a subjective choice has been made. The very nature of film, like our eyes, is to focus on what is considered to be the object of interest and eliminate what lies beyond the lens, thereby losing all sense of objectivity.

Film chooses audience. The screenwriter must always keep in mind that each film chooses its own audience depending on how he chooses to tell the story. By varying a script, he may be showing the film to very different people in the end.

Film repeats accurately. Film footage doesn't discriminate between objects, doesn't hide, cheat or lie. It consistently reproduces what the camera sees in full detail. It is the filmmaker who must shoot objects in a particular way to include or eliminate details.

Film may have colour and audio elements. It's not only about moving images. Most films, unless the filmmaker chooses not to use them, have the elements of sound and colour. These elements are always, if present, incorporated into the script.

Film emphasizes and emotionalizes. Films can evoke different kinds of reactions in the audience, from grief to anger. They can make the audience think and send powerful messages across to them.

When it comes to documentaries in particular, there are a few more things to be kept in mind before starting to write a script. Documentary scripts do share many common elements with scripts for fiction films, shorts and features alike. However, they also have their own specific considerations:



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Documentary deals with fact, not fiction. Most importantly, documentaries delve into a non-fictional world with real events, real issues, real conflict, real people and real emotions. Everything seen and heard on screen is grounded in accuracy and has no element of fiction.

Documentary is flexible. Unlike fictional films, documentaries have no fixed visual and conceptual guidelines per say. It's impossible to concretize events or decide one way or the other about how the film will turn out eventually. There are fewer 'rules' to be followed, which reflects the fact that there are few rules in the real world as well. This makes it more challenging but infinitely more exciting.

Documentary inspires movement and action. At the very heart of documentary, there is an issue and a message at hand. The passing on of this message to the audience is usually the reason that the film was made in the first place. Documentaries have long been used as an instrument to inspire change in their audience, be it social change or inner change.

Documentary involves less control. Unlike fiction films, documentaries must be shot in the real world and show real events happening. Often, the filmmaker is unable to control the event he is shooting as well as the circumstances surrounding the event. It's difficult to think about lighting when in the middle of a sniper shootout! There is less control over the subject in documentary; however this unmodified, improvised element is often the very charm of non-fiction films.

Documentary subject is paramount. Documentaries are inherently bound to their subject matter. Since their purpose is so issue-specific and their circumstances are non-fictional, the subject is the most important aspect of documentary films and is given precedence over other aspects, for example: entertainment value. In fact, until recently filmmakers scoffed at the idea of a documentary being entertaining. This attitude has, of course, changed now but subject still remains the dominant element.

Credibility is key in Documentary. The emergence of the documentary as a recognised cinematic genre in the 1920's inherited the trust of the audience in the veracity of the image as an authentic representation of the real. Today, we are much more sceptical, even with documentaries. Audience trust, once lost is gone forever so a documentary, in this day and age, must always provide credible information and sources to put a suspicious audience at ease.

Form is more important than formula. There are no recipes in documentary films. Every subject and issue is specific and is showcased on film in its own appropriate manner. Form and the layout in which a subject is showcased in a film are important as they add value to the film, but there is no one tried and tested way to do this.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

UNIT-2

Fundamentals of TV reporting – Reporting skills, Ethics for TV reporting

Professional electronic journalists should accept and understand that they operate as trustees of public and should, therefore, make it their mission to seek the truth and to report it fairly with integrity and independence. Professional journalists should stand fully accountable for their actions.

2) The purpose of this Code is to document the broad paradigms accepted by the members of the News Broadcasters Association (NBA) as practice and procedures that would help journalists of electronic media to adhere to the highest possible standards of public service and integrity.

3) News channels recognize that they have a special responsibility in the matter of adhering to high standards of journalism since they have the most potent influence on public opinion. The broad principles on which the news channels should function are, therefore, as stated hereinafter.

4) Broadcasters shall, in particular, ensure that they do not select news for the purpose of either promoting or hindering either side of any controversial public issue. News shall not be selected or designed to promote any particular belief, opinion or desires of any interest group.

5) The fundamental purpose of dissemination of news in a democracy is to educate and inform the people of the happenings in the country, so that the people of the country understand significant events and form their own conclusions.

6) Broadcasters shall ensure a full and fair presentation of news as the same is the fundamental responsibility of each news channel. Realizing the importance of presenting all points of view in a democracy, the broadcasters should, therefore, take responsibility in ensuring that controversial subjects are fairly presented, with time being allotted fairly to each point of view. Besides, the selection of items of news shall also be governed by public interest and importance based on the significance of these items of news in a democracy.

PRINCIPLES OF SELF REGULATION

The News Broadcasters Association (NBA) has established commonly accepted content guidelines as a way of practicing self regulation. The purpose is to define editorial principles which are consistent with the tenets of the freedom of speech articulated in the constitution of India; the regulatory framework; common sensibilities of television viewers.

The purpose of these principles of self regulation is to serve as an affirmative declaration of understanding of, and compliance with, the basic values and objectives that news channels enshrine.

- It is to ensure that these principles are observed in spirit, and not just in the letter.
- The purpose of putting together the principles of self regulation is to avoid compromising the genre of television news by broadcasting content that is malicious, biased, regressive, knowingly inaccurate, hurtful, misleading, or aimed at willfully concealing a conflict of interest.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

- The purpose of these principles of self regulation is to empower the profession of television journalism by an abiding set of values, which will stand the test of time, and ensure that balanced and comprehensive journalism flourishes, to strengthen India's democracy

1) Impartiality and objectivity in reporting:

Accuracy is at the heart of the news television business. Viewers of 24 hour news channels expect speed, but it is the responsibility of TV news channels to keep accuracy, and balance, as precedence over speed. If despite this there are errors, channels should be transparent about them. Errors must be corrected promptly and clearly, whether in the use of pictures, a news report, a caption, a graphic or a script. Channels should also strive not to broadcast anything which is obviously defamatory or libelous. Truth will be a defense in all cases where a larger public interest is involved, and in even these cases, equal opportunities will be provided for individuals involved to present their point of view. This also applies in cases where television channels report on those holding public office, though by virtue of doing so, no person can claim immunity from scrutiny from or criticism by news channels.

2) Ensuring neutrality:

TV News channels must provide for neutrality by offering equality for all affected parties, players and actors in any dispute or conflict to present their point of view. Though neutrality does not always come down to giving equal space to all sides (news channels shall strive to give main view points of the main parties) news channels must strive to ensure that allegations are not portrayed as fact and charges are not conveyed as an act of guilt.

3) Reporting on crime and safeguards to ensure crime and violence are not glorified:

Television news has greater reach, and more immediate impact than other forms of media, and this makes it all the more necessary that channels exercise restraint to ensure that any report or visuals broadcast do not induce, glorify, incite, or positively depict violence and its perpetrators, regardless of ideology or context. Specific care must be taken not to broadcast visuals that can be prejudicial or inflammatory. Equally, in the reporting of violence (whether collective or individual) the act of violence must not be glamorized, because it may have a misleading or desensitizing impact on viewers. News channels will ensure that such reconstructions will not cross boundaries of good taste and sensibility. This includes taking adequate precaution while showing any visual instance of pain, fear or suffering, and visuals or details of methods of suicide and self harm of any kind and will not cross boundaries of good taste and decency.

4) Depiction of violence or intimidation against women and children:

As an elaboration of Point 3, news channels will ensure that no woman or juvenile, who is a victim of sexual violence, aggression, trauma, or has been a witness to the same is shown on television without due effort taken to conceal the identity. In reporting all cases of sexual assault, or instances where the personal character or privacy of women are concerned, their names, pictures and other details will not be broadcast/divulged. Similarly, the identity of victims of child abuse and juvenile delinquents will not be revealed, and their pictures will be morphed to conceal their identity.

5) Sex and nudity:

News channels will ensure that they do not show, without morphing, nudity of the male or female form. Channels will also not show explicit images of sexual activity or sexual perversions or acts of sexual violence like rape or molestation, or show pornography, or the use of sexually suggestive language. (As a qualifier however, channels are not expected to be moralistic or prudish, and this self



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

regulation is aimed not at moral policing, but rather at ensuring that overtly regressive and explicit acts and visuals do not slip into broadcasts).

6) Privacy:

As a rule channels must not intrude on private lives, or personal affairs of individuals, unless there is a clearly established larger and identifiable public interest for such a broadcast. The underlying principle that news channels abide by is that the intrusion of the private spaces, records, transcripts, telephone conversations and any other material will not be for salacious interest, but only when warranted in the public interest. However, it is also understood that the pursuit of the truth and the news is not possible through the predetermined principle of prior permission; hence door stepping individuals or authorities for the purpose of newsgathering may be used only in the larger purpose of public interest.. Further, in the case of minors, in any broadcast that intrudes on their privacy, the channel should attempt, where possible, to seek the consent of the parent or legal guardian. However, the defense of the premise of privacy cannot be misconstrued as the denial of access, and this applies to all individuals, including those in the public eye and public personalities. It does however apply in its entirety, as per the provisions mentioned above, to their children and kin who are minors.

7) Endangering national security:

In the use of any terminology or maps, that represent India and Indian strategic interests, all news channels will use specific terminology and maps mandated by law and Indian government rules. (The depiction of the map of the territory of India will reflect official guidelines, as detailed in official literature). News channels will also refrain from allowing broadcasts that encourage secessionist groups and interests, or reveal information that endangers lives and national security. However, it is in the public interest to broadcast instances of breach of national security and loopholes in national security and reporting these cannot be confused with endangering national security.

8) Refraining from advocating or encouraging superstition and occultism :

News channels will not broadcast any material that glorifies superstition and occultism in any manner. In broadcasting any news about such genre, news channels will also issue public disclaimers to ensure that viewers are not misled into believing or emulating such beliefs and activity. Therefore news channels will not broadcast “as fact” myths about “supernatural” acts, apparitions and ghosts, personal or social deviations or deviant behaviour, and recreations of the same. Wherever references are made to such cases, news channels will issue on air riders/disclaimers/warnings to ensure that such beliefs or events are not passed off “as fact” since they can hurt rational sensibilities.

9) Sting operations:

As a guiding principle, sting and under cover operations should be a last resort of news channels in an attempt to give the viewer comprehensive coverage of any news story. News channels will not allow sex and sleaze as a means to carry out sting operations, the use of narcotics and psychotropic substances or any act of violence, intimidation, or discrimination as a justifiable means in the recording of any sting operation. Sting operations, will also abide by the principles of self regulation mentioned above, and news channels will ensure that they will be guided, as mentioned above, by an identifiable larger public interest. News channels will as a ground rule, ensure that sting operations are carried out only as a tool for getting conclusive evidence of wrong doing or criminality, and that there is no deliberate alteration of visuals, or editing, or interposing done with the raw footage in a way that it also alters or misrepresents the truth or presents only a portion of the truth.

10) Corrigendum:



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

All news channels will keep with the principle of due accuracy and impartiality, ensure that significant mistakes made in the course of any broadcast is acknowledged and corrected on air immediately. Corrections should also be scheduled in such a way that they attract enough viewer attention and are not concealed. This, like the other principles, must be observed in spirit, and not just in letter, to avoid any compromise to the reputation of the news broadcasting industry in India.

11) Viewer feedback:

All News Channels will on their website, create provision to receive consumer feedback. Further any specific viewer complaints will be responded to. In the event any news channel gets a specific complaint if found to be true it will admit to the same on air and will respond in fullness and fairness to the viewer. In the event, a viewer/body perceives prejudice by any specific report carried by the News channel, it will respond in fullness and without impartiality to the viewer.

Writing and Reporting for TV : Finding the story and Developing the sources, Gathering the facts (Getting right visuals, facts and figures, establishing the scene, cut away)

Television needs more good writers. Somebody's gotta tell the little people that live in that box what to say and when to say it, and that, my friends, is where you come in

1. **Know Your Audience** One huge difference between writing movies and writing for TV is that when writing for the small screen, you need to constantly consider the attention span of your audience. There are just so many other choices—surely there must be something on more entertaining than this. To make sure you're keeping your audience's attention you need to first know who your audience is. And how do you do that? Watch the commercials! Marketing firms are spending millions of dollars as we speak, making sure the right ads are matched to shows delivering products to the right consumers
2. **YOU CAN ONLY TALK FOR AS LONG AS YOU HAVE IMAGES** It sounds simple, but a good television piece is planned well before you hit the record button on your camera. If it's important to explain—"David Pearson is the science director of Science North in Sudbury. He is also a leading researcher in Ontario on climate change"—you need visuals to cover your words. Plan ahead and ensure you shoot not just your interview but sequences of Pearson studying weather charts or giving a talk on the subject.
3. **IMAGES SPEAK LOUDER THAN WORDS** Images can be deafening. If your visuals do not support your words, your audience will remember the visuals but not the news. If you are explaining how faulty wiring led to a blaze while showing video of the charcoal remains of a house, don't expect your audience to pay attention to your well-researched details. If you say it, show it.
4. **DON'T SAY WHAT THE PICTURES DO, SAY WHAT THEY DON'T** Nonetheless, don't waste your time trying to say what the pictures already do. What insight does your audience gain by showing a quiet suburban neighbourhood and then saying, "This is a quiet suburban neighbourhood"? Give your viewers the information to understand why they are looking at those photos.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Types of News Interview

TYPES OF INTERVIEW

Broadly speaking there are twelve different types of interview:

- Hard news interview
- Informational interview
- Investigative interview
- Adversarial interview
- Interpretative interview
- Personal interview
- Emotional interview
- Entertainment interview
- Actuality
- Telephone or remote interview
- Vox pop
- Grabbed interview

1. Hard News Interview

The hard news interview is normally short, to the point, and to illustrate a bulletin or news item.

It deals

only with important facts, or comments and reactions to those facts. The hard news interview, as a matter of fact, aims at getting answers to five Ws and one H.

In case a building is set on fire, the reporter will conduct interviews

of those figures who can give him exact or almost exact information about the incident.

Following questions may be asked:

- When did it happen?
- What about the direct affect?
- What is the amount of damage?



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

·Where are the injured ones taken to?

2. Informational Interview

The informational interview is similar to hard news interview, but not necessarily be restricted to main stories. An informational interview can be about an event, something that is happening or about to happen. It can also provide background. Informational interview goes beyond the main point to seek an explanation of the HOWs and WHYs of the story.

They intend to get bit more detailed than short bulletin items.

3. Investigative Interview

The investigative interview aims at getting behind the facts to discover what really caused the happening of

the events and sometimes what could be done to prevent

a repeat of that incident, to get behind the facts to dig out the actual reasons of

the accident/ train collision/ air crash/ the reasons of the reconciliation

between two arch rivals.

Investigative interview might be developed about stories and issues:

·Why the team showed poor performance in the match despite having been provided

The best facilities and trained by the best coach?

·Why the minister resigned from his office?

·Why is our film industry not getting up to its feet?

·Why the fire brigade wasn't reaches the spot in time?

·Why the tank of the fire brigade ran short of water while putting out the fire?

4. Adversarial Interview

A kind of interview in which the interviewer gets into a war of words with the interviewee to get his question answered.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

This approach should never be seen to be a head on clash between the interviewer and the interviewee.

Though the interviewer is representing the audience or speaking up on the behalf of the public opinion, even then he needs not to be impolite or rude while asking questions.

5. Precautions

A verbal assault on an interviewee might result in allegations of victimization and bias, and if it happens the public opinion about the reporter may get changed and the interviewee may get sympathies of the listeners.

Adversarial interview may expose the interviewer to the libel suit and the interviewee may drag him to the corridors of the court. So it

is pertinent that the reporter think well before he speaks while he is conducting an interview.

- Get direct but avoid a head-on clash with the interviewee.
- The impression of victimization of the interviewee must be avoided.
- The impression of biasness must be avoided.

6. Interpretative Interview

There are two types of interpretative interviews:

- A reaction story** It is a response either for or against what has happened.
- Explanatory story** This story provides details of a news story. So the interview that is conducted to get the details of an event, accident or incident is called interpretative interview.

For instance, if a train is derailed causing severe injuries and damage to the passengers the following questions may be asked from any representative of the railways:

- How will this accident affect public confidence in train traveling?
- What measures will the ministry take to restore the public trust?

7. Personal Interviews



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

The personal interview might be a short interview with an important figure of a society about his/her likes and dislikes, hobbies, pastimes, habits, or a detailed interview exposing personality profile. In personality interview following areas are normally focused while putting questions:

- Family background.
- Education (Place & degree)
- Why not further study?
- Likes and dislikes
- Favorite dish. Book. Personality. Cologne. Game. Movie. Singer.
- Hobbies ----leisure-spending.
- Any interesting incident, event.

8. Entertainment Interview

It is a kind of interview in which light things are asked from the interviewee. The only purpose is to entertain listeners. The person to be interviewed may be an actor making parody of any famous personality or any real one whose profession is to entertain people.

9. Emotional Interview

In this kind of interview an attempt is made to lay bare someone's feelings. Emotional interview lets the person who was the victim or one of the victims of an accident or event share the personal tragedy with the listeners.

A heart-stricken women having been saved from earth quake will be asked the question like the following ones.

- What were you doing at the time of earth quake?
- What about your kids?
- Were they school going, infants or toddlers?



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

- When did you first realize that the quake was going to be horrible?
- Were you able to save anyone?
- How did you manage to save yourself?

10. Actuality Interview

It is a kind of interview in which the reporter's voice is not included in the final production and only interviewee's voice is made to be heard by the listeners. This kind of interview is made a part of documentary or feature.

While conducting actuality interviews following instructions must be followed by the reporter:

The questions must be:

- Clear not vague.
- Subjective not objective.

Subjective questions: Questions that start with Question words i.e., what, when, which, where, who, how.

Objective questions: Questions that start with helping verbs like is, are, am, will, would, shall, should, etc.

For instance, observe the following questions:

- Which areas in Pakistan is child labor more than the others and why?
- How many types of child labor are found in Pakistan? What are the government's efforts to curb child labor?

11. Remote Interviews (Interviews on telephone)

The personality to be interviewed is not in the city or country and is interviewed on telephone. While recording remote interview the telephone lines must be checked whether they are clear or not. If there is a noise problem in the line, try to change the line or wait until it is clear.

12. Vox Pop Interviews



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Vox pop is an abbreviation of the Latin expression **vox populi** that means '**voice of the people**'. It is conducted to obtain diversified public opinion on certain issue. The questions are asked from different people representing different age groups, races, classes etc.

13. Grabbed Interviews

It means to interview a person who does not intend to give an interview but the reporter is determined to take. Normally it is a very short interview and sometimes the potential interviewee comes up with "no comments". In this case though the interviewee refuses to say anything about the issue but his saying "no comments" suggests the listeners to get the meaning

Art of conducting good interview

1. Schedule and plan the interview. The person being interviewed should be the most relevant and primary source of the information you're trying to gather. For example, if you were interviewing a shop about its business prospects, arrange an interview with the owner rather than the supervisor. Arrange to meet the interviewee in a suitable and visually-relevant location, and ensure he feels comfortable being filmed for your report. Confirm how much time the participant will have available to speak, as this will help you structure the interview more effectively.
2. Prepare a list of questions, and order them so the easier questions will be toward the beginning of the interview. This will help you build rapport with your interviewee, and often leads to more extensive answers when the questions become difficult.
3. Dress appropriately and professionally for the interview. Meet the interviewee on time. Introduce yourself formally, and be polite.
4. Set your equipment up. Use a tripod to maintain a stable shot, and always record some test footage to adjust for sound and light levels. Use a piece of white paper to set your camera's white balance, as this will make your camera interpret and record colors correctly.
5. Frame the shot. The camera should be at the eye-level of the interviewee. Stand next to the camera while you conduct the interview. Encourage the person you're interviewing to look at you when he's speaking, not into the camera's lens.
6. Monitor audio levels. Assess whether noise from nearby traffic will be too loud. Test the microphone to make sure it can clearly record the interviewee's speech, but isn't visible within the



FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

shot. If you're recording the interview outdoors, use a windscreen on the microphone to avoid excess noise.

7. Begin recording the interview. Allow the camera to record the interviewee for a few moments before anything is spoken so you have adequate preroll when editing the interview together. This preroll provides more opportunities to transition into the interview during the editing process, as footage of the participant not speaking is often useful for introductory voice-overs. Verify the interviewee's biographical information to make sure all the facts you broadcast about him are correct.
8. Ask the interviewee's opinion about all relevant subjects. Encourage him to express his opinion about each point in full, followed by a brief summary. This will assist you in finding "sound bites." Actively listen to your interviewee, and show enthusiasm and interest about his words. This encourages him to continue speaking freely, as he'll be confident his words are being listened to.
9. Ask follow-up questions. These should reference the answers which the participant has provided within previous questions, creating a sense of continuity in the interview. Allow adequate thinking time, and resist the urge to interrupt the interviewee or express your own opinion.
10. Finish the interview and thank the interviewee for taking part.
11. Record B-roll footage. These are shots that illustrate locations relevant to the interview, and may also show the interviewee performing his regular occupation. This puts the interview into context, and makes it more visually interesting.

Anchoring - Live shows

1. Keep the script simple.

Do not use very heavy words. Always remember people sitting in front of you are not carrying a dictionary. All we need to do is catch their attention and you can do so only when we have a great script in hand. Take help of someone who has good oration skills and the rest of course

2. Be crystal clear.

It's very important to be clear about the lines you speak. It gets you the actual audience. Getting their attention is the most important and yet the toughest part. Do not make your sentence too long or complicated or boring. Try being DIFFERENT. That may work or may not but it will surely get you the attention. Most importantly – DO NOT USE SLANG LANGUAGE.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

3. Do not rush.

Make at least 3 drafts of the script before finalizing anything. Make sure all your punch lines are apt for the event. Rehearse well and if you have a partner, make sure you have good co-ordination and understanding

4. Hope for the best – Prepare for the worst

There's a reason why anchoring is not an easy job. You may end up in situations you didn't fore-see while preparing. DO NOT PANIC. It's your duty to be ready for anything that may require you to think quickly and handle the situation. Use your presence of mind and do everything with confidence.

5. Enjoy it!

It's really important to enjoy what you are doing. Not everyone has the guts to speak in front of a crowd. Learn from every experience and feel proud about your work.

TV NEWS Packaging

Structure, timing, and letting the interview breathe are all essential elements for ensuring a general TV or radio news package works.

These are the packages where you introduce the audience to an issue and explore multiple elements of the story through interviewing different people.

It's also important not to cram too much into an item, perhaps just three points.

And try to avoid noddies (shots where you, the interviewer, nod and which are edited in later) and walking shots for TV, they are overused and boring.

Try to think of original shots and sounds that will capture the attention of the audience.

1: Clarity

Before you start, have a clear idea of how long your finished item is likely to be and roughly how much footage of your interviewees you are likely to use.

2: Format

Map out a structure for the piece and try to work out a likely order for the interview clips and which points they will address.

3: Main points

Try to limit yourself to three main points for one item.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

4: Use of interviewees

Make sure each of these three points is addressed by a different interviewee.

5: Review

Listen or watch the interview in full from start to finish at least once in order to refamiliarise yourself with the material, taking note of the time on the recording of each potential interview clip, the words that begin the clip and the words that end it.

6: Coherence

When you have repeated the process for all the interviews in your piece, return to the structure you have mapped out and see if it is still coherent or if the order of interviewees needs to change.

7: Strength

Try to put the strongest interview near the start of the piece.

8: Selection

When you are selecting interview clips, choose ones which give opinion over ones which relay only information; information which is not controversial can easily be summarized by you in your linking commentary.

9: Pace

Try to leave a pause at the start and end of each clip. Life isn't breathless; neither should a radio or television package be.

10: Clichés

In television avoid using noddies and walking shots to illustrate your material. They are the mind-numbingly boring to look at and do not make best use of the medium.

11: Editing

Avoid cutting excessively from the answer (ie taking one part of three seconds from the start of an answer, three seconds from the middle and five from the end). This sounds and looks unnatural, misrepresents the interviewee, and is excessively difficult to process for television interviews.

12: Context

Never take an answer from one question and use it in response to another. This is gross misrepresentation.

13: Commentary

When you are writing commentary to link the clips together, try to avoid using the same words at the end of your text as the interviewee says in the beginning of the clip ie. : John Smith said he was delighted.. [John Smith] "I am delighted ..."



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

14: Summaries

In TV and radio journalism, your package may often be mentioned in a news bulletin before its broadcast slot, in the form of a clip. When writing the introduction for that clip, avoid summarizing everything that is going to appear in the clip.

15: Positioning

In television reports, try to stick to the convention of alternate interviewees being on opposite sides of the screen. (First interviewee looking left to right, second right to left, third left to right etc.)

16: Voices

Try to avoid running two clips back to back without a commentary in between. Where this is unavoidable, for example in the case of vox pops, in radio try to alternate between male and female voices. The reason for this is to avoid confusion.

17: Titles

Always make sure that you have the correct title for your interviewee and the correct spelling of their name. This is particularly important for TV captions. If they have a particularly long job title, agree a shortened version before you return from the interview.

18: Ending

Try to avoid ending a report on a clip of one of the interviewees. In TV this looks untidy. In radio, it complicates life for the studio presenter. It also gives one side or another of an argument the last word.

19: Answers

If you are editing an interview as a stand-alone item, try to put as much of the non-controversial information in the intro or lead-in to the item and always remember to make sure the intro ends with a question and the piece begins with an answer to that question.

20: Options

For stand-alone interviews, always give an option of an early ending, with a shorter duration and the right outwords. This will help the production team in case more urgent news breaks or they need to cut back your item.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

UNIT-3

Steps involved in production & utilisation of a TV Program- (This topic is same as given below)

Stages of Production

Pre-Production

Pre-production is a term which refers to the tasks undertaken before production begins. Exactly what is included in this stage depends on the medium and situation.

For a small video company, pre-production may refer to everything that happens before shooting begins, for example, meeting with the client, research, storyboarding, location planning, etc.

Pre-Production

For feature films, pre-production is more specific and only begins when other milestones have been met such as financing, screenplay, casting and major staffing. In this case pre-production includes:

Location scouting

Prop and wardrobe identification and preparation

Special effects identification and preparation

Production schedule

Set construction

Script-locking (semi-finalization of the script)

Script read-through with cast, director and other interested parties

Pre-Production

1. Idea

The beginning is the most important part of the work.

- Plato

sources for ideas.

→ *Friends, family, or fellow students*

→ *Total strangers*. People you meet on a plane or at a party; everybody has an interesting story to tell.

→ *Newspapers*.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

- *The Internet*
- *Libraries*
- *Books*
- *History*
- *Biographies*
- *Steal from the best.* Read great books, narrative and nonfiction.
- *Your own creative well:* Inside that brain of yours is an endless pool of ideas

Idea

The treatment, or outline

The treatment, or outline, is basically a brief sketch. It suggests an approach and tells the overall story of the film. Its typical aim is to clarify the purpose and progression of the film with the funding agency.

It presents much more information than your sketched-out proposal but is not yet as detailed as your shooting script.

Generally, the purpose of the treatment is to show and illustrate the following:

The way the story develops your film thesis and conflicts

- The key sequences
- Who your main characters are
- The situations they get caught in
- The actions they take and the results for them or society
- The focus at the beginning and the end
- The main action points, confrontations, and resolutions
- The sense of overall dramatic buildup and pace

Pre-Production: Treatment or Outline

RESEARCH

Research can be broken down into four sections:

- (1) Print research,
- (2) Photograph and archive research,
- (3) Interviews, and
- (4) Location Research.

1. Print Research

→ Read as much as possible about the subject.

→ Print research can involve scanning databases, checking bibliographies and print sources, and reading books, papers, magazines, trade journals, articles, diaries, letters, and even congressional records and transcriptions of court trials.

2. Photographs and Stock Footage

→ You might search through local libraries, private collections, family albums, and attics or look at old videos shot by the industry you are investigating.

3. Interviews

Your objective in research interviews is to talk to as many participants and experts in the field as possible.

You should look for people seriously involved in the subject.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

They can range from technical experts and authorities to the ordinary people who have undergone the experience documented in the film.

4. Location Research

You should experience the subject on location.

Research can help constantly showing you new possibilities and new direction for your film.

5. Screenplay and Script

Syd Field, author of several books on screenwriting, describes a screenplay as being "like a noun—it's about a person, or persons, in a place or places, doing his or her or their 'thing.' In a screenplay, the story is told with pictures, and it follows a very definite form. Like a play, the screenplay unfolds in acts: In act one the writer sets up the story. Act two contains the conflict—the basis of any drama.

According to Field, All drama is conflict. Without conflict you have no character; without character, you have no action; without action, you have no story; and without story, you have no screenplay." Finally, act three provides some kind of resolution.

PRODUCTION

1. Single camera Production

2. Multi-Camera Production Single-cam Vs. Multi-Cam

- Multi-cam productions are continuous and single camera productions are discontinuous.
- Continuous in this context means that you do not stop after each shot, but sequence a series of shots through instantaneous editing (switching) without interruption.
- It also implies that you are directing simultaneously various production activities, such as shot composition, camera movement, switching, audio, lights, VTRs, graphics and special effects.
- In single camera productions, the videotaping is discontinuous. your aim is to produce effective videotape segments that can be shaped into a continuous program through extensive post-production.

There are three aspects of single camera production

1. Visualization
2. Script Break down
3. Rehearsals
4. Videotaping

Multi-camera production

1. Multi-cam directing means that you direct and coordinate various production elements simultaneously from a television control room in the studio or the remote truck.
2. Multi-cam directing involves the coordination of many technical operations as well as the actions of the talent.

Directing from the Control Room

1. The control room is designed specifically for multi-camera production and for the smooth coordination of all other video, audio, and recording facilities and people. Multi-cam directing is, therefore, often called Control Room Directing.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

2. Ideally, you should be able to rehearse everything that goes on videotape or on the air. To make optimal use of the available time during scheduled rehearsals, you might try the following methods:

Rehearsals

- (1) script reading
- (2) dry run or blocking rehearsals
- (3) walk through
- (4) camera and dress rehearsals
- (5) walk-through/camera rehearsal combination.

Directing the show

I. Standby Procedures:

1. Call on the intercom every member of the production team who needs to react to your cues-TD, Camera operators, mic operators, floor manager etc.
2. Check with the floor manager to make sure that everyone is in the studio and ready for action. Announce the time remaining until the on-air-telecast.
3. Again alert everyone to the first cues.
4. Check the videotape operator is ready to roll the tape.
5. Ready the opening C.G. titles and music and have the floor manager get the talent into position.

On Air Procedures

1. Give all signals clearly and precisely. Be relaxed but alert.
2. Cue talent before you come up on him or her with the camera.
3. Indicate talent by name. do not tell the floor manager to cue just "him" or "her".
4. Do not pause between the take and the number of the camera. Do not say, "Take [pause] two".
5. Watch the preview monitors. Do not bury your head in your script or fact sheet.
6. Talk to the cameras by number, not by the name of the operator.
7. Call the camera first before you give instructions. For example: "two, give me a close-up of Ron. Three, CU of Marry. One zoom in on the guitar".
8. After you have put one camera on the air, immediately tell the other camera what to do next.
9. If you make a mistake, correct it as well as you can and go on with the show. Do not stuck on how you could have avoided it while neglecting the rest of the show.
10. During the show, speak only when necessary. If you talk too much, people will stop listening and may miss important instructions.

On Air Procedures Main Points to Remember

1. The two principal methods of television directing are multi-camera and single-camera directing.
2. Multi-cam directing involves the simultaneous use of two or more cameras and instantaneous editing with a switcher. It is done from the control room.
3. The various rehearsals include script reading; dry run, or blocking rehearsal; technical and talent walk-through; camera and dress rehearsals and walk-through/camera rehearsal combination.
4. Directing from the control room requires adhering to a precise production schedule for rehearsals and on-the-air performance and following clear standby and on-air procedures.



FAIRFIELD

Institute of Management & Technology

तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

POST-PRODUCTION

Many people regard the shooting phase as an end in itself. It isn't; it merely provides the raw materials for the film. The real building process takes place during postproduction, which is supervised for the most part by the editor.

Editing:

Editing refers to how shots are put together to make up a film.

The selecting and joining together of shots in the way they will appear on the screen. The work progresses from assembly to rough cut and then fine cut, at which point the sound editor is usually brought in.

Editing Modes:

There are two basic editing modes,

1. OFF-LINE
2. ON-LINE.

ON-LINE EDITING

1. Editing a videotape with the highest VTRs and editor controllers. The process results in final edited master but costs more than offline.
2. Second meaning of on-line editing could be, performing editing while shooting or during live telecasts.

OFF-LINE EDITING

Making "practice edit" using inexpensive video equipment. The result is a lower-quality: draft" copy used for decision making and for performed later on-line.

EDITING MODES

BASIC EDITING SYSTEMS

1. Linear System
2. Non-Linear Systems

LINEAR EDITING:

There are different strategies for piecing together the parts of footage:

I. Assemble Edit:

- a) Assemble edit are produced „in order“ from the beginning to the end.
- b) They may be performed on black tape.
- c) You first set up the title and then record it. Next, you set up the first scene and record that. Next, you set up your second scene and so on.
- d) Tape to tape recording.

II. Insert Editing:

- a) Use to correct an error or to change something after your programme is finished.
- b) Insert editing do not lengthen or shorten your programme.
- c) They merely replace one part of your programme with a new part.
- d) They are always made over previously recorded tape.

III. Video Insert Only



FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

IV. Audio Insert Only

Disadvantages of Linear Editing:

- Everything must be done in sequence, in chronological order.
- If you wish to add something to an existing tape, you have to take something out to make room for it.
- Generation loss.
- Time consuming.

In linear editing the process goes like this:

- shoot
- edit
- distribute.

In NLE the process goes like this:

- Shoot
- Log
- Digitize
- Compose, render transitions.
- Print to tape
- Distribute.
- NLE: computerized video editor that permits scenes to be selected and rearranged on the computer screen.

NLE ADVANTAGES

- NLE softwares are friendly
- No generation loss while making copies.
- Easy to play and experiment with the footage.
- It is time saving
- Can use more video and audio tracks simultaneously.

NLE DISADVANTAGES

- Time consuming
- Need to be perfect in handling the machine
- Lots of software (high and low end) available in the market.
- Computer knowledge is needed.
- takes time to learn a software.
- Set up is expensive (professional).

NLE FUNCTIONS OF EDITING:

Combine:

- Joining different shots from different sources in the proper sequence.
- Eliminating NGs shots and selecting OKs shots.

Trim

- Trimming available material to make final and finished work.
- To eliminate extra-material so that programme fit a given time slot.
- To lengthen or shorten a shot by a few frames during editing.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Correct:

1. Much editing is done to correct mistakes, either by eliminating unacceptable portions of the scene or by replacing them with better ones.
2. It can also be challenging, especially if the retakes do not quite match the rest of the recording.

Build:

1. Most important function of editing is to built satisfactory story.
2. .Editor join shot by shot, scene by scene and sequence by sequence to make one whole structure.
3. Mostly building a story depends upon the genre of the narrative structure of the film.

Basic Transition Devices

-Wherever you put two shots together, you need a transition between them, a device that implies that the two shots are related.

There are four basic transitions:

1. The cut
2. The dissolve
3. The wipe
4. The fade

I. CUT

- a) The cut is an instantaneous change from one image (shot) to another. It is most common and least obtrusive transition device, assuming that the preceding and following show some continuity.
- b) The cut itself is not visible; all you see are the changing field of the human eyes.
- c) The cut, like all other transition devices, is basically used for the clarification and intensification of an event.
- d) Clarification means that you show the viewer the event as clearly as possible. Eg. In an interview show, the guest holds up the book she has written. To help the viewer identify the title of the book, you cut to a close up of it.

II. DISSOLVE

- a) The dissolve or mix, is a gradual transition from shot to shot, the two images temporarily overlapping. The dissolve is a clearly visible transition. Dissolves are often used to provide a smooth bridge for action.
- b) Depending on the overall rhythm of an event, you can use slow or fast dissolves.
- c) A very fast one functions almost like a cut and is therefore, called a soft cut.
- d) If dissolves are overused, your presentation will lack precision and will bore the viewer.

III. WIPE

- a) Electronic special effects transition that allows one image to be replaced by another with a moving line separating the two pictures. Stopping a wipe in mid-movement creates a split screen.
- b) There are variety of wipes available. One of the simplest wipes is one picture seeming to push the other off the screen.

IV. FADE

- a) In a fade the picture either goes gradually to black (fade out) or appears gradually on the screen from black (fade in).



- b) You use the fade to signal a definite beginning (fade in) or end (fade out) of a scene.
- c) The fade is technically not a true transition. Some directors and editors use the term cross-fade for a quick fade to black and followed immediately by a fade in to the next image. The cross fade is also called the “**dip to black**”.
- d) Do not go to black too often, the programme continuity will be interrupted. Many times fades suggest final endings.
- e) Never go to black craze: some directors do not dare go to black for fear of giving the viewer a chance to switch to another channel.
- f) Live mixing means that you combine and balance sounds while the production is in progress.
- g) >Post-production mixing means that you create the final videotape sound track in the audio production room after the production of the videotape segments.

Basic steps to follow while live mixing

1. Label each input.
2. Calibrate the audio system.
3. Check the mic individually.
4. If fold back is required, check the fold back levels in the studio.
5. Do a brief test recording and listen to the mix on playback.
6. Adjust the necessary quality controls until the singer’s voice sounds the way you like it to sound.
7. As in field production, try to record major sound sources on separate tracks. Such separation makes post-production mixing much easier than if you mix everything live on a single track.
8. Anticipate the director’s cue.

The production personnel – Single camera and Multi camera production

Multiple-camera setup

The **multiple-camera setup** (a/k/a, multiple-camera mode of production) is a method of shooting films and television programs. Several cameras—either film or video—are employed on the set and simultaneously record or/and broadcast a scene. It is often contrasted with the single-camera setup, which uses just one camera on the set.

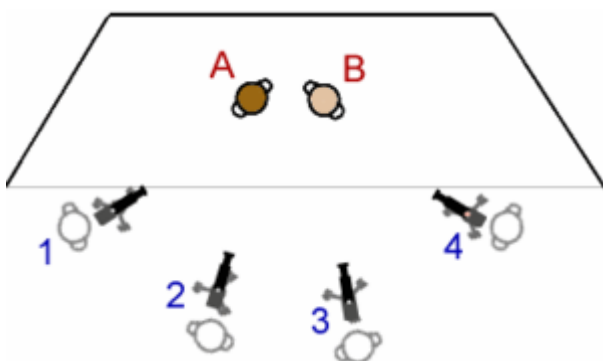


Diagram showing a multicamera setup.

Generally, the two outer cameras shoot close shots or *crosses* of the two most active characters on the set at any given time, while the central camera or cameras shoot a wider master shot to capture the



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

overall action and establish the geography of the room. In this way, multiple shots are obtained in a single take without having to start and stop the action. This is more efficient for programs that are to be shown a short time after being shot as it reduces the time spent editing the footage. It is also a virtual necessity for regular, high-output shows like daily soap operas. Apart from saving editing time, scenes may be shot far more quickly as there is no need for re-lighting and the set-up of alternate camera angles for the scene to be shot again from the different angle. It also reduces the complexity of tracking continuity issues that crop up when the scene is reshot from the different angles. It is also vital for live television.

While shooting, the director and assistant director create a line cut by instructing the technical director to switch the feed to various cameras. In the case of sitcoms with studio audiences, this line cut is typically displayed to them on studio monitors. The line cut may later be refined in editing, as the picture from all cameras is recorded, both separately and as a combined reference display called the quad split. The camera currently being recorded to the line cut is indicated by a tally light on the camera as a reference both for the actors and the camera operators

Single-camera setup

The **single-camera setup** or single-camera mode of production is a method of shooting films and television programs. A single camera—either film or video—is employed on the set and each shot to make up a scene is taken individually. An alternate production method is the multiple-camera setup, which uses two or more cameras running simultaneously, and the film scene is run through from start to finish, usually with minimal interruption.

Analysis

As its name suggests, a production using the single-camera setup generally employs just one camera. (Additional cameras may be used simultaneously on occasion, usually in order to save time shooting a dialogue scene or to film a stunt that would be impractical to stage more than once.) Each of the various shots and camera angles is taken with the same camera which is moved and reset to get each shot or new angle. In addition, the lighting set-up may be reset for each new camera set-up. By contrast, the multi-camera setup has the cameras arranged to take all of the different shots of the scene. Each camera of a multicamera setup covers its own angle of the scene and is switched-to in order to show the perspective from a new camera angle.

In single-camera, if a scene cuts back and forth between actor A and actor B, the director will first point the camera towards A and shoot shots number 1, 3, 5, 7, and so on. Then they will point the camera toward B and do shots number 2, 4, 6, 8, and so on. In the post-production editing process, the shots will be assembled into their final order. In contrast, multiple-camera shooting would record a variety of angles of actors A and B simultaneously; the director would then have the choice of switching among the angles while the program is being recorded (or broadcast) or recording all shots and cutting them together in post-production. Further, single-camera productions tend to cluster the shooting of all the scenes that utilize a certain set and cast, while most multiple-camera productions are shot "in sequence"—the shooting progressing sequentially through the script.

The single-camera setup gives the director more control over each shot, but is more time consuming and expensive than multiple-camera. The choice of single-camera or multiple-camera setups is made separately from the choice of film or video. That is, either setup can be shot in either film or video. However, multiple-camera setups shot on video can be switched "live to tape" during the



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

performance, while setups shot on film still require that the various camera angles be edited together later.

The single-camera setup originally developed during the birth of the classical Hollywood cinema in the 1910s and has remained the standard mode of production in the cinema. In television, however, a multiple-camera setup is just as common.

Use of graphics and special effects

Graphic design is used in a range of situations throughout television: titles and end credits for programmes, programme content (stills, captions, animated sequences etc.), on-screen promotion, channel identities as well as all graphic 'props' for programmes such as dramas or sitcoms, designing signs, newspapers, product packaging etc.

TV Graphic

- ▶ TV graphics used to be limited to whatever you could photograph with a video camera.

Today, most graphics used in TV programming are computer generated and range all the way from displaying the name of the person being interviewed to totally realistic backgrounds and settings.

We'll start with simple graphics.

Titling

- ▶ In much the same way that you can use a word processor to create text on a computer screen, you can use a character generator (CG) to create text on a television screen.

There are two types of equipment involved: software based systems, (which use a desktop or laptop computer as a platform), and dedicated equipment (built to perform one task only, in this case, creating television graphics).

In both types, graphics are normally created a screen at a time and stored as electronic pages. These pages can be recalled manually or automatically in any sequence.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Once created, simple graphics, such as lower-third frame names or titles, can be quickly retrieved as needed by typing in an electronic page number. The retrieved page can then be keyed into (electronically inserted into) background video.

Electronic pages can also be combined in layers or cells. This means that one or more images — backgrounds, photos, product *logos*(identifying symbols), text, etc.— can be electronically placed on top of each other to build rich, multi-layered graphics.

Paint Programs

▶ **Paint** or drawing programs are primarily designed to create new art work. Although in some cases you might want to start with some scanned artwork and build on that, these programs contain all of the tools necessary to create complete images.

By scanned artwork we are referring to pictures and graphics that have been copied by a digital camera or flatbed scanner (similar to a photocopy machine), digitized, and then stored in a computer for use. (Be careful about copyright limitations; you can get into legal trouble.)

▶ **In the hands of an artist** today's paint and drawing programs can be used to create anything from abstract art to illustrations with photographic realism.

Weather Graphics Systems

▶ Somewhere within this mix are the graphics systems that create the elaborate, animated weather graphics we regularly see on TV.

At most TV stations those doing the on-air weather are responsible for programming this computer.

When they are on the air they trigger the page and effect changes with a handheld button. On the right is one weather composing system.)

Although many rely primarily on wire copy for the regional forecasts, at the larger stations there are generally meteorologists that can interpret the raw data and create their own forecasts.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Most broadcast weather systems have a constant connection with various sources of information, often including the station's own weather radar system.

In some cases, while the weathercaster is on the air, changes in temperature, wind speed, etc. can be updated on the screen in real time.

In the above photo you can see the sweep of the radar scan on the left of the screen and the presence of rain and severe weather activity (shown in green, yellow and red) around Madison, Wisconsin.

Developing a video brief

A Brief is merely an outline of what you want in terms of a video in which you address the main points that need to be considered. Although you may consider you haven't got time to write a Brief, just working through the process can save you time and money later. It makes communicating your requirements to us so much easier. Simply attempt to write down your requirements as discussed below and any other information about your company or other requirements that you would like a production company to be aware of.

What is the purpose of your corporate video?

The exact purpose of your video will influence the choice of the content, the length and overall style of the programme. Therefore it is essential to decide what you actually require before commissioning us.

What is your message?

You need to have a clear idea of your message as the whole production will be built on this message.

What is your target audience?

Your target audience may be a training video or you may have to entice them, as in the case of an exhibition stand.

What do you want the duration of your video to be?

This will be closely related to the purpose of your video and the target audience. However, it is advisable to avoid producing a long corporate video unless perhaps it is a training video.

Some other questions to consider:

1. *Do you require a voice-over or presenter?*
2. *Do you require actors?*
3. *Do you have any specific music requirements?*
4. *How many locations are to be involved?*
5. *What is your project deadline?*
6. *How much do you have budgeted to spend on your video?*
7. *Is the production a one off or part of an on-going series?*



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

UNIT-4

Aesthetic Factor of video editing

Aesthetic Factors and Editing

Editing is an invisible art, when done well it is hardly noticed

Editing

-process of selecting and ordering shots in an appropriate order

2 types

1. Editing done during production

- first used before post-production editing
- decisions are made by director in control through switches
- still used on news broadcasts and sporting events

2. Post production editing

- eliminates the need to make decisions live
- concentrate more on gathering info onto tape

Role of the Editor

- **creative editor**: an individual with significant responsibility for making and executing decisions
- **technical editor**: primarily a technician familiar with the operation of the editing system who executes the decisions made by the creative editor

Types of Editing

two general techniques:

1. Continuity Editing
2. Dynamic Editing



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Continuity Editing

- goal is to move the action along smoothly without discontinuous jumps in time or place

Establish and Maintain Screen Position

Establishing shots

- defines location and position of people in the shot in relation to their environment
- medium or long shots

Cut Ins and Cut Outs:

cut in: close up of some detail of the scene

- establishes important detail of scene
- when cutting in objects and people should maintain relative position in frame

cut out: returning to a wider shot

- often used when action is about to take place

Jump Cuts and Matched Cuts

- violate the conventions of continuity editing because they destroy the seamless quality of editing

jump cut: occurs when something is removed from the middle of the shot and the two remaining pieces are joined together

matched cut: cut from one shot to another that is similar in terms of angles of view and camera position

Using Eye lines to Establish the Direction of View and Position of Target Object

eyeline: a line created by your eyes when you look at a target object

- very important in creating continuity

Maintain Continuity in Direction of Action

directional continuity - characters or objects moving in one shot continue to move in same direction in next shot

- mismatches in directional continuity are most apparent when strong horizontal movement in one direction is immediately followed by another movement in opposite direction
- if need to use discontinuous shots, they should be dredged by a neutral shot of action moving directly towards or away from the camera

Use Shot Content to Motivate Cuts

- in continuity editing there should be a reason for making an edit
- two motivators: **dialogue** and **action**
- usually made at natural breaks in dialogue
- **cut on action:** editing without the duplication of action

Dynamic Editing

- more complex in structure
- utilizes visual material to create an impact rather than simply to convey literal meaning

Editing to Maximize Impact

- includes shots that exaggerate or intensify an event
- often uses extreme close-ups or peculiar angles



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Manipulating the Time Line

parallel cutting - cutting between two actions occurring at the same time in different locations or between events happening at the same time

flashbacks of flash forwards: frames of past or future events

Editing Rhythm:

1. Editing to music

- most cliched is matched beats
- also edit to various musical components

2. Timed cut

- determined by time, not content

Sound Selection

sound bites: most important sound selections

voice over (VO): narration without narrator on screen

sound on tape (SOT): narrator is on screen

Sound Sequencing

-most common is the straight cut

segue: one sound fades out completely before next fades in

cross-fade: sounds overlap fading in/out

both edit: audio and video are cut together

split edit: edit is made first on sound (or picture) and then is followed by the edit to the corresponding picture (or sound)

Sound Layering

- determining which sounds should be heard in foreground, background and in between.

Types of video editing- Non-Linear editing, Cut to cut, assemble & insert, on line, off line editing

Different Types of Video Editing

There are several different ways to edit video and each method has its pros and cons. Although most editors opt for digital *non-linear* editing for most projects, it makes sense to have an understanding of how each method works.

This page provides a very brief overview of each method — we will cover them in more detail in other tutorials.

Film Splicing

Technically this isn't video editing, it's film editing. But it is worth a mention as it was the first way to edit moving pictures and conceptually it forms the basis of all video editing.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Traditionally, film is edited by cutting sections of the film and rearranging or discarding them. The process is very straightforward and mechanical. In theory a film could be edited with a pair of scissors and some splicing tape, although in reality a splicing machine is the only practical solution. A splicing machine allows film footage to be lined up and held in place while it is cut or spliced together.

Tape to Tape (Linear)

Linear editing was the original method of editing electronic video tapes, before editing computers became available in the 1990s. Although it is no longer the preferred option for most serious work, it still has a place and remains the better option in some cases. It is likely that linear editing will be a useful skill for a long time to come.

In linear editing, video is selectively copied from one tape to another. It requires at least two video machines connected together — one acts as the *source* and the other is the *recorder*. The basic procedure is quite simple:

1. Place the video to be edited in the source machine and a blank tape in the recorder.
2. Press *play* on the source machine and *record* on the recorder.

The idea is to record only those parts of the source tape you want to keep. In this way desired footage is copied in the correct order from the original tape to a new tape. The new tape becomes the edited version.

This method of editing is called "linear" because it must be done in a linear fashion; that is, starting with the first shot and working through to the last shot. If the editor changes their mind or notices a mistake, it is almost impossible to go back and re-edit an earlier part of the video. However, with a little practice, linear editing is relatively simple and trouble-free.

Digital/Computer (Non-linear)

In this method, video footage is recorded (captured) onto a computer hard drive and then edited using specialized software. Once the editing is complete, the finished product is recorded back to tape or optical disk.

Non-linear editing has many significant advantages over linear editing. Most notably, it is a very flexible method which allows you to make changes to any part of the video at any time. This is why it's called "non-linear" — because you don't have to edit in a linear fashion.

One of the most difficult aspects of non-linear digital video is the array of hardware and software options available. There are also several common video standards which are incompatible with each other, and setting up a robust editing system can be a challenge.

The effort is worth it. Although non-linear editing is more difficult to learn than linear, once you have mastered the basics you will be able to do much more, much faster.



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

Live Editing

In some situations multiple cameras and other video sources are routed through a central mixing console and edited in real time. Live television coverage is an example of live editing.

Live editing is a fairly specialist topic and won't concern most people.

Assemble and Insert editing

Assemble:

The work of organizing and joining the shots of a film in the sequence in which they will appear in the finished print.

Insert Editing:

Used in videotape or digital audio editing to describe the process of replacing a segment located between two specific and previously dubbed segments.

Online and offline editing

Online:

The videotape editing process that creates the final video edit master, including effects, from the offline edit list.

Offline:

The videotape editing process whereby the final edit list is compiled, usually in a more inexpensive edit room, in preparation for the on-line edit.

Designing, Evaluation and field testing of programme

Monitoring and evaluation of any programme or intervention is vital to determine whether it works, to help refine programme delivery, and to provide evidence for continuing support of the programme. Evaluation will not only provide feedback on the effectiveness of a programme but will also help to determine whether the programme is appropriate for the target population, whether there are any problems with its implementation and support, and whether there are any ongoing concerns that need to be resolved as the programme is implemented. This module describes the process of developing and conducting an evaluation of a drinking and driving programme. It is divided into three key sections:

1 Planning the evaluation: This important initial stage involves collecting data, in a baseline study, to assess the situation before going on to develop the programme. Based on the information collected, it is then necessary to define the aims of an evaluation, and to consider the different types of evaluation methods that could be used for your evaluation.

2 Choosing the evaluation methods: Once the type of evaluation has been determined, there are different methods that can be applied to carry out an evaluation. This section describes the different study types possible, explaining the advantages and disadvantages of each type of method. It outlines the types of performance indicators that can be used to measure the success of a programme. This



तेजस्वि नावधीतमस्तु
ISO 9001:2008 & 14001:2004

FAIRFIELD

Institute of Management & Technology

(A Grade Institute By DHE, Govt. of NCT Delhi and Affiliated to GGSIP University, Delhi)

section also briefly describes how to conduct an economic evaluation, and provides guidance on calculating sample size.

3 Dissemination and feedback: This section describes how to feed the result of an evaluation back into the planning and implementation stages, as well as ways that the results of an evaluation can be shared with different interested parties.

References:-

1. Herbert Zettl -Handbook of Television Production
2. Jan R. Hakemulder, -Broadcast Journalism
3. www.wikipedia.com
4. www.slideshare.net
5. www.scribd.com