RADIO & TELEVISION PRODUCTION

(PGDJ04)

(PG - DIPLOMA)

ACHARYA NAGARJUNA UNIVERSITY

CENTRE FOR DISTANCE EDUCATION

NAGARJUNA NAGAR,

GUNTUR

ANDHRA PRADESH

CONTENTS

PREFACE

Broadcasting emerged as a mass media in the 1020s. Its potential to function as a powerful tool of social and economic information processing is significant. Between 1924 and 1954 the number of transmitters and radio sets increased considerably to fulfill the needs of the people. The electronic medium educated, inspired and entertainedthe people by a variety of programmes.

In the course of writing lessons, the author introduces the students the basic principles and characteristics of the electronic medium and writing for the electronic media. The text also deals with the Media globalization in two chapters differently. The syllabus for the students convenience, each lesson is divided into lessons followed by model questions and some references. Each unit begins with a statement of Objectives.

The material would help the students to get acquainted with the Radio and Television principles, characteristics and techniques of writing.

Prof. M.V. Ramanamma

Editor

RADIO AND TELEVISION

Authored by

Dr. C. VANI

Associate Professor

Department of Communication & Journalism

Sri Padmavati Mahila Viswavidyalayam

Tirupati.

Email:vanichalasani@yahoo.com

Editor

Prof. M.V. Ramanamma

Department of Communication & Journalism

Sri Padmavati Mahila Viswavidyalayam

Tirupati

Distance Education Centre

Acharya Nagarjuna University

Guntur, Andhra Pradesh.

2007

UNIT - 1

INTRODUCTION TO RADIO AND TELEVISION

LESSON-1

INTRODUCTION TO RADIO

1.0 Objectives of The Lesson:

1. To describe the origin and growth of radio broadcasting in India.
2. To elucidate the various phases of growth of radio in India.
3. To highlight the various committees that went into the functioning of All India Radio to strengthen its structure and functioning.

Structure of The Lesson:

1.1 Introduction to Radio:

Radio was invented in the West. It started by transmitting the human voice through electromagnetic waves. However, the first radio broadcast came from England in 1920 across the country. It also fascinated the Indian mind. Indians too had developed interest in Radio broadcasting. It is against this background, that radio clubs were established in Bombay, Madras and Calcutta for the purpose of broadcasting. But organized and regular broadcasting in our country began on July 23, 1927 from the Bombay Radio Station of the Indian Broadcasting Company (IBC). January 1, 1936 saw the setting up of the 20 KW Delhi Station from 18, Alipur road as the first new centre under the new scheme of expansion and development of Indian roadcasting.4 On June 8, 1936, the nomenclature of the Indian State Broadcasting Service changed to All India Radio (AIR)..5

Ahmed Shah Bokhari joined AIR as station director in March 1936 on deputation from the Government College Lahore and became the deputy controller of broadcasting in June 19366 and C W Goyder, another expert from BBC, became AIR's first chief engineer in August 1936. Goyder, who differed with Kirke's plan for medium wave transmitters, is remembered for the short wave coverage of the entire country, which he achieved with Fielden's backing by 1938 [Luthra 1986; Baruah 1983]. Walter Kaufman, director of western music programmes in Bombay, composed AIR's signature tune in the year 1936 [MIB 1978]. Broadcasting began in India as a private amateur venture, but even after it rolled into the hands of the British government, the Indian princely states were given the right to construct and use transmitters and to collect fees for receiving sets as stipulated in the government of India Act 1935. This is an amusing historical nugget because after independence, though the Indian government has emulated British rules, guidelines and planned approaches to broadcasting, it has kept broadcasting firmly in the hands of the government at the centre.

In 1937 AIR was transferred from the department of labour and industries to the department of communications. It was relocated to the department of information and broadcasting, set up in 1941, which, after independence, became the ministry of information and broadcasting (MIB) in 1947. AIR moved to its new Broadcasting House in Parliament Street. The responsibility of the broadcasting to 'serve' the public through programmes that 'inform, educate and entertain' was part of the paternalistic Reithean legacy with which AIR set out after independence to 'improve' the masses by giving them not what they sought to hear, but what they ought to hear. As affirmed by all the ensuing Annual Reports of AIR and also posted on its web site, the objectives of broadcasting in India seek to "provide information, education and wholesome entertainment, keeping in view the motto, 'Bahujan Hitaya; Bahujan Sukhaya', i e, the benefit and happiness of large sections of the people," and strive to "produce and transmit varied programmes designed to awaken, inform, enlighten, educate, entertain and enrich all sections of the society.

Right from its emergence to the present development, the radio has never been irrelevant. Charges and improvements in its programmes as per the demand of the society have kept their pace suitably. It is the relevance and capability of the radio broadcasts that the radio has its own importance in this age of competition with the Media like TV and internet. Even today, the radio is considered the cheapest media of education, information and entertainment throughout the world. The process of development gave birth to Frequency Modulation (FM) Band. Earlier, various short wave and medium wave channels were active. The arrival of FM Band changed the whole world of radio programmes . Wide range of broadcasting better quality of voice & sound, variety of programmes, etc. are the specialities of FM radio. The FM radio sets are also available at cheap rates.

1.2 Origin & Growth of Radio:

The Indian Broadcasting Company started in 1927, went into liquidation by March 1930. Fielden's report ascribes this failure to high prices of receiving sets at Rs 500 for a four valve set, an undercapitalised company, and to "Indian conditions and traditions" that were "by no means as favourable to the rapid growth of broadcasting as those of the west" [Fielden 1939:3]. Ironically, he also acknowledges later, that slow increase of licensed listeners could have been owing to the small coverage radius of the two stations (the second 1.5 KW station was started in Calcutta in August 1927) and successive curtailment of expenditure by the government resulting in low standard of programmes. A decisive factor he says was "undoubtedly the great difficulty in collecting both

the licence fees and the 'tribute'" [Fielden 1939:3]. In April 1930, government of India took over broadcasting following 'universal' representations for action from existing licence holders and dealers of wireless equipment who were stuck with stockpiles of broadcasting kits and it was placed in the department of industries and labour as 'Indian State Broadcasting Service'. To deal with the alleged evasion of payment of licence fee and to monitor possession of wireless gear, the Indian Wireless Telegraphy Act of 1933 was brought into force, which made the possession of radio receivers and wireless equipment without a license an offence.

The Indian government's current monopoly over radio and television broadcasting derives from this act together with the Indian Telegraph Act, 1885 (and its subsequent amendments) which gives exclusive privileges of the establishment, maintenance and working of wireless apparatus to the centre. With these two laws and some other means of obtaining sufficient revenue in place, broadcasting turned into a profitable venture by 1934, and the "government felt justified in embarking on a policy of development" [Fielden 1939: 6]. As the years 1931-34 had seen an increase in the listenership of radio although there were no new stations added and no improvements in programming.

Over the years, with allocation of funds made in all subsequent Five Year Plans (FYPs), All India Radio has developed into "one of the largest media networks in the world" and boasts today of a network of 209 broadcasting centres (which include 113 regional and 76 local radio stations) and 149 medium wave, 55 high frequency (SW) and 131 FM transmitters. The broadcast coverage of 89.66 per cent by area is received by 98.84 per cent of the people in 24 languages and 146 dialects in home service. AIR broadcasts in 26 (10 Indian and 16 foreign) languages in its external services. As against a mere 2,75,955 receiving sets8 in 1947, now there are about 12.5 crore (7.1 crore FM sets) radiosets in about 11.7 crore radio households in the country with the number of average actual listeners of AIR on any day in radio homes all over India estimated at 30.4 crore [Prasar Bharati 2002].

At present there are 36 Vividh Bharati and commercial broadcasting stations operating in the country [Prasar Bharati 2002].

When India attained Independence in 1947, AIR had a network of six stations and a complement of 18 transmitters. The coverage was 2.5% of the area and just 11% of the population. Rapid expansion of the network took place post Independence.

AIR today has a network of 223 broadcasting centres with 143 medium frequency (MW), 54 high frequency (SW) and 161 FM transmitters. The coverage is 91.42% of the area , serving 99.13% of the people in the largest democracy of the world. AIR covers 24 Languages and 146 dialects in home services. In Externel services, it covers 27 languages; 17 national and 10 foreign languages.

1.3 Growth & Development of Infrastructure:

All India Radio (AIR) had acquired a fairly extensive set-up with the MIB embarking on a two-phase plan for expansion of broadcasting service. In the initial phase, with Sardar Vallabhai Patel, the first and ostensibly the most influential minister for information and broadcasting, at the helm of affairs, a scheme to build up 'pilot' stations with one KW medium wave transmitters was taken up to expand radio broadcasting infrastructure in state capitals and in border areas and to include the linguistic and cultural areas that had remained uncovered. At the time of independence, the AIR

network had six stations located at Delhi, Bombay, Calcutta, Madras, Lucknow and Tiruchirapalli. While the Baroda Station was taken over in 1948, in 1950, all the other four 'native' stations belonging to former princely states, Hyderabad, Aurangabad, Mysore and Trivandrum were integrated with AIR.

In the second phase of AIR network expansion, which became part of the Five Year Plan (FYP), the existing stations were upgraded or replaced by stations of higher power (MIB, 1966). It is interesting to note that during the first FYP period, six new radio stations were opened and a few stations closed down12 keeping the number of broadcasting centres almost constant at 26, by the end of the plan. Several low-power transmitters were upgraded, although no new transmitters were set up.

Though the numbers remained unchanged, the reach of broadcasting swelled manifold covering 46 per cent of population and 31 per cent in terms of area [Prasar Bharati 2002]. Several high power medium and short wave transmitters were installed during the second FYP and the third FYP undertook to execute an ambitious medium wave expansion scheme with the primary objective to extend the AIR network to the whole country. In the years subsequent to independence, India had ventured out to become progressive and industrialized in keeping with the west-inspired dominant paradigm of development of the 1950s through 1970s.

With a network of 215 radio stations, AIR today covers 92 per cent of the country's geographical area and almost the entire population. With a network of over 1,400 terrestrial transmitters, and is way ahead of the reach of all the satellite channels put together. Moreover, as the Review Committee envisioned, Doordarshan's channels telecast a healthy mix of entertainment and socially relevant programmes reflecting the varied cultures and languages of the nation. AIR's studio in New Delhi is the biggest in Asia. It has 26 fully-automated transmission studios and all recording, editing and playback equipment, including mixing consoles and master routers, are in digital mode. Each transmission studio has a digital audio workstation, two compact disc players and a digital mixer. As many as 10 transmission studios have digital phone-in units with the facility to have conference with up to 12 callers on ISDN and PSTN lines. The newsroom has been equipped with state-of-the-art facilities. For the first time in the long history of the radio newsroom the editor will be able to edit news agency copies and compile a bulletin entirely by using the computer network.

In line with its mandate as a public broadcaster, AIR has been expanding the radio coverage to reach people, who were hitherto outside its network, especially those in the border areas of Jammu and Kashmir, northeastern India and the islands of Lakshadweep and Andaman and Nicobar. In Srinagar, a 300 kW MW transmitter has been installed in place of the existing one with a capacity of 200 kW. Relay stations have been set up at Naushera, Kupwara, Rajouri, Diskit, Khalsi, Nyoma, Drass, Tiesuru and Padum. At Kargil, a 200 kW MW transmitter has been installed to strengthen radio coverage in the border areas. In the northeastern region, FM channels with stereo playback facilities have been set up at Kohima and Itanagar. Port Blair now has an FM channel. AIR has upgraded the captive earth stations at Guwahati, Itanagar and Shillong with digital systems. New digital uplink stations have been added to the AIR network at Jalandhar, Raipur and Ranchi, while nine existing analogue stations at Guwahati, Itanagar, Shillong, Lucknow, Srinagar, Jaipur, Shimla, Patna and Cuttack too have been upgraded with digital systems. The project to expand FM transmission to cover 50 per cent of the country's people is in progress.

A new stereo studio for Leh has been planned. Computer-based recording, editing and playback systems that ensure high quality digital recording and facility for linear as well as non-linear editing have already been installed in 76 stations and more are being brought under the system in a phased manner. Captive earth stations with digital uplink capabilities are being set up in Kolkata, Tiruvananthapuram, Hyderabad, Ahmedabad, Bangalore and Bhopal. The downlink facilities are being digitised in phases. Until March, 53 stations had been provided with digital downlinks. Digitisation of the Akashvani Sound Archives is at an advanced stage and out of the 43,000 compact discs to be prepared 35,000 are ready.

Another significant development is that a dozen AIR channels in different regional languages broadcast from various State capitals are now available all over the country through the Ku-band Direct to Home (DTH) platform of Prasar Bharati. Software has been developed for information exchange and improvement of efficiency in the working of various AIR units. They include online processing software such as AIRNET, archive management information system, document management system, and stand alone software such as library management information system, and proforma accounts system. The AIR news-on-phone service is now operational in five cities - Delhi, Mumbai, Patna, Chennai and Hyderabad. The plan is to introduce it at 11 more stations soon. This facility enables callers to listen to news highlights of the hour by dialing a designated number.

Mere expansion of facilities without improvement in the content of the programmes can hardly help public broadcasters survive in a competitive environment. From all accounts, both AIR and Doordarshan are conscious of this and have taken fruitful initiatives to make the programmes attractive, educative and purposeful. The public broadcasters have an added responsibility to avoid the pitfalls associated with commercialization of programmes. Their mandate includes upholding the values enshrined in the Constitution, promoting national integration and social justice, facilitating socio-economic development, empowering women, children and other vulnerable groups. To fulfill this mandate, with all the financial and administrative constraints associated with public sector enterprises, is no easy task. But both AIR and Doordarshan have been able to strike a balance between their responsibilities as agents of social change and their need to become financially viable without depending too much on budgetary support.

1.4 National, Commercial and Rural Broadcasts:

Lack of systematic survey of preferences of listeners or of the impact of broadcasts was even more pronounced in case of rural services. The committee ascertained that absence of news, views and feedback along with undue publicity of government policies had made rural programmes unattractive and villagers were unable to identify with them owing to pedantic and stilted language and references to peculiar agricultural inputs and chemicals. The earliest attempts at rural broadcasting go back to 1935, when private stations in North-West Frontier Province (NWFP) and the United Provinces started programmes for rural audiences. AIR incorporated these stations into its network and rural programmes were started at Delhi, Madras and Lucknow stations in 1936, 1938 and 1939 respectively. Rural service became an integral component of all AIR stations from 1965 when Farm and Home Units were also established in 10 AIR stations to provide suitable technical support to farmers.

AIR's broadcasting to rural areas was designed essentially to garner support for the national enterprise of all-round development, to carry information of practical use to villagers, widen knowledge

of national ideals and to provide entertainment. The broadcasts used regional languages and local dialects and were meant for community rather than individual listening. Provision was also made in the Five-Year Plans to provide community listening sets in villages. Although the use of radio for development was a cornerstone of public service broadcasting policy in India, no attempt to solicit people's participation even in the form of feedback, was made till 1956 when, an experiment in Farm Radio Forums was conducted with the assistance of UNESCO in 150 villages across five districts of Maharashtra. It was based on a Canadian model and was designed to establish two-way communication between village audiences and programmer producers of the radio station. The theme of the rural radio forums was 'Listen, Discuss, Act!.' AIR played a pivotal role in disseminating information of new techniques and practices to propel the green revolution. It served as a link between the agriculture extension service and farmers. Its experimental broadcasts from Trichinopoly Station in 1966 launched in the fertile rice growing areas of Tamil Nadu helped persuade farmers to adopt high yielding varieties of rice. It led to the new variety becoming known as 'Radio Paddy'.

AIR, for instance, has launched agricultural programmes called Kisan Vani, broadcast from 96 stations. It has been regularly broadcasting programmes on land and water conservation, sustainable agriculture, biotechnology, environment protection, disaster management and so on. More than 15,000 programmes on various aspects of health and family welfare are broadcast every month. These are in addition to extensive and in-depth coverage of political developments and international affairs. Similarly, Doordarshan has been focusing on development communication. In fact, it has a Development Communication Division (DCD) exclusively devoted to the production of special programmes on development-oriented topics. The DCD has produced over 900 special programmes for six Ministries. One of these, Kalyani I & II, won the prestigious Gates Malaria Award of the Commonwealth Broadcasting Association.

The Akashavani, through its information, news and entertainment broadcasts has made a deep impact on the audience. It has also given new dimensions to its popularity in the society and among the general public. With a view to make financial benefits through its services, the Akashavani took to commercial form and the 'Advertisement Broadcasting Service' of Akashavani aprang up as commercial radio. This service provided space for the small & large industrialists, self employed people and products and it proved to be the means of cheap publicity reaching the maximum people; that is the reason Akashavani's role in the field of publicity is wide spread. The present radio jingle also reflects its true form.

The advertisement broadcasting service of the Akashavani commenced on 1 November, 1967. This service is now broadcast by 126 primary channel centers, 39 Vivid Bharathi centers, 76 local radio centers and 4 FM channels. The Foreign Service section of the national channel and northeast service of Shillong also broadcast advertisements. In addition to advertisements and planned programmes, some of the new services have also been started keeping in view the interest of the audience and to attract small-advertisers.

Various schemes defined developed the commercial form of Akashavani and the enhancement of the audience has also taken care of its commercial interests giving it new dimensions.

Educational Radio:

There has been a long history of educational broadcasting over radio. The educational radio has seen many ups and downs in its journey from the past to the present. Raight from the beginning

of its emergence, the radio has been closely related to entertainment as well as education. The educational broadcasting, possibly, began in Britain in 1924. Later, this form of the broadcasting also started in America and the Western Europe. Broadcasting of the programmes on the school education started in Japan in 1931 and Australia & New Zeland in 1932: in India, it commenced in the year 1938. A board comprising the scholars, teachers, officers and representative of teachers unions, etc, was constituted to look into the middle school level educational programmes. This programme developed in due course. The various dimensions of the educational radio can be seen the following context:

School Education:

Some percentage of the time for broadcasting has been devoted to the school education. The first educational radio broadcast was made from Calcutta in November 1937. By December 1938, the educational broadcasts had started from Calcutta, Delhi and Chennai as well. The educational broadcasts for the benefit of the rural school-children and the youth were also made from Srinagar, Nagpur, Tituchi, Shimla and Jaipur centers, etc. These broadcasts were made interesting by including in them talks, dramatic compositions, tales and biographies, etc.

Higher Education:

The concept of the educational radio covering the universities and colleges also got its support. The correspondence lessons started to be broadcasts on the radio. The broadcast of lessons through correspondence was commenced by the Delhi University from the Delhi center of Akashavani in 1996. The Hindi as well as English lessons on the arts and commercial subjects were broadcast; the duration of such lessons was 40 minutes. The lessons prepared by the teachers and professors were broadcast on the subjects like Hindi, English, Political Science, Economics, History, Sanskrit, Urdu, Punjabi and the commercial subjects, etc.

AIR also broadcasts programmes for special audiences such as the Armed forces, women, children, the youth, sportsmen, students, rural and tribal people and industrial workers. The 'yuva vani programme provides scope for self-expression by the youth and their involvement in AIR programmes.

The Research Department of All India Radio deals with problems of interest in both sound broadcasting and television. The work handled by four sections - propagation, acoustic, research and development, prototype and production unit. Special stress is given to import substitution of equipment required by All India Radio.

For the first time in 1977 all recognized opposition parties in India have started sharing radio and TV time on the basis of complete equality with ruling party during the elections Quest for Autonomy

It is clear from these premises that tha Chanda Committee, and later the Verghese Committee, were made the logical conclusion that AIR and Doordarshan must be liberated from the control of Government and converted into one or two autonomous corporations. Thus the committee reviewed the operations of various media units in the Ministry of Information and Broadcasting and submitted a report on Radio and Television in April 1966.

The Chanda Committee attributed the failure of AIR to give 'purpose and substance' to the programmes and to reflect the development imperatives of national reconstruction to organizational deficiencies, inadequate financial resources and over centralization. … it is not possible in the

Indian context for a creative medium like broadcasting to flourish under a regiment (sic) of departmental rules and regulations. It is only through an institutional change that AIR can be liberated from the present rigid financial and administrative procedures of government (MIB, 1966:177). The committee recommended the setting up of two separate autonomous public corporations for radio and television. The attempt was to reconcile autonomy with control by endowing AIR (and Doordarshan) with sufficient liberty in financial and managerial matters, while retaining clearly defined areas of regulation by the state. The committee was averse to AIR being employed as an instrument of the government and also to it being entrusted into private hands. It is notable that the committee was in favor of allowing universities, municipal corporations, and state governments to install transmitters.

All these proposals were 'carefully considered' in 1970 by the government, but it was declared that, "the present is not an opportune time to consider the conversion of AIR into an autonomous corporation". However, TV was separated from AIR under the name, "Doordarshan" on April 1, 1976. AIR was blatantly misused as 'a government organ'18 during the national emergency in 1975. In her address to the AIR station directors on September 9, 1975, Indira Gandhi said, … while anybody is in government service, they are bound to obey the orders of the government. If they feel that the government policy is not right, they are unable to obey, they have some other views which they want to express, nobody is stopping them from resigning and joining any organization where they will have that freedom.

Several constraints were imposed on radio and television, the 'AIR code' (for broadcasters) was declared obsolete and there was a clampdown on oppositional views. The then minister of information and broadcasting, V C Shulkla, instructed AIR station directors that AIR was not a forum run by the government to debate on the conflicting ideologies but to make people 'understand' government policies. Further, as governments were run by parties, media must reflect the policies of the party in power. Credibility took a backseat, as AIR became a propaganda tool for the prime minister and her policies, but Economic and Political Weekly May 31, 2003 2178 proved counter-productive during the elections as it further precipitated the existing demand for autonomy for the government- run media.

After the termination of emergency, the country's first non- Congress government pledged "genuine autonomy" to the electronic media. The White Paper on the Misuse of the Mass Media was commissioned, followed by the constitution of a working group headed by former newspaper editor, B G Verghese, in August 1977 to look into autonomy for the electronic media. The group was mandated: To examine the functional, financial and legal aspects of the proposal to give full autonomy to Akashvani and Doordarshan, consistent with accountability to parliament, keeping in mind the different forms of autonomous organizations existing in other democratic countries in the matters of broadcasting.

The working group proposed the formation of an autonomous National Broadcasting Trust, 'Akash Bharati', "a non-profit making body, an essential public service licensed to operate under a parliamentary charter and accountable to the parliament" [MIB 1978: 21]. The apex of the trust was to consist of a board of trustees , between 12 and 21 in number, drawn from among eminent men and women sensitive towards the role of the media. Attributing the haphazard growth of broadcast media to the absence of a well-defined national communication policy, the group observed that the commitment to 'open government', 'a dialogue with the people', the thrust towards participative development from below, and decentralization in political and economic decision-making imply the need for democratizing communications through a 'transfer of power'.

Among the specific aims of the trust, the group included the task to produce and transmit varied programmes designed for all sections of the people. It emphasised that 'mass' does not necessarily imply a 'monolithic or homogeneous' national audience and that the trend in the world was towards catering to area and culture specific minority audiences [MIB 1978]. The group also identified that the trust should be authorised to grant licences to franchise stations through a board for education and extension broadcasts. These educational stations would not broadcast news bulletins of their own and not take up any commercial broadcasting. The misuse of media as a publicity vehicle had not ceased even during the tenure of a government that had promoted autonomy for broadcast media.

This period witnessed more directives from the government in the form of policy guidelines. In 1980, an advisory committee headed by G Parthasarathi was created for restructuring media organisation to facilitate a more professional outlook. News Policy for Broadcast Media released in May 1982 was one of the products of this committee and the guidelines therein are followed to this day [Ninan 1998]. These cover wide-ranging topics related to news coverage particularly those considered crucial for national development, national integration and maintenance of communal peace [MIB 1982]. The document outlines some themes that require special coverage, one of them being the achievements and problems of development and lays emphasis on the use of AIR and Doordarshan news-gathering apparatus "to make a deliberate effort to explore new areas of development and nation building news. People's participation in such activities should be duly highlighted as also the significant work being done by voluntary agencies" [MIB 1982:3].

The counsels of the working group hold good for radio too, but the copies of this public document are not available easily for reference in the departments concerned. Neither the recommendations of Verghese Committee nor those of the Joshi Committee to render radio and television independent and to discourage their misuse by the government were implemented.

1.5 Prasar Bharati Bill:

Nothing was done to facilitate autonomy till about 1989 when a non-Congress government, in order to keep its campaign promise of autonomy for state media, opened Akash Bharati for reconsideration. The bill that was produced in parliament was called Prasar Bharati. It differed in significant ways from the exercise undertaken 11 years earlier by the Verghese Committee and illustrating how thinking on the subject of autonomy for the government media had evolved. The first was envisaged as a trust, the second as a corporation. Akash Bharati provided for trustees, Prasar Bharati for a board of governors [Ninan 1998]. The Akash Bharati Bill recommended granting broadcast franchise licences to Universities and other educational institutions through its Licensing Board, while the Prasar Bharati Bill of 1989. Both the drafts were similar in terms of the objectives of serving the rural, illiterate, underprivileged populations, providing adequate coverage to languages of various regions of the country, informing and stimulating national consciousness in regard to the status and problems of women, and keeping in mind the needs and interests of young, social and cultural minorities, the tribal population [Thomas 1990].

The autonomy granted by the bill that was finally passed in 1990 was watered down by among other things, the supplementary provision for incorporation of a parliamentary committee to oversee the functioning of the Corporation. Parliament passed this bill, but the government fell before it could be notified. This act was then kept in cold storage for seven years till it was notified in 1997. On the autonomy front, no advancement was made by the Congress government to

execute Prasar Bharati, as amendments to the act were still not complete. The ministry that had been avoiding putting its own house in order with respect to granting autonomy sprang into action as cable-delivered foreign satellite channels started making rapid inroads into the country in the 1990s. The exigency for autonomy was expressed for becoming competitive and commercially up-market as also the need for monitoring the use of airwaves (discussed in ensuing section of the article).

The government abruptly laid down the Cable Television Networks (Regulation) Act in March 1995 to regulate cable television and to influence cable distribution in favour of Doordarshan. Though AIR was not facing competition from private broadcasters, these developments were sending loud and clear signals that it was time to sit up and take notice. Meanwhile, a high power committee that had been appointed in 1995 to remodel the role, organisation, and functions of Prasar Bharati in the context of the influx of foreign satellite channels in the 1990s furnished its report. This committee, [MIB 1996a] headed by Nitish Sengupta, put forward a provision, to be included in the Prasar Bharati Act, for an independent Radio and Television Authority of India to grant licences to domestic or foreign satellite channels and permit them to uplink from Indian soil [Ninan 1998].

The committee's recommendations with respect to Prasar Bharati sought to dispense with the changes introduced in the 1989 draft before the Bill was finalised in 1990. In order to cope with unprecedented reduction in budgetary support from the government, the MIB decided to refurbish the system for marketing commercial time on Doordarshan and All India Radio. A committee headed by Siddhartha Sen set out to examine the needs of both advertisers and viewers and the adaptations that were warranted to make the prevailing system in Doordarshan and AIR commercially effectual [MIB 1996b]. In July 1997, the United Front government decided to notify Prasar Bharati, which had been languishing since August 1990. The Sengupta Committee recommendations were overlooked and what came about was diluted autonomy. The act was brought into force on September 15, 1997 and Prasar Bharati (Broadcasting Corporation of India) was established on November 23, 1997. Amendments to augment autonomy conferred by it were made in October 1997 by introducing some of the changes suggested by the Sengupta Committee.

Hostilities with the MIB, controversies, conflicts at the top level, dearth of funds, unframed rules and regulations for recruitments, and control by government cadre have marked the period following the setting up of Prasar Bharati. With just over half of the members nominated to its board, it is being looked at "as a signboard more than a board."20 No significant changes are visible in the working pattern of AIR, except an elongation in the chain of command. It still continues to be centralised and bureaucratic in its functioning and retains its role and reputation as a propaganda tool for the government. Both AIR and Doordarshan support an enormous structure that keeps growing endlessly as a medium, but in terms of messages, there is minimal maneuverability and negligible scope for innovative programming as "big people continue to address small people."21 They are unable to meet with the diverse expectations of different sections of the society or play a constructive role in social change or nation building efforts. With the macro-level media environment increasingly becoming challenging and competitive owing to the effects of globalisation and commercialisation, the role of Prasar Bharati as a public service broadcaster becomes even more relevant.

But the lack of political will and faulty application appears to be killing an otherwise workable proposition. An attempt to revitalise the role of Prasar Bharati in the status of a public service broadcaster was made by setting up of the Prasar Bharati Review Committee22 that submitted its

report on May 20, 2000. The committee was of the opinion that: The public service broadcaster plays a key role in any society, especially, in a large and thriving democracy. It must be a part of 'civil society', independent of and distinct from the government. In fact, the public service broadcaster must act as one of the bedrocks of society, and seek to continuously enlarge the so-called 'public sphere. It must play host to informed ebate, provide space for alternative and dissenting viewpoints, be a voice of the voiceless and give substance to the phrase "participatory democracy" [MIB 2000a: 16]. The committee reiterated that market forces cannot be expected to take care of these objectives and for Prasar Bharati, as the public broadcaster, revenue maximisation need not be an immediate goal and advertising revenue earned should not be the only yardstick for judging its performance:

Alternative indices – related to audience size and share programme content and impact, channel reach and loyalty – are moremeaningful and must be used (MIB, 2000a: 81). The committee suggested several amendments to the Prasar Bharati Act 1990 to enable it to survive in a highly competitive environment created by global media technology and to create public service content of highest quality. The committee reiterated its faith in decentralisation and devolution and in its recommendations and emphasised that the local stations must Economic and Political Weekly May 31, 2003 2180 involve local groups and voluntary organisations in programme production. It also recommended giving serious consideration to: …the franchising of local radio stations by Prasar Bharati to selected local community and voluntary groups on an experimental basis. Now that FM radio has been privatised, we do hope that the long-standing opposition and aversion to such a worthwhile step will fade away [MIB 2000a: 37].

1.6 Summary:

Radio broadcasting in free India endeavoured to shape up in the mould of public service broadcasting. According to communication scholar Dennis McQuail (1994:126) the idea of 'public service' broadcasting encompasses eight principles: Geographical universality of provision and reception; the aim of providing for all tastes and interests; catering for minorities; having a concern for national identity and community; keeping broadcasting independent from government and vested interests; having some element of direct funding from the public (thus not only from advertisers); encouraging competition in programmes and not just for audiences; and encouraging the freedom of broadcasters. However, the state-controlled broadcasting in India ended up following what Herman and Chomsky (1988) sketch out as 'the propaganda model' where media serve "to mobilise support for the special interests that dominate the state and private activity", becoming a propaganda tool for government policies and actions. In countries where the levers of power are in the hands of a state bureaucracy, the monopolistic control over media, often supplemented by official censorship, makes it clear that the media serve the ends of dominant elite [Herman and Chomsky, 1988:1].

With liberalisation of the economy in India, broadcasting witnessed backdoor and reluctant privatisation, but eventually as Kiran Karnik, CEO, Discovery Channel, opines, forces of commercialisation prevailed, leading to a shift towards empty entertainment [Sen 2000]. As Stephen Barnard points out, The classical argument against commercialisation of mass communication media is that pursuit of advertising revenues encourages programming assumed to appeal to the greatest number, thereby marginalizing less popular tastes and interests. It creates an environment most conducive to reception of advertising message, leading to programming that is undemanding, unchallenging and pacifying [Barnard 2000: 51].

Technology-led globalisation of media did not do anything to change the order of things for broadcasting in India. It led to the concentration of ownership in a handful of transnational media conglomerates, further diminishing the freedom and diversity of information. As cultural homogenisation became the order of the day, the uniformity of the content rendered meaningless the increase in the number of information sources. As a result, the shrinking of democratic spaces has weakened civil society, allowing the state and the market to have unfettered control over the minds of the people.

These concerns have been articulated in several reports of committees set up to examine the status of broadcasting in India and also in numerous policy documents. In spite of plainly stated objectives, little has been done to re-orient broadcasting to produce meaningful content that dovetails rather than emulates current practices of commercial radio, and addresses the developmental, social, cultural, communal and democratic imperatives of the country. No effort has been made to ensure that the weakest and the vulnerable are empowered through access and control of media-technologies. For instance, All India Radio's 76 local radio stations (LRS) were mandated to produce field-based programmes with accent on local problems, news and views, and local talent.

But the latter's agenda to accumulate profits renders it incapable of exploiting the potential of the medium for development. Radio, designated by several as a medium of the poor, seems to have been hijacked by the elites, propelling a number of civil society organisations to articulate the need for alternatives in the form of popular and community-based media. The community radio initiatives by several groups across India for a share of the airwaves, which are 'public property', are one significant indication of this popular resistance. The major barrier in ushering a vibrant community radio sector in India appears to be the perception that it poses a threat to the power structure. This perception is based on what White (1994) calls a zero-sum notion of 'distributive' power. If, as she suggests, power is understood as 'generative', where by different groups can generate their own sources of power necessary to accomplish social, cultural and community objectives, this fear about loss of control could be seen as misplaced.

Radio must, therefore, be looked at as a tool for empowerment, an appropriate technology to conscientise and build capacities of communities to become active participants in development attempted in communicating the human voice through the wireless. Lee, therefore, can be called as the father of Radio Communication. However, it was only in 1920 that the first radio programme was broadcast in England by the Marconi Company. The radio as we see today may be defined as the transmission and the reception of sound signals by means of electromagnetic waves but without the help of any connecting wires.

1.7 Model Questions:

1. Give a brief history of radio journalism & analyse its different aspects?
2. Explain in brief recommendations of Chanda Committee?
3. Explain briefly the Verghese Committee?
4. Briefly discuss commercial and rural broadcasts of All India Radio?

1.8 Reference Books:

1. Broadcast Journalism by David Keith Cohler. (Prentice Hall Inc. New Jersey)
2. The Techniques of Radio Journalism by John Herbert. (Adam and Charles Black, London)
3. Broadcasting and the people by Mehra Masani. (National Book Trust, New Dwlhi)
4. Here's the News: A Radio News Manual by Paul De Maeseneer. (Asian Books Pvt. Ltd., New Delhi)
5. History of Broadcasting in India by Pon. Thangamani. (Ponnaiah Pathippagam, Chennai)

LESSON - 2

INTRODUCTION TO TELEVISION

2.0 Objectives of The Lesson:

1. Describe the origin and growth of Television Broadcasting in India.
2. Elucidate the various phases of growth of Television in India.
3. Highlight the various committees that went into the functioning Television to strengthen its structure and functioning.

Structure of The Lesson:

2.1 Introduction to Television:

Television started as a modest affair in India 15 September, 1959, when a small studio set up within the premises of the Akashavani Bhavan was inaugurated by Dr. Rajendra Prasad. Shailendra Shankar was the first director of Doordarshan. The first transmitter was of 500 watt power and its transmission could cover a radius of 20 km. The Independence Day celebrations in 1960 were broadcast live on the Doordarshan.

The TV sets in the early stages were very costly and it was not within the reach of the common people to have their independent TV sets; therefore, the audience watched the TV programmes on the community sets installed in the areas in the vicinity of Delhi. These sets had been provided by UNESCO by way of grants. Tele Clubs had been opened, where such were installed; the members of such clubs regularly watched the TV programmes, there.

Under the auspices of the UNESCO, the social education broadcasts were experimented during the period from 23 December, 1960 to 5 May, 1961. This was the first step towards developmental experiments; these broadcasts were directed at dissemination of information to the people on various subjects. Its main objective was to have a grasp of the public view point and to ascertain what were the elements between the society and the people that cast their influence on the public mind and have bearing on their collective behaviour and activities.

In this chain of the development, a big hall of AIR was converted into TV studio on 15 August , 1965, steps were taken to improve the programmes and broadcasting process, relating to it the social, cultural and educational aspects of news. On 26 January, 1967, the contemporary Prime Minister of India, Indira Gandhi, initiated the programme'Krishi Darshan'.

Various Doordarshan Kendras were inaugurated in due course-Bombay on 2 October, 1972, Srinagar on 26 January, 1973, Amrithsir on 29 September, 1973, Jullundur on 27 April, 1975, Culcutta on 9 August, 1975, Madras on 14 August, 1975 and Lucknow in December,1975. Doordarshan was delinked from all India radio and was given the full fledged status of a separate Directorate in April, 1976. The Doordarshan broadcasting being India's national service dedicated to the public service is one of the largest terrestrial organizations in the world. The national channel of Doordarshan 'DD-1', aided by more than 1042 terestrial stationsof diffeent capacity, today, reaches more than 87%of the Indian population. 65 other transmitters provide terrestrial support to the other channels. Doordarshan makes use of the ndian national satellite 'INSAT' and some other satellites for enhancing the coverage of the terrestrial stations. Doordarshan, by now, has started production of various programmes in the 49 cities of India.

There is continuous progress & development in the TV programmes, 1992 onwards. Doordarshan, today, runs there tier basic services-national, provincial and regional. The national programmes cover all those events, issues and news, which are of national interest. These programmes include news, current topics, science, cultural magazines, documentaries, serials, music & dance programmes, dramas and feature films, etc. The provincial programmes are broadcast from the state capitals and these programmes are relayed through the relay stations set up within the states. The regional programmes designed for the benefit of the regional populational are broadcast using the regional dialects and languages, mixed with popular local sayings etc. The regional programmes are relatd to some particular region in which participation is given to the local subjects and local people. The satellite channel programmes are broadcast 24 hours in the major languages of India.

The 'DD Metro' Channel also started functioning in 1984 in Delhi; its objective to provide alternative to the viewers of the large cities. This service was extended to the viewers of the large cities: Bombay, Calcutta and Chennai. The terrestrial transmitters of these four metropolitan cities were later linked to the satellites so that a better entertainment alternative is provided to the city dwellers. This facility has since been extended to the other parts of the nation. Doordarshan has also developed its international image; its international channel 'Doordarshan India' is functional since 1995. Its broadcasts cover Asia, Africa and European countries. Broadcast for America and Canada is being done through PAS-1 AND PAS-4; these programmes are broadcast 24 hours.

The first Television centre was commissioned in Delhi on an experimental basis in 1959. Popularly known as Doordarshan, a Public Service Broadcaster is the largest terrestrial network in the world. The service was started to transmit educational and developmental programmes on an experimental basis with half an-hour programming. A major landmark was the introduction of colour television in 1982 with Asia 82(9th Asian Games (which ushered in a major revolution in broadcasting in the country. This was followed by a phase of rapid expansion of Doordarshan when, in 1984, DD installed a transmitter in the country more or less every day. With this, the reach of television increased everywhere. As on 31 May 2002, Doordarshan has 1314 transmitters (1188 for DD1 + 121 for DD2+5 others) with 56 studio centers and 23 satellite channels (which include Gyandarshan).

The flagship of Doordarshan – DD1(National) operates through a network of 1188 transmitters of varying power, covering 77.5% of the land area and 89.6% population of India.

The primary channel of Doordarshan (Doordarshan-1) has 3 major components of programme contests – information, education and entertainment. The information components consist of News and Current Affairs. The education component is drawn from the contributions from IGNOU,UGC, SIET, CIET and other Sponsored programmes like Turning Point(Science Magazine) and Tera Quiz (a programme on environment). Public service Broadcasts also form a part of educational programmes, which deal with programmes on women's issues and programmes produced by Public Service Broadcasting Trust.

The live interactive show "Hum Hazir Hain" presents persons of eminence before the audience as a part of public service broadcast.

Question Hour in Parliament was telecasted live on the National Channel. Specific window is earmarked for programme in regional languages between 2.30PM and 8.00PM on all weekdays for Public Utility programmes and entertainment programmes in the regional languages and dialects. The entertainment programmes mainly consists off mid-day daily soaps between 12.00 noon to 2.00 Pm and again between 9.00Pm to 11.00PM. This includes feature films on Sunday.

Doordarshan has made a significant contribution to accelerate socio-economic change, promote national integration and stimulate scientific temper. Being a Public Service Broadcaster, it strives to carry messages in its programmmes on means of population control and family welfare, agricultural information and knowledge, preservation of environment and ecological balance, highlighting the need for social welfare measures for women, children and the less privileged. It also promotes games and sports and the artistic and cultural heritage of the country.

Doordarshan has acquired state-of-the-art facilities for production and transmission of programmes. The new Tower B with 11 storeys has four studios besides a large technical area, rehearsal rooms and a film preview theatre. The post-production facility comprises 25 non-linear edit suites, 25 A/B roll edit suites and extensive computer graphics facility. The newsroom has workstations for 75 journalists backed by an integrated automation system Doordarshan has been quite successful in promoting coverage of important sports events. Recently, it unveiled a new scheme for live coverage of sports events under which a sports federation staging an event has to pay only the actual expenditure incurred by Doordarshan in broadcasting the event live or deferred live. The first memorandum of understanding under this scheme was signed in June between Doordarshan and the Squash Rackets Federation of India. Several sports federations have evinced interest in this facility. Doordarshan has done away with the earlier practice of payment of rights fees. The new system provides for arranging sponsors for the tournaments by the sports federation concerned or through the Prasar Bharati's marketing divisions. There is a view that AIR and Doordarshan would be able to compete effectively with the private networks only if they are freed from the clutches of the government and allowed greater autonomy to function as commercial organisations. On the face of it, this view appears reasonable, but a deeper analysis shows that autonomy may make AIR and Doordarshan vulnerable to market forces, which would lead to the neglect of their mandate. The need to compete for advertisement revenue should not make them deviate from the mandate. They cannot follow the example of unregulated satellite sectors dominated by big media players. In this context, it is encouraging to note that the revenues of both AIR and Doordarshan have been rising over the past three years.

The Tenth Five-Year Plan's proposals for Doordarshan focus on digitization. Currently, 20 out of Doordarshan's 25 channels are digital. Digital earth stations have already been set up in Mumbai, Hyderabad, Bangalore, Patna, Jallandhar, Chennai, Thiruvananthpuram, Ahmedabad, Kolkata, Bhubaneshwar, Shillong and Aizawl. Engineers of Doordarshan put up, in record time, the Ku-band transmission facility at Todapur, near New Delhi, for broadcasting DD Direct Plus, the Direct-To-Home (DTH) broadcast service. Ku-band transmission, which ensures near total coverage, is a cost-effective alternative to terrestrial transmission. Doordarshan has distributed 10,000 DTH receiver systems and 200 cable head-ends in select States of north, central and northeastern India, where television coverage is below the national average. One of the compelling reasons for introducing DTH is to ensure that programmes of AIR and Doordarshan reach every household in the country. The DTH service would help Doordarshan and AIR expand their reach with investment much lower than that required for increasing the number of transmitters.

Satellite Television Channel and Cable Broadcasting:

Satellite channels and cable television are complimentary to each other. Information technology is today at its peak; TV is also not untouched by it. Hundreds of channels through out the world are today available through the medium of satellite channels and cable TV.

The special aspect of the satellite channels is that various channels like Zee TV, Star Plus, Soni, Sahara, Discovery, etc, are broadcast by the studios at some predetermined frequency through the transponders of the satellites; these channels cannot be viewed directly using a common antenna like we do in case DD-1 and DD-2.

For the satellite broadcasts, the license holder cable operators establish their set up with necessary technical support &equipment. The major equipment are a disc and transponders for various channels; every channel is received by the cable operator at a set frequency through the medium of transponders; the cable operators relay these signals to the consumers through the optical fiber cables of some other type of cables. The cable network is, thus, extended to every consumer like the electricity network. Consumers are able to see the programmes of their favourite channels through their TV sets.

The cable operators charged fees for the provision of these services. Presently, there are various channels providing programmes on entertainment, information, news, fashion, sports, etc. Various types of satellites are bringing these programmes at our doorsteps. There are hundreds of cable operators and innumerable consumers availing these services.

The satellite and cable TV has widened the scope of the consumers' viewership. Today, the audio-visual programmes from the world over are available in the market. These programmes cover news, entertainment, sports and politics, etc. Consumers are free to pick and choose the programmes of their choice.

Prominent houses and companies are today engaged in the cable TV broadcasting; the ever changing modern society has made it essential that these facilities should be provided to more and more viewers at cheaper rates. This is the reason that the satellite TV and cable TV have taken the form of an industry. Availability of variety of programmes and their popularity has given new dimensions to TV broadcasts. The consumers of today demand innovations and the channel providers are also leaving no stone unturned in this respect; they are fighting a cold war in this field. Advertisements, broadcasting policies, digital broadcasts, sterio & Dolby digital broadcasting in

the regional languages- Rajasthani, Punjabai, Assamese, Bangla, Malayalam, etc. have revolutionized the television network reaching at every doorstep from the satellite through the medium of cable TV network.

2.3 Educational Television:

The educational television programmes are conducted at various stages. The programmes meant for the semi-literate persons include primary health education to higher education. The first school television service in India was started in 1961 for the benefit of the educational institutions run by the Delhi Municipal Corporation. The educational programmes for the school children are today broadcast through various regional centers. These are transmitted for informal as well as formal education in various languages. These educational programmes are prepared by Central Educational Technical Institute, Delhi and the provincial educational technical institutes.

The University Grants Commission, through its national network, broadcasts lessons for the classes to provide standard education to the students for the remote areas. In addition to it, the educational programmes are also broadcast for the students of Indira Gandhi National Open University.

A special channel 'Gyan Darshan' has also commenced its educational broadcasts with effect from 26 January, 2000. This satellite channel is run by the Indira Gandhi National Open University with the courtesy of the Ministry of Human Resources Development.

In a developing country like India, where the literacy level is very low, the usefulness of the audio-visual media can easily be assessed. Doordarshan laid stress on the educational programmes right from the days of its commissioning. Taking the rural India from darkness to light, bringing awareness & awakening about the government policies and plans and the latest information on agriculture, education and health, etc, are the fields where the role of TV is, undoubtedly, very useful.

Doordarshan has been active towards the rural and developmental programmes right from the day of its commissioning. In this direction, the 'School TV' programme was started from Delhi in 1961 and the rural programmes commenced on January 1967. The objective of these programmes was to reach education, social education, agricultural information, health, cooperatives, Panchayati Raj (local self-government) and other developmental information to the masses.

The educational broadcasts are carried out at various levels. These include the programmes for the semi-educated, the primary students and the collage students. The educational channel programmes for the school children are relayed through various regional centers. These programmes are in various languages, informal as well as formal; and these programmes are prepared by the Central Educational Technical Institutes, Delhi and various provincial educational technical institutes.

For the benefit of the students hailing fro the remote rural areas, the Universities Grants Commission broadcasts the lessons over national network. The students pursuing their studied through correspondence can benefit through these broadcasts. These broadcasts include lessons on arts, commerce, science, public-health and other technical subjects. The specialty of Doordarshan media is that, its programmes being audio-visual give the impression of a classroom only. In many respects, it out values the classroom also; because the lessons are made more

interesting and easy with the aid of pictures, computer techniques, diagrams, equations, commutations, etc.

Doordarshan broadcasts programmes on the current topics. These programmes cover health, self-employment, agriculture, family planning, rural welfare schemes and other issues. The information programmes include consumer rights, environment, women, children and youth. The talks include literary and cultural matters, documentaries, serials, dance, drama, films, discussions and debates, etc. These are meant for the national, provincial and regional contexts, as applicable.

These programmes are regularly broadcast through the recently commissioned regional language satellite channels and DD-1 and DD-2 channels. The educational television programmes of Doordarshan are, thus, doing a useful job.

Satellite Instructional Television Experiment (SITE):

Satellite Instructional Television Experiment (SITE) was the first satellite based experiment in India; it was conducted in 1975-76. Aimed at social education, this experiment in itself was new experiment of its kind in the world. After establishing regular contact between the satellites and the other transmitters, national broadcasting service was commenced in 1982. These experiments were successfully carried out during the Asian sports competitions conducted in and around Delhi. SITE was conducted in 2330 villages spanning 20 districts ofeconomically backward status namely Andhra Pradesh, Bihar, Karnataka, Madhya Pradesh, Orissa, Rajasthan and Kheda district of Gujarat. In each village expect Kheda, a direct reception system (DRS) television was installed in a public place for community viewing. In Kheda, approximately 504 conventional 61cms television sets in335 villages were installed which received the satellite television signals through a rediffusion system. The Kheda television receival was operational after SITE (communication research for development ISRO).

September 15' 1959 an experimental television station was started in New Delhi to train personnel and particularly to discover what television could achieve in community development and formal education, UNESCO grant of $20000 offers of equipment from the US and Phillips (India) made it possible.

Commercial Television:

Right from the day of its commissioning till today, the Doordarshan is the only government undertaking, which has always shown profitable advantage. The vastness and popularity of Doordarshan forces the people to get related to it, and it ultimately makes it a profitable profession.

The advertisements broadcast in between the programmes are the main sources of Doordarshan's revenue. The viewers of the Doordarshan programmes are innumerable; encasing this situation, the advertisers broadcast the advertisement of their products, which helps in the enhancement of their sales. This trend has given birth to the commercial television. This is the reason that the national broadcasting service of Doordarshan is one of the largest terrestrial stations networks of the world. Doordarshan has its reach up to 90% of the population. Doordarshan makes a large scale use of the transponders of INSAT and other satellite for the coverage of its programmes. Doordarshan has established programmes production facilities in the 50 cities of India. Total earnings of the Doordarshan through the commercial television during the 2000-2001 were 6 arab and 37 crores.

Presently almost all the prorammes on Doordarshan are sponsored; advertisements are shown even during the national news. It proves the commercial form of Doordarshan, TV is therefore, an effective media for the publicity of the products; people in every nook and corner come to know about a product through advertisement on TV. Ina a rural dominated country like India, where the literacy percentage is very low, the audio-visual effect of Doordarshan has greater scope for the expansion of market through these advertisements. The audio-visual broadcast on Doordarshan works like a magic. A new consumer tradition is getting established in the form of commercial television. A positive use of this aspect can, no doubt, prove to be very useful.

Television Broadcasting: New Trends:

Doordarshan, dedicated to the public service broadcasting, is the national broadcasting service of India being the largest terrestrial broadcasting in the world. The main national channel 'DD-1' of Doordarshan covers more than 87% population of India through 1042 transmitters of various capacities. Doordarshan makes use of the transponders of INSAT and other satellites for the transmission& coverage of various terrestrial transmitters. Doordarshan has established facilities for producton of programmes in 49 cities.

The launching of the Indian National Satellite System 'INSAT' was a revolutionary step. Doordarshan broadcasts its programmes all over the country through the medium of INSAT. The INSAT system was established with the launching of 'INSAT 1-B' in 1983; at present INSAT 2-C, 2-E, 3-B, built and developed y ISRO, are functional. INSAT-2DT was procured from ARABSAT in October, 1997. INSAT-2C, in addition to carrying communication transponders like INSAT -2A and INSAT-2B, incorporate Ku-band transponders and two extended coverage C-band transponders to enable TV programme outreach beyond Indian boundaries catering to the population from Southeast Asia to Middle East and transponders for mobile satellite services.

The INSAT system has enabled vast expansion in the television service with over 1079 transmitters linked through INSAT. The INSAT television network provides access to over 855 of India's population. INSAT-2C has enabled Indian television outreach beyond Indian boundaries catering to the population from Southeast Asia to Middle East. Educational television service through INSAT has been introduced at university level in the national network and at primary school level in some of the states. One channel of INSAT has been specially dedicated for the development of the educational training. A two-year pilot project for demonstration of satellite-based development communication and training has been taken up in Jhabua district of Madhya Pradesh. It is being extend to cover more than 1000 villages and other regions.

2.4 Working Committees:

The Government of India appointed various working groups to examine the functioning of AIR and Doordarshan and to make recommendations regarding their future set up. Some of the committees are discussed in Lesson I above.

In December 1982, a working group on software for Doordarshan headed by P C Joshi was appointed to "prepare a software plan for Doordarshan, taking into consideration the main objectives of television in assisting in the process of social and economic development of the country and to act as an effective medium for providing information, education and entertainment" [MIB 1985:7]. Besides suggesting several steps for restoring the development function of television, the working

group's report, An Indian Personality for Television, drew attention to the frequent use of national communication framework to present 'a Delhi-centric view of India'. It offered insights into opportunities and dangers of the technology-led communication revolution and emphasised the need to evolve "our own version of communication revolution."19 The report commented extensively on how "communication should help to create a participatory model of development, a participatory rural community in which information flows not only downwards, from governments to the people but also upwards from people to the government" [MIB 1985 Vol 2: 30].

STAR TV in India: 2000 to 2006:

Beginning in 2000, STAR TV put even more focus on the two largest markets in Asia – China and India. In India, Star TV took the drastic step of withdrawing from a dysfunctional joint venture with its local partner — Zee TV — in 1999. Since then, STAR TV went full gear into increasing Hindi programming on its own and it soon scored a runaway success with an Indian remake of 'Who Wants to be a Millionaire' and several popular serials in Hindi, beating its competitors – Zee TV and Sony Entertainment Television. The Indian market was estimated to account for 55 per cent of STAR TV's revenues in Asia at the time (Jacob, 2002).

In early 2003, STAR TV posed a new challenge to the Indian government. Since its contract with New Delhi Television (NDTV) would end in March and the relationship between these two partners had gone sour, STAR planned to launch its own news channel in Hindi. This being the first request from a fully foreign-owned broadcast corporation to operate a 24-hour news channel generated heated debates among several ministries and was expected to have significant repercussions on private news channels. Four options emerged to deal with STAR's request – keep the status quo under which STAR could go ahead with launching it news channel, institute a complete ban barring all foreign news channels from uplinking to satellites; allow a 26 per cent cap on foreign ownership as in the case of news in print media, or enforce a 49 per cent cap. The Information and Broadcasting Ministry opened up satellite uplinking completely in July 2000 allowing all television channels – irrespective of their ownership or management control – to uplink from India, provided they comply with the Broadcasting Codes ("Ministries differ on uplinking STAR TV," 2003).

In processing STAR's request, the Information and Broadcasting Ministry consulted with four other ministries to reach a consensus, but it was confronted with varying views. The Communications Ministry was the only unit favoring the status quo, while the External Affairs Ministry favored a 26 per cent cap on foreign equity, and the Home and the Finance Ministries were open to allow 49 per cent foreign ownership ("Ministries differ on up-linking STAR TV," 2003). This matter was taken up to the Union Cabinet, and it decided to change the policy of satellite up-linking from within the country for news channels by introducing a cap of 26 per cent on foreign ownership. STAR TV was given a year's time to bring down its foreign equity to the new level. In the meantime, STAR News would launch on schedule on April 1 with temporary, week-by-week permission from the government for uplinking ("Foreign equity for news channels capped at 26 per cent," 2003).

NDTV, STAR's partner for STAR News, was also scheduled to put its own two 24-hour news channels on air – the English service called 24x7 and the Hindi service called NDTV India, on April 1, 2003 ("NDTV channel to be called 24x7," 2003). STAR and NDTV were not the only players in the news arena. According to Financial Times, eight national and regional news channels were due to be launched on April 1, joining the six already on air. The market leader — Aaj Tak, partly owned by the India Today publishing conglomerate, still commanded the 37 per cent market share,

with STAR News trailing right behind with 30 per cent (Rahman, 2003). Though news channels only attracted 8 to 10 per cent of total advertising revenues on television, advertising on news channels had been growing 15 per cent a year, twice as fast as on the entertainment channels (Merchant, 2003a).

Among the chaos of finding investment partners in India, Murdoch had some good news to report. STAR TV showed the first profit since its launch in 1991. STAR TV was now watched by 120 million people across Asia, and it offered 40 channels in eight languages across 53 countries (Schulze, 2003). News Corp. also successfully acquired US's main direct-to-home (DTH) satellite pay-TV company, Direct TV, and its subsidiary PanAmSat. Direct TV, joining BSkyB's service in the UK and Europe, STAR TV in Asia, Sky Mexico, and Sky Brazil, brought News Corp. one step closer to encircling the earth with its satellite systems (Fist, 2003). India also became another platform for News Corp. to join in the DTH services. The Indian government decided to issue a conditional letter of intent which would help STAR find an India corporate partner to start DTH satellite services (Nagaraj, 2003). This signified STAR India's attempt to branch out from a content provider who had to rely on local cable operators for program distribution to a channel distributor via satellite.

While awaiting the Indian government to help find a suitable partner for STAR's DTH services, STAR India made progress in the venture of launching its own Hindi news channel. In July 2003, after four months of negotiations, STAR India settled on the list of investors to take up the remaining 74 per cent of equity from its news channel and created a new affiliate called Media Content and Communications Services (MCCS), through which STAR News had sought permission for its satellite uplink. The investors included ad man Suhel Seth (30 per cent), banker Hemandra Kothari (25 per cent), actor Jeetendra (5 per cent), TV star Maya Alagh (5 per cent), journalist Vir Sanghvi (5 per cent), and lawyer Raian Karanjawala (4 per cent) ("Suhel Seth takes 25% Birla stake in STAR news," 2003). Once MCCS and its list of shareholders were announced, it immediately drew criticism from rival Indian media groups. The critics, led by Aaj Tak and New Delhi Television, accused MCCS of being a shell company with local investors from Murdoch's acquaintances not interested in the business of running a news operation, and demanded the government investigate the 'bypassing' of its guidelines (Rahman, 2003).

Faced with intense criticisms, STAR India fought back in full-page advertisements accusing rivals of exploiting fears about foreign influence for "vested corporate interests". STAR was reported to believe that the current controversy had been manipulated by rivals who fear STAR's news was fast catching up with established channels. Hindu nationalists had also blamed foreign broadcasters such as STAR TV for spreading promiscuity and ruining Indian cultures (Merchant, 2003b).

Amid the controversy, the Indian government required STAT TV to answer 13 queries which centered on editorial control. In reply, STAR said the Hong Kong-based STAR TV Production Ltd (STPL) had rights over content and personnel decisions in the news channel ("STAR explains who controls news remote," 2003). This reply did not satisfy the Indian government. The Information and Broadcasting Ministry was concerned that STAR News's editorial control remain in foreign hands which was not permitted under the current guidelines ("Responses not satisfactory," 2003). Soon the government unveiled new rules requiring foreign news broadcasters to be majority-owned by a single domestic entity, which means that a dominant Indian partner must hold at least 51 per cent of news broadcasting organizations. This change represented a triumph for STAR's rivals such as Zee Tele-Films, a broadcaster; India Today, a media group whose Hindi news channel

garnered the highest ratings; and Bennet Coleman, India's largest newspaper publisher, who worried Murdoch might expand into local print media (Merchant, 2003c).

The latest rule by the Indian government prompted STAR TV chairman, James Murdoch, to visit India to choose a partner who would take up at least 51 per cent stake in STAR News. According to industry analysts, this partner must have cash, credibility and close relationships with political masters in the government (2003). In the end, Ananda Bazar Patrika, a media group controlled by media baron Aveek Sarkar, won the battle to take 74 per cent equity stake at STAT News (Luce & Merchant, 2003). This move ended months of power struggles between STAR TV and the Indian government, who was pressured by local media groups to rein in foreign global broadcasters and by conservative Indians who feared that foreign broadcasters threatened to undermine traditional values and cause destabilization in society (Merchant, 2003b).

During this period, STAR TV found an investor for its DTH platform in India called Space TV. As part of the deal, Tata's business group would own 80 per cent stake in the joint venture. The deal appeared solid because under Indian law, foreign companies could not exceed 20 per cent in a joint venture, while the total foreign equity holding was capped at 49 per cent. In addition, the company had to have Indian management control and a CEO who is a resident Indian ("Gov't Oks launch of satcaster Space TV," 2005). This DTH service would launch in mid-2004 offering subscribers 100 channels. Space TV became the third entrant in the ever competitive satellite delivery system in India after state-owned Prasar Bharati Corporation and Zee Telefilms, a private media group ("STAR ties up with Tatas for DTH," 2003).

The process of securing a license for Space TV, though not as complicated as that of STAR News, encountered similar setbacks when the Information and Broadcasting Ministry questioned whether Tatas business group would have the independence to exercise operational, managerial and administrative control of the joint venture ("Tatas might not call the shots in STAR TV," 2005). This move prompted Rupert Murdoch's visit to India in March 2005 – his first in 4 years – in an effort to ease the doubts from the Indian government ("Murdoch to review India's STAR TV's operations," 2005). In mid-May 2005, Murdoch finally got the greenlight from the government to launch Space TV, and the company would start beaming its signals into subscribers in Bombay by mid-year 2006, two years later than the originally scheduled launch time ("Gov't Oks launch of satcaster Space TV," 2005).

STAR India had become the fastest growing entity under STAR Group. STAR India now produced 25,000 hours of local programming each year, and aired 79 of the top 100 shows in the television entertainment category. That gives STAR India between 50 and 60 per cent of all prime time viewing (2004). It recorded a 30 per cent increase in revenue in 2003 and hoped for another 25 per cent for 2004 ("To catch a star," 2004). The growth in India accounted for a large part of STAR Group's first reported annual profit in 2003, estimated at US$ 10 million on $ 300 million in revenue, with 65 per cent from India, 20 per cent from Taiwan and China, and the rest from Southeast Asia (2003). By the end of 2005, STAR India offered 15-channel lineup to its subscribers and garnered an estimated 25 per cent share of the television advertising market (2005).

2.5 Summary:

Doordarshan started in 1959, it has, over the years, grown into one of the world's largest TV networks with its signals reaching about 80% of the country' population. I t uses a domestic satellite

for dissemination of TV services. The Doordarshan network by the end of 1992 consisted of 531 transmitters of varying power and 20 Programme ProductionCentres spread through out the country. At present , the National Service is available throught the country while the Primary channel is based on the Regional Kendras and the four Metropolitan Kendras, namely Bombay, Delhi, Calcutta and Madras, which are called Metro Channels. With the apid expansion of the television network in the country, the scope for video software generaton for television has increased.

The Doordarshan is headed by a Director-General who is assisted by Additional Director – General and the Engineer-in-Chief. Each Regional Kendra is headed by a Director. Its voverage includes national programmes, news, and current affairs, commercials, rural programmes, educational programmes, special campaigns of social relevance like family welfare, promotion of savings, child immunization etc. The morning, afternoon and evening transmissions cover a variety of programmes to suit the needs of both the urban and rural population. Commercials were introduced on Doordarshan in 1976.

It is interesting to note that Doordarshan began its telecast as in educational experiment and has since considerably expanded its educational programmes, both-the syllabus oriented and enrichment type, in keeping with developmental aims. Programmes of higher education produced by UGC as well as IGNOU are telecast on the national network. Besides this, special audience programmes for children, women, rural folk, artisans etc. are also telecast. National programmes focus on national integration, communal harmony, family welfare, art and culture, scientific innovation and current affairs. INTEXT service is provided to transmit information on stock market, train timings, air timings, weather forecast etc.

With the approval of General Purposes Committee of both Houses of Parliament, Doordarshan commenced the telecast of the proceedings of the Question Hour of the Lok Sabha and Rajya Sabha sinc December, 1991. Live telecast of address by the President, Prime Minister's Budget Speech, Railway Budget Presentatio etc. are also now being telecast.

The arrival of satellite television in India has had a dramatic impact on the country as a whole. According to Ninam, no country, no industry, no state owned television network have been radically changed over a short period of three years on account of a single technological innovation has had its most striking impact transforming television from a state run and operated organization to one of the largest competitive new business in the country. The television industry as a result of the satellite has grown into a vast industrial; complex. It has generated more money then ever dreamed of before. It has revolutionized the advertising industry and journalists away from print media(1995).

Satellite television began as most industries started it a small. At first satellite television was limited to closed circuit television. In the early 80's it was estimated that only a few hundread scrapers were hooked up in this way.

Access to current world news quickly captured urban audiences, and when the gulf war ended this middle class group was fairly hooked. In the fall of that same year satellite viewers were introduced to star television, based in Hongkong, on Asianet. By early 1995, in addition to the six satellite channels on 'Asianet' and 'CNN', there were five other channels being beamed into India 'Jain television', 'Sun television', Asianet', 'ECTV' and 'ATN'. Doordarshan' has its own transmissions

to three terrestrial channels and ten satellite television channels. Today Indians have a variety of programmes, which include sports, news and current affairs, serials, soap operas, sitcoms, talk shows, game shows, films, music video's and some development oriented fare.

2.6 Model Questions:

1. Give a brief history of TV journalism & analyse its different aspects?
2. Briefly discuss Commercial and Cable broadcasts of Doordarshan?
3. Write short notes on Educational TV?

2.7 Reference Books:

1. Television: The Critical View, Edited by Hoarce Newcomb, Oxford University Press, London.
2. Television: The Medium and its Manners by Peter Conrad Routledge &Kegan Paul, London
3. Television News by I.F.Fang, New York.
4. Report of the Working Group on Software for Doordarshan, Govt. of India. (Joshi CommitteeReport)

LESSON - 3

CHARACTERISTICS OF RADIO AND TELEVISION

3.0 Objectives of The Lesson:

1. Describe the characteristics of Radio
2. Explain the characteristics of Television

Structure of The Lesson:

3.1 Characteristics of Radio:

There are five characteristics of radio.

A. It is spoken
B. It is immediate
C. It is person to person
D. It is heard only once
E. It is sound only

A) It is spoken:

It is not written literature, it is TALK. So, be natural and use only words you know the meaning of and which are in your spoken vocabulary.

Example:

Not The implementation of the environmental quality promotion and preservation project, which will be launched during the Fifth National Economic and Social Development Plan, will place emphasis on solutions to the problems of pollution, population migration and settlement, the deterioration of natural resources and the changes of ecology. But Government has plans to tackle the problems of environment pollution under the new Economic and Social Development Plan. A project to improve the quality of the environment is to be launched. It will try to find solutions for the problems of pollution, the migration of people from villages to cities and the increase scarcity of natural resources.

Use the spoken words of everyday speech. Don't be afraid to use the same word twice or three times, if it is the right word. The broadcast style must be natural, not invented.

Contradictions are common in conversation, but the person starting out to write news for broadcast often seems instinctively to avoid them. So use that's, there's, he's, they're, don't, won't, isn't, aren't, etc. But don't use contradictions if you want to emphasize any words, particularly in the case of a strong negative emphasis.

Example:

He said last night he will not resign

B) It is Immediate:

The greatest advantage over news papers is immediacy, and this can be emphasized by using the present tense. Wherever possible, use the present tense rather than reported speech. This newspaper style sounds strange on the air.

Example:

NOT The Prime Minister said today the country's economy was booming.

But The Prime Minister says the country's economy is booming

Things read on the radio should appear to the listener to be happening NOW. The present tense is a typical broadcast tense because it gives a sense of immediacy.

C) It is Person to Person:

Writing for radio is not great oratory, it must be informal, it's YOU and ME. There may be thousands of others listening at the same time, but each of them is listening on his own, or in a small group.

However, in news programmes, the styles can be slightly more formal than ordinary conversation, yet certainly not as rigid as that of a newspaper. It must be easy to listen to without sounding causal.

Although radio must give news straight, remember that it is also an entertainment medium. Try not to be dull and too formal in your style. Try to avoid bureaucratic language.

Example:

Not The Executive Committee of the National Economic Council has approved the third phase of the family planning scheme involving an expenditure of over 200 crore taka with a foreign exchange component of about 106 core taka.

But The National Economic Council has approved the third phase of the family planning scheme. Over 200 crore taka will be spent. Almost half of that money is foreign aid.

But when it is necessary to use an unfamiliar word it should be explained in a short explanatory sentence.

D) It is Heard Only Once:

The broadcast, once made, is gone and the listener has no means of referring to what was said. If the audience has to think twice, to disentangle some cumbersome clause, what you say is lost forever.

Clarity has top priority:

Use simple, declarative short sentences. When a sentence is too long, it can easily be split up into two or three simple sentences. Don't cram all the information in one sentence. Clarity relies almost completely on simplicity. Confusion comes from complex sentence construction, awkward alignment of clauses, unexplained technical terms,etc. In other words, always try to say it simply.

Not Thailand and Austria have both agreed on the desirability of expanding two-way trade and increasing Austrian participation in the economic development of Thailand under the fifth Five Year Plan

But Thailand and Austria want to expand trade. Austria will also participate more in the economic development of Thailand under the fifth Five Year Plan

Leave out superfluous information. The idea that is conveyed in a news item must also be easily grasped.

E) It is Sound Only:

Words are the bridge between the news writer and the listener. Words are the tools of our trade. Don't be vague or ambiguous. Use words that convey concrete images.

Example:

Not The officials point out that the annual elephant birth rate in Burma is usually lower than the death rate.

But Officials say that more elephants die each year than there are born.

Be exact and concise. Explain complex and abstract concepts. If you can't, avoid them. Avoid sound clashes, they are distracting to the listener. Be careful with words that sound alike

3.2 Characteristics of Television:

The first and foremost quality that distinguishes the electronic media (both radio and television) from the print medium is its instant and vast reach. While the print media takes several hours if not days to reach the target reader in different corners of the land, the message on the electronic media reaches instantly every nook and corner. The electronic media carries the message to crores of people compared to few lakhs that the newspaper can reach. While the radio and television reach people in remote and inaccessible villages and tribal habitat, the newspaper takes time to physically reach them.

A) Illiteracy is no barrier:

The newspaper or other forms of print media presupposes that the target is literate and capable of understanding what is written. Hence the presence of a literate reader is a pre

requisite for a message through the print. But in the case of television, the viewer need not be literate. He can understand what he listens to and sees on the television. In a country like India with more than half of the population still illiterate, the medium that carries message to be heard and seen, will be most ideally suited, to disseminate a message to larger number of target audience. Illiteracy does not mean ignorance. Even illiterates have abundant common sense to understand things.

B) Seeing in believing:

"I have seen with my own eyes". This is how we say to impress upon others that what we saw is nothing but truth. This is because what we "see", we are sure to believe. A visual impact is more lasting then a mere narration by a third party. While narration is second hand information, influenced by the subjective characteristics of the narrator, seeing is first hand, and infact the viewers is an "eye witness' to what is happening. Hence this visual dimension gives the television an indisputable edge over the radio to convince the viewer about the authenticity of information

The visual impact is created in two ways. One by 'bringing the action right into your presence' You feel that sitting at home, you see how it happened. You get the illusion that you are a witness form a ringside seat. In the other, you are 'transported to the scène of action'. The television acts like a magic carpet that transports the viewer across places, to give him the feel of action, Iraq war (1991), the sports extravaganza like Olympics, Cricket matches tennis tournaments historic events and the like fall in this category. Either you feel' transported to locations in those distant lands or "the actions brought to your drawing rooms". Then you feel the excitement, disappointments and whole lot of human emotions and feelings.

C) Audio-Visual Medium:

We have seen that the television is an audio-visual medium. Over the television you not only LISTEN or HEAR but also SEE the 'message' of action. This additional visual dimension gives the television a distinct personality and it enhances the credibility.

Some people describe television as a visual medium. This is not wholly true. If we accept this description, we will be ignoring the other dimension namely the audio or sound. There is yet another feeling that television is nothing but radio plus a few pictures, Still or moving ones, nothing could be farther from truth. It is a fact that television has both the sound and sight components but it is necessary to ensure that these two function in concert. You shall not allow them to clamor for primacy of one over the other and pull in opposite direction.

If they are not in unison, the result could be damaging to both.

Let us take the case of a news story where you are hearing something, but seeing a totally different part o the action. Instead of helping to reinforce the message, the two elements pull apart and create a chaos in the mind of the viewer. If they complement each other the cumulative impact will be tremendous. It is therefore imperative that there is a perfect blend of the sound and sight elements or in television parlance, perfect matching of the pictures and words. A perfectly matched audio-visual story will produce wholesome impact while a mismatched one ends in disastrous results.

D) Written to be Heard and Seen:

By the very nature of this medium, the message is “heard and seen”. It is also to be remembered that the message is “presented” but not “read”, like a newspaper. This fundamental difference in nature, influences the style of presentation of the message, be it a news story dialogue, talk or interview.

Another distinguishing feature of television writing is that the message is “seen and heard” only once whereas a newspaper reader has the privilege of reading it any number of times. Unfortunately for any reason, the viewers misses a passage, he cannot get it back to listen again. He misses it once and for all. A newspaper reader has also the chance of reading it at his leisure and any number of times. But the television viewer has to listen and see only when it is telecast, and only one time. Of course one can get it taped with the help of the VCR for future use.

It is therefore necessary that you write the message for television in a manner that the viewer is able to clearly understand and comprehend by hearing only once. He shall not feel compelled to hear it again, if possible. If he is not able to understand on the very first listening, the impact on his mind is reduced proportionately to the number of unintelligible words and sentences. This means the purpose of the communication is not fully achieved. After all your objective is to convey the message to be easily understood by the target audience in a manner you intend it, or convey in words without any ambiguity.

3.3 Summary:

Radio is the most important means of mass communication and radio is the only source of news compared with television and newspaper.

- Radio is the fastest means of disseminating news.
- Radio can be received in areas without electricity.
- Production of radio programme is cheap. Countries can afford to establish regional and even local stations to make the medium more effective for community service and development.
- Radio has the potential for being the most immediate, intimate and accessible medium.
- Live broadcasting at the location of a news event is easy.
- Illiteracy is not a barrier to radio usage.

Radio can serve society only to the extent that it retains the trust and confidence of its listeners, its credibility as a channel of information and its persuasiveness as an agent of social change and development. For this reason it is necessary that it should observe high standards of accuracy and truthfulness in the presentation of facts, and fairness, impartiality and balance in the presentation of opinions and views so that it may serve as a true forum of public interest.

Television is an audio-visual medium, where the message is “seen and heard”, while it is only heard” in the case of radio and “read” in the case of print media. This fundamental difference

in the nature of the medium influences the treatment of the message. India has a vast majority of illiterate people and television is ideally suited for it as a tool for communication. Television has instant and vast reach and illiteracy is no barrier.

Concept of “Average viewer” plays a very important role in determining the writing styles. The message should be presented at a level “easy to listen” by the average viewer. Easy to listen formula: Conversational style is best suited for television writing. Simple sentences, with commonly used words, which are easy to listen and understand, are ideal for television writing. Syllables or 12 words is ideal length to determine “easy to listen” yardstick.

3.4 Model Questions:

1. Write short notes on Characteristics of Radio?
2. Write briefly the characteristics of Television?

3.5 Reference Books:

1. Writing for Television by Gerald Kelsay, New York.
2. Television: The Critical View, Edited by Hoarce Newcomb, Oxford University Press, London.
3. Television: The Medium and its Manners by Peter Conrad Routledge & Kegan Paul, London.
4. The Techniques of Television News by Ivor Vorke, Focal Press, London.

LESSON - 4

MEDIA GLOBALIZATION

4.0 Objectives of The Lesson:

1. Discuss briefly the media globalization
2. Discuss the electronic media after media globalization

Structure of The Lesson:

4.1 Media Globalization:

A recent paradox in the field of international communication is the process of globalization. The purpose of this lesson is to examine the role of nation-state in the debate of globalization by analyzing the evolution of STAR TV in India. STAR TV, being the first regional satellite broadcaster in Asia and later becoming a significant unit under News Corp.'s global media empire, represents the global force in the process of globalization of television broadcasting. China and India, the two largest television markets in Asia, represent the local forces faced with challenges from the wave of globalization.

Similarly, FM transmitters to run radio stations in the campuses are being projected as a move to open up the broadcasting sector for nonprofit social sector by allowing community radio stations. While the policy pronouncement is not unwelcome as it dilutes somewhat the hegemony of the state and market over broadcasting, but to open it up for an urban, educated, elite coterie in areas that are already well served by media betrays the fundamental philosophy behind community radio as the world understands it today. The historical philosophy of community radio is to use this medium as the voice of the voiceless, the mouthpiece of oppressed people and generally as a tool for development.

It is mere tokenism to say that these stations would provide space for development and change-oriented content. If it does not enable the marginalised, rural or poor populace to disseminate their own messages and to challenge the mainstream understanding of social issues, the whole purpose is lost. But the government is content with postponing the critical decision of allowing autonomous broadcasting spaces to communities and the social sector as that entails re-distribution

of power and control over media resources and technologies. The history of the broadcasting system in India is witness to the fact that one of the main factors that perpetuates status quo is the desire of the state to retain control. In fact, the attitude of successive governments even after more than half a century of independence has unmistakable traces of the norms set by the British who introduced organized broadcasting in the country.

4.2 Electronic Media After Globalization:

The former globalizes that came with invading armies have increasingly been replaced by less violent but equally powerful globalizes. Television is arguably the most dominant gateway of globalization affecting India today. While TV was launched in India in the late 1950s it only became widespread in the 1980s, after the governments ended their monopoly as the only broadcaster. Satellite TV arrived in 1991, bringing with it Indian versions of MTV and later "who wants to be a millionaire?" because of the abrupt end of the monopoly of the state channels, the instantaneous arrival of satellite TV has been more disruptive and for reaching in India then elsewhere in the world. According to reports, traditional dress is increasingly displaced by western dress seen on TV. In the southern state of Kerala, a study showed that teenage abortions rose by 20 percent in a year, as teenagers feel pressure to have sex, purportedly due to the explosion of sexually explicit imagery from sources like MTV and the Indian equivalent channels.

Another example of TVs globalization in India can be seen in how India globalizes neighboring nation's media markets. While English may be perceived as the dominant language of TV, in South Asia, India's Hindi is TV's dominant language, transforming neighboring countries into little more than passive recipients of Indian Hindi TV and displacing local languages like Bangla in Bangladesh and Nepali in Nepal. Increasingly local languages, inside India and across South Asia fade under attack from Hindi as Indian film and sports stars are made as familiar to Bangladesh is and Pakistanis as they are to Indians.

The other way TV globalizes is in how it helps keep NRIs (Non Resident Indians) in contact with their culture of origin. These people, who are of Indian origin make up the great Indian Diaspora, an estimated 15 to 21 million people spread across the world who are often better educated than the dominant populations they live amongst. NRIs are the third largest direct foreign investors in India after the U.S. and Britain. They stay in touch with India by viewing regional language in their homes across the world. Subhash Chandra, founder of the most famous of these channels, India's Zee Television, offers the popular Indian cable channel in many parts of the world. Similar globalization occurs through the spiritual gurus, whose discourses are available to the Western and Indian global community through cable TV and the Internet. Similarly, India-pop music is the fusion of Indian popular music with Western rhythms that first emerged among Indian youth in England and then successfully traveled back to India.

Likewise, Westerners and NRIs have rediscovered classical Indian music, which went global generation ago at the time of the Beatles, wit Ravi Shankar and Ali Akbar Khan. Today it has become big business as some classical musicians devote a third of their time to overseas concerts. With globalizations economic and communications revolution, India then ever before with a growing appetite for things Indian. The explosion of interest in Indian cinema, known as Bollywood film, is prominent particularly in the U.S. and the U.K. The thousands who similarly come to India to study Yoga, Buddhism and other important under appreciated aspects of Indian culture highlight the fact globalization in more of a two way street than most people realize.

Liberalization, Privatization and Regulation:

The broadcasting dialogue assumed an altogether new dimension with the advent of cable operators and the beaming of satellite channels by Hong Kong based STAR TV into India in the year 1991. Faced with the eventuality of private sector competition, autonomy, genuine or otherwise for state owned media seemed inevitable. At the same time, the governments were faced with a new set of questions, which they were quite ill equipped to resolve. Competition in programming as well as commerce or advertising was another unfamiliar territory. All these concerns coupled with a few other landmark developments saw the revival of some of the critical issues concerning broadcasting in India after three decades of unimplemented good intentions.

In February 1995, the Supreme Court delivered a historic judgment in Ministry of Information and Broadcasting vs. Cricket Association of Bengal. The court ruled that Airwaves constitute public property and must be utilized for advancing public good. The spirit of the judgment was to spell the end of the government monopoly of broadcasting. But it was not in favor of deregulation of airwaves for use by the private business firms. It stated that, "no individual had a right to utilize them (airwaves) at his choice and pleasure and for purposes of his choice including profit". In two separate concurring judgments, the court said the right of free speech guaranteed by Article 19(1) (a) did not include the right to use airwaves, which were public property. From the standpoint of Article 19(1) (a) what is paramount is the right of the listeners and viewers and not the right of the broadcaster – whether the broadcaster is the state, public corporation or a private individual or body.

In this connection, the court decreed: The broadcasting media should be under the control of the public as distinct from government. This is the command implicit in Article 19(1) (a). It should be operated by a public statutory corporation or corporations…. [As cited in MIB 1997]. The judgment did not, however, endorse dismantling of controls. Private broadcasting, if permitted, cannot be left to the market forces. It needs to be regulated in the larger public interest. The observations of the Supreme Court in this regard are as follows: the airwaves or frequencies are a public property. Their use as to be controlled and regulated by a public authority in the interests of the public and to prevent the invasion of their rights [as cited in MIB 1997]. The judgment ordered the central government to take immediate steps to establish an autonomous public authority to control and regulate the use of the airwaves. The ministry of information and broadcasting set about drafting broadcasting legislation that would establish a broadcast authority and open up the airwaves to private parties, individuals, and public bodies wishing to enter the field of broadcasting and telecasting. While this exercise to place the role of Broadcasting Authority of India in the context of a comprehensive Broadcast Law was still being carried out, a parliamentary subcommittee formulated a working pare on national media policy in March 1996.

The objectives of draft media policy included several of those that have been asserted in earlier laws and reports [MIB 1996]. The newer concerns mentioned related to those that warned against permitting growth of monopoly in any media and expressed themselves in favor of restricting cross-media ownership. The working pare took a stand against permitting direct or indirect foreign equity participation in private broadcasting companies [Ninan 1998]. The sub committee laid emphasis on the setting u of non commercial broadcasting stations to be run by universities, educational institutions, panchayats, local bodies, state governments, etc. It was in favor of allowing state and local governments and NGOs to enter the field of broadcasting. It was only in 1997 that some urgency was expressed for a broadcasting law for India. "In view of the impending start of the much more powerful digital direct to home (DTH) services any time by the next year [MIB 1997].

In May 1997, the Broadcast Bill for setting up a Broadcasting Authority of India was introduced in parliament. It corroborated the fundamental principles of all the earlier efforts to reposition Broadcasting in India.

As the country still awaits a comprehensive media policy and a broadcast law to enable democratization of media, efforts are on for carving out an alternative media sector in India, which would neither be state run nor market driven. The groups advocating community radio as part of the movement for an alternative public realm can only hope that the permission to use radio for development goals at the community level and to represent the priorities of the vulnerable would be granted soon.

4.3 Regional Leaders:

To cater the interest among the Indians, Doordarshan televises programmes in indi and associate Official languages. It has launched a number of Regional Language Satellite Channels (DD – 4 to DD – 11 and DD – 13) and telecast programs in Assumes Bengali, Gujarat, Malayalam, Marathi, Kannada, Telugu, Kashmiri, Oriya and Tamil. The Regional Channels relayed by all terrestrial transmitters in testate and additional programmers in the Regional Language in prime time and non-prime time available only through cable operators. The Doordarshan regional satellite channels telecast major news programme with some entertainment programmes. If you think about the private regional channels, they have followed the path of the Big brother (i.e., Doordarshan). They are neither completely entertainment channel nor exclusively news channel. They are following the middle path and claiming themselves an infotainment channels. The p [private channels televise through the state dominant languages.

Rising advertising revenues and increasing numbers of viewers have provided the impetus for many big players to enter into the business. Some regional media leaders like ETV, Sun TV, and Asia net have a strong grip over the regional market. Some major layers tried their luck in different states. Zee television has three regional channels, Zee Marathi, Zee Punjabi and Zee Bangla. Star Network entered into Tamilnady by launching Star Vijay, one of the most popular entertainment channels in India broadcasting in Tamil. Besides the ETV Network is a part of the well established Ramoji Group has created 12 dedicated infotainment regional channels. ET network is the source of rich entertainment of eight different languages. Those are: Telugu, Bangla, Marathi, Kannada, Oriyam Gujarati, Urdu and Hindi to viewers in Uttar Pradesh, Rajasthan, Bihar and Madhya radish. Every ETV Network channel focuses exclusively on its audience's unique cultural identity, its aspirations and its distinct socio-political character.

Let us think about the South Indian Language Telugu, there are around twelve satellite channels are roaming around the sky with different tastes and different flavour. These channels include three news channels; one song-based channels and rest are infotainment channels. When we confine ourselves into news, three channels (ETV 2, TV 9 and TEJA News) exclusively devoted to news programmes, Sahara India Prewar is proud to have five news channels as the bouquet of Sahara Samay. These channels are Sahara Samay NCR, Sahara Samay Mumbai, Sahara Samay Bihar & Jharkhandm Sahara Samay Madhya Pradesh & Chattisgad and Sahara Samay Bihar & Jharkhand, Sahara Samay Madhya Pradesh & Chattisgad and Sahara Samay Utter Pradesh & Uttranchal. Shara Samy has already managed to gain a loyal audience in India through a bouquet of National & Regional News Channels since its launch.

These channels are youthful and vibrant channels targeting students and women, besides that hardcore news stuff. The regional news channels covers the entire spectrum of genre with specific programs on lifestyle, fashion, food, shopping, health and fitness, sports, education, career and city issues, besides giving user friendly information on traffic updaters, city events train an air timings, etc. Now national news channels cannot continue its boundary to national level. They cannot ignore the regional news because f the tiff competition form the regional channels. Regional news channels are entering into the competition with a strong will power and also with an aim to portrait regional issues in national and international level.

4.4 Summary:

Now the television industry becomes ore specific. In this competitive market, channels are targeting specific viewers. News channels attract more viewers beyond their target by producing interactive and interesting programmes. Every channel needs to do an extensive research on different concepts and different themes to attract more viewers and in the same time more advertisers. After all advertisements are the bread and butter for the channels, With increased consumer preference for news programmes, Television news channels have grown faster than other niche channels. News channels are booming just like sky as the limit. Those days are not far away, when we will get satellite news channel for every major city in India. Staying in abroad, we can update ourselves about all the happening of our hometown. Now news is not restricted to political happenings. It will be extended its limit to every unwanted and hided corners of the society. At last we can reach in the conclusion that anything, which is strange or disgusting, is news. There are no rigid rules, which define news.

Doordarshan's monopoly was broken in 1992, when private television channels infiltrated into the Indian boundaries and entertain the viewers as much as possible. In the beginning of 1990s the private channels offered only entertainment programmes. The entertainment program's include family drama, comedy serials, children programmes, cartoons, movies, talk shows, recipe shows, musical concerts, non fiction rogrammes etc. Private entertainment channels added soe infortainment programmes to their Fixed Point Charts (FPC). Keeping the demand of infortainment programmes in mind, the media houses started to produce news magazines, entertainment magazines and news programmes for different channels.

4.5 Model Questions:

1. Discuss the changes in Electronic Media after Globalization?

4.6 Reference Books:

1. The Global Media : The New Missionaries of Corporate Capitalism by Edward S. Herman, Robert W Mc Chesney.
2. Moderitty at large : Cultural Dimensions of Globalization by Appadurai, Minnespolis. The global and the local in international communications by Sreberny- Mohammadi, Balck well, Malden.
3. Copyact Television : Globalization and Programme formats by Moran A., Luton Press, Luton.
4. What viewers watch by Fowles, Tib, Sage Publications and New Delhi.

UNIT - II

TECHNIQUES OF RADIO PRODUCTION

LESSON - 5

WRITING FOR RADIO

5.0 Objectives of The Lesson:

1. To discuss techniques of radio news-writing
2. To discuss the different writing styles for radio news writing

Structure of The Lesson:

5.1 Radio News-Writing:

Do you have ambitions to break into writing for the performing arts? There's plenty of scope. Radio and television in particular eat up material with an insatiable appetite. To break in, however, you need writing and marketing techniques different from those required in conventional publishing.

You'll have a far greater chance of breaking into television if you've already established yourself in writing for radio. Radio is the best starting point by far for new writers.

Radio allows far more freedom than TV. Anything goes. You can:

Cast as many characters as you like, because the actors can play more than one part.

Take the listener anywhere in the world with appropriate sound effects.

Set your play against any kind of background in any kind of weather, in daylight or darkness.

In television, all productions are subject to budget constraints.

Listen to as much radio as you can. Tape programmes you like and analyse them, noting, for example:

How many scenes?

How long are the scenes?

How many changes of scene?

How many players per scene?

How many players in total?

What kind of dialogue?

What sound effects?

The Basics of Radio News Writing:

This lesson provides an introduction to radio news-writing. The topics cover sentence structure, how to begin stories, how to rewrite newspaper stories and press releases, and how to prepare broadcast scripts based on information available.

A) Broadcast Sentence-Structure:

Journalism instructors often state that broadcast news writing is supposed to sound just like everyday speech. In essence, however, writing broadcast news is more akin to writing song lyrics. Both tasks involve constructing language in a visual form (writing) for communication in an oral form (speaking or singing). Like song lyrics, broadcast news writing adheres to patterns of language use (such as appropriate vocabulary and formulaic sentence-structure) that the audience expects to hear and will use in interpreting the communication.

Even though commercial broadcasting has been around for less than a century, radio listeners have come to expect their newscasts to be written in a particular way. Learning about broadcast sentence-structure is one of the foundations for developing effective skills at radio news-writing.

DO'S and DON'T'S:

· **Tighten your sentences:** This basically means that you should not waste words. Every word must count.

Note: The Prime Minister said the effect of the measures would be to increase the availability of finance for the private sector and to provide a boost t the confidence of business and the community generally. (35 words)

But: The prime Minister says the measures will give more financial aid to the private sector and boost the confidence of business and the community. (24 words)

· **Avoid needless repetition:** Don't say the same thing twice.

Example: It is a true fact

She gave birth to two twins

Holiday period

The reason is because

A new record

Future plans

Traffic conditions

In a weeks time

All prisoners in jails in Northern Ireland

Half of the total water supply

He died in a fatal accident

- **Keep it simple**

Grammarians distinguish between three types of sentences: simple, compound and complex. A simple sentence contains a subject and a verb. A compound sentence is composed of two simple sentences joined by a coordinating conjunction ("and," "but," "or," "nor"). A complex sentence is composed of two simple sentences joined by a subordinating conjunction (which may be temporal, such as "when"; causal, such as "because"; or concessive, such as "although").

You probably remember this lesson from elementary school, but the distinctions remain quite relevant to broadcast news-writing. In your scripts, simple sentences are best. You will, of course, regularly use compound and complex sentences, but the clarity achieved through the use of simple sentences can rarely be surpassed.

Linguists describe English as a highly asyndetic language — which means that clauses in the same train of thought do not always need to be connected by conjunctions or connecting particles. Such particles in English include the words "moreover," "furthermore," and "however," words that should be avoided in broadcast news-writing.

Listeners are themselves capable of connecting the elements of a story if the story is presented clearly and concisely, and these listeners expect important news to be reported in simple sentences. This expectation is especially true of leads, which generally should be written as simple sentences.

Example:

Note: The Minister of Public Works said it would have been impossible to have chosen a better site than the Pudu area for the Central Bank Building.

But: The Minister of Public Works says Pudu area is the right choice of site for the Central Bank Building.

- **Avoid starting a sentence with a participle:** This construction is a writing idiom, not an idiom of speech.

Note: Welcoming the members to the first session of this year, the speaker, Mirza Gholam Hafiz

said a sound democratic atmosphere has been created on the basis of multi-party representation in the house.

But: In his welcoming speech to the first session of this year, the…

- **Don't put a vital verb at the end of a sentence:** Newsreaders drop their voices slightly at the end of sentences. The impact of a key verb can then be lost

Note: A stone mason received minor head injuries this morning when a wall of the General Post Office building collapsed.

But: A stone mason received minor head injuries this morning when a wall collapsed at the General Post Office building.

- **Avoid relative clauses:** Relative clauses, which begin with a relative pronoun or adverb such as "who," "which" or "where," provide additional information about a noun in a sentence. Those relative clauses which interrupt the flow of the sentence should not be used in broadcast news-writing. In a text communicated visually, a reader has the words on a page or screen to help guide him back to the story after the detour of a relative clause. Listeners do not have such a guide and must rely on the speaker to provide information in readily understood clauses that are concise and uninterrupted.

Note: All one hundred men in the boilmarking section of Millers Limited, who have been on strike for a fortnight in protest against the dismissal of a welder, reported for work this morning.

But: All one hundred men in the boilmarking section of Millers Limited reported for work this morning. They have been on strike for a fortnight in protest against the dismissal of a welder,

- **Be active:** Finally, two very common writing faults made by beginning reporters also appear nowadays in all other types of English writing, namely the overuse both of the passive voice and of the existential "there is," "there are" construction. Use the active voice. Write sentences with subjects that are doing things and not subjects that are merely receiving actions upon them. Do not waste time stating an object's existence (this is what the "there is" construction shows). Describe that object doing something.

Note: Sales counters have been opened by the newspaper at a few important places in the city.

But: Newspapers have opened sales counters at a few important places in the city.

Simple sentences with active verbs form the basis of effective writing for radio. All other broadcast news-writing techniques are built upon the foundation laid by this type of sentence structure.

Note: Three people are dead today from weekend traffic accidents…

But: Three people died in weekend accidents.

B) Rewriting Copy:

Radio reporters spend as much time rewriting scripts as writing them. Stories are rewritten from three types of sources: newspapers, press releases and other radio news scripts. The first two of these sources are not written in broadcast style, and radio reporters need to be aware of the

differences between print and broadcast.

Example:

Note: A man was arrested yesterday at Hohola for murdering his wife on Monday

But: The man was arrested yesterday at Hohola in connection with the death of his wife on Monday

- **Differences in style:** One obvious difference involves numbers. In print style, numbers can be written out to exactitude, while on the radio numbers are reduced to two significant digits. Ages in the newspaper are written between commas after an individual's name; in broadcast style, ages are given as adjectival phrases preceding the name.

  Newspaper stories also display a greater use of the past tense. Print is a distancing medium, separating events through the filter of the written word from the immediacy of their occurrence. Newspapers are also written hours before they are read, so the events described seem "old news." Radio, on the other hand, has an intimate, "you-are-there" quality that is enhanced by the use of the present tense. Newsmakers spoke to newspaper reporters ("Mr Y.S.Reddy said...."); they speak to a radio audience ("Y.S.Reddy SAYS....").

- **The art of condensing:** The greatest difference involves story length and detail. Print reporters write hundreds, even thousands of words for a particular story. Few, if any, of your stories as a radio reporter should have even a hundred words. Rewriting newspaper stories becomes an art of condensing. Take the following example of a newspaper story from the imaginary Middleville Times:

- The crumbling Salt Creek bridge on Old Route 9, considered one of Middle County's most historically significant bridges, will receive a $200,000 grant for repairs from the state Department of Transportation, according to county engineer Squire Whipple.

  The funding comes from the state's Transportation Enhancement Fund, Whipple said.

  Built of sandstone in 1834, the bridge is a 285-foot span made up of three arches over Salt Creek on the old route from Middleville to Greenfield. Deterioration of the bridge in recent years has been a worry to local preservationists. The bridge was closed to traffic in 2002.

  The $200,000 infusion will cover the estimated cost to stabilize the bridge until money can be found to restore it. Permanent repairs could cost as much as $1,750,000, Whipple said.

  The example above is quite short by print standards, but it's far too long for radio. Remember, a radio story without an actuality (a "reader") should generally run about 20 seconds. Get to the heart of your story and leave the additional details out, as in the following 21-second rewrite:

- A crumbling historic bridge is getting some long-needed repairs to keep it from collapsing into salt creek. The middleville times reports the state will provide two hundred thousand dollars to preserve the old-route 9 bridge between middleville and greenfield until more money can be found for permanent repairs. The 170-year-old stone bridge has been closed for three years.

Unless you have spoken to individuals involved in the story yourself, you must attribute your rewritten story to its newspaper source. The attribution generally begins the second sentence of the script ("THE MIDDLEVILLE TIMES REPORTS...."). Not only is it ethical to credit the news organization that discovered the story, but if the newspaper gets it wrong (a not infrequent occurrence), the error and any of its consequences will generally not fall on you or your station.

- **Press release:** Most of the press releases a newsroom receive concern community groups trying to gain publicity for themselves or their events. Usually these press releases are of minor news value. In smaller communities, however, listeners expect to be informed of such events, and program directors may well inform the newsroom that a story must be aired. Generally, though, if a news or program director believes a press release is worth a story, a reporter will make a phone call or visit an event, with the result that the reporting is original rather than a rewrite.

Businesses and organizations often use press releases...through mail though increasingly through the fax machine or PR Newswire...to tout promotions, reorganizations, mergers, hirings, layoffs and other activities. These press releases are the first, and sometimes the only official contact the business or organization will make with the media. Press releases are an essential aspect of business reporting. Let's say your fax machine spits out the following press release from an out-of-town bank announcing a deal for it to buy a local bank:

- Heron Bank, Inc., of Lyons, has entered into a definitive agreement to acquire the Middleville Savings Bank, Inc., of Middleville, in a cash transaction for $8,375,000.

Mary Gonzales, President and Chief Executive Officer of Heron Bank, announced, "We are very pleased with opportunities afforded by our prospective acquisition of Middleville Savings Bank. We are looking forward to serving the Middleville community."

The closing of the acquisition transaction is subject to the completion by Heron Bank of its due diligence investigation of Middleville Savings Bank, as well as regulatory approval by federal and state banking officials.

Middleville Savings Bank has assets of $65,000,000 and operates three branches, two in Middleville and the third in Small-town.

Heron Bank operates in seven markets in two states and has assets of $1,880,000,000. Heron Bank provides a full range of banking services to individuals and small-to-medium businesses.

This press release is full of legalese and large numbers. Bring the story close to home for your listeners by referring to something that will directly affect their lives, as in the lead to this 16-second reader:

· You may soon see a new sign outside your bank. Middleville savings bank is accepting a buyout offer from lyons-based heron bank. The eight-point-four million dollar deal would add middleville to the seven other cities served by heron. The deal still needs the okay from regulators.

Remember that press releases are primary sources of information, like the tape from an interview. The information in a press release contains the bias of the organization that sent it out. Be aware of that bias and show the same prudence in dealing with press releases as you show with other forms of newsgathering.

· **Keep stories current:** In the course of the day, stories you or other reporters have written need to be rewritten. Rewriting is essential not just because each time you tell a story it should sound different and fresh, but also because situations change. Keep the focus on what is current. An early-morning house fire will bring stories about the blaze, the firefighters and any injuries or fatalities. By midday, the lead concerns the amount of damage to the building. In the evening, the focus shifts to the family that might be homeless that night. The shifts in focus require rewriting the story several times in the course of the day.

Rewriting is an important aspect of radio journalism. Knowing how to adapt stories to your medium and to current situations will aid you in informing the public and gaining respect as a timely provider of news.

Leads & Teases: Getting listeners to keep their radios tuned to your entire newscast...that's the function of leads and teases. (Incidentally, the first phrase of the previous sentence is itself a tease.) Despite the importance of leads and teases, many radio journalists do not understand how to fashion effective "hooks" to keep listeners listening.

· **Repetition is the most common mistake:** Repetition is the most common mistake made in leads and teases. As you may have experienced when recognizing the identity of the first six words of the subhead with those at the beginning of this paragraph, repetition of words or ideas is tedious. Listeners understandably come to believe that there is far less news than meets the ear.

Yet repetition is a far-too-frequent feature of news writing, especially between the lead-in to tape (be it voicer, wrap or actuality) and the first sentence on that tape. Here's one such example:

· Embattled state lottery director samantha wu handed in her resignation to governor frederick douglass. Reporter susan starr says wu told the governor that she had become a political distraction.

· Iq: "in her resignation letter to the governor, wu said that she had become a distraction...

The second sentence of the lead provides information that is immediately given again by the first sentence of the tape. This is not, however, the only problem with this lead.

- **Keep it fresh:** Tenses of the past should be avoided in leads and teases. The simple past tense must almost never be used. Any past action should be described in the perfect tense — "have/has" + past participle, which often ends in "-ed."

Present tenses give immediacy and energy to news writing, allowing listeners to feel that they are hearing about the news as it is taking place. Moreover, in the course of the day leads should be advanced to freshen the story...even though the same tape is being used. In the example story given above, a later lead for the same tape could be as follows:

- Governor douglass must find a new lottery director. Reporter susan starr says embattled current director samantha wu is giving up the job.
- Iq: "in her resignation letter to the governor, wu said that she had become a distraction...

The changing lead shifts the emphasis of the story to a future event, the appointment of a new lottery director. The tape then functions as background information for this future event, and so the package of lead and tape together remain fresh.

- **Absent antecedent alert:** A frequent error in teases is the use of pronouns without any reference to identify the pronouns. The pronouns' antecedents are absent. This error leads to teases such as:
- He wanted to die but they said no. The story next on 990 news.

Who is "he"? Who are "they"? (The story concerns a convicted murderer who asked the jury to sentence him to death, but the jury decided instead on a sentence of life in prison without parole.)

Some might claim that this lead has mystery, and this mystery will compel listeners to stay tuned. There certainly is mystery, but confusion seems the only result in the minds of listeners. A better tease gives listeners information, not a guessing game:

- Life without parole for child-killer walt thomas. The details next on 990 news.

Teases should not tell the entire story, but teases are only a sentence long. Even the most information-packed short sentence can rarely give all the necessary details to satisfy listeners. The tease whets the appetite of listeners, who will want the completeness of hearing the full script if they have an idea of what the story is about. Deliberately confusing or gimmicky teases only frustrate listeners and drive them away.

Avoiding "Cop Talk": Many of the stories we report involve crimes and police attempts to apprehend those responsible. The importance of these stories to our

listeners, as well as the often complex and uncertain nature of police investigations, can be quite intimidating for young reporters, with the result that they frequently repeat verbatim the description of a crime given to them by a police official.

- **Don't "do the police in different voices"**

Police officers are taught to describe their investigations in a way that provides specific details of events with the vaguest possible discussions about those whom police believe responsible. This "cop talk" developed from the legal requirements that enforcement officials need to meet in order to make arrests and gain convictions. But "cop talk" is inadequate for reporting on radio.

Here's an example of "cop talk," a story only slightly modified from what was broadcast on a small-market station:

- Two men are under arrest for robbing a jewelry store. Police say the men entered the village pawn shop at 1407 main street at approximately 10:15 yesterday morning. After waiting inside the store for a few minutes, one of the men displayed a gun and ordered two employees to place into a duffel bag all the cash from the register as well as several items of jewelry. There was no one else in the store at the time. The men left the store, and one employee was able to see the men drive off in a blue dodge aries. The employees notified police, and at approximately 11 o'clock a vehicle matching the description of the getaway car was spotted parked in an alley in back of a house at 684 willow street. Police entered the house where they found two men, an amount of money, and items of jewelry later identified as having been taken from the store. A computer check of the vehicle determined that it was stolen. The men were identified as 34-year-old miles standish of middleville and 28-year-old john alden of smalltown. The men will face a variety of charges.

Cut irrelevant details: This script (which runs about 54 seconds) is far too long, with irrelevant details such as the make and model of the getaway car, while the identification of the suspects isn't revealed until the very end. It is obvious that the reporter merely repeated the words of a police officer or of a police press release. Here's a brief rewrite of the script (which now runs 31 seconds):

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

The new version has the police making the allegations against the two suspects (as is legal and proper), but many details unnecessary to the main point of the story have been removed.

- **But don't make the opposite mistake of being too informal:** "Cop talk" is predominantly a problem in small-market stations in stories by inexperienced reporters, but the opposite extreme seems to be taking hold in larger markets. Big-

city reporters are becoming exceedingly colloquial in their language when covering police stories. Here's an example that aired on a major-market station in New England. The story concerned a stolen minivan in which a mother had left two babies inside. In telling the story the reporter said:

· ...a woman left two infants in the van while she dropped off an older child at daycare. The van was still running, and meanwhile some guy must have jumped in and drove off. When he realized there were two infants in back, he ditched the van, and police are now searching for the guy in some nearby woods.... But thankfully the kids are okay.

This script does not clearly report what police believe to have happened. In fact, the script seems to indicate that this version of events is merely speculation on the part of the reporter. There was no indication of any witness seeing who drove the minivan away. Perhaps the driver was a woman. Moreover, there is no evidence for the alleged motivation of this mystery driver to have abandoned the minivan. Maybe the driver saw the babies, maybe the driver didn't.

Just as troubling as the sloppiness with which this script was put together was the overly conversational tone. A suspect of unknown sex should be called a "suspect." If an unidentified suspect is a man, he should be called a "man" — not "some guy." Being too chatty damages the credibility of the reporter to be an authoritative source of information.

Radio reporters need to strike a balance in the language they use. Scripts cannot be ploddingly detailed and dull, yet being too colloquial may lead to sloppiness and lack of credibility.

Charges & Allegations: During the initial flurry of stories concerning President Clinton's relationship with former White House intern Monica Lewinsky, the late ABC-TV news anchor Peter Jennings interviewed humorist and social commentator P. J. O'Rourke. Jennings asked O'Rourke to discuss "the alleged age difference between the President and Ms. Lewinsky," to which O'Rourke wittily replied, "Yes, Peter, we haven't yet determined whether there actually is an age difference between President Clinton and Monica Lewinsky. There is only an alleged age difference."

Jennings smiled at the reply, realizing that he had misused the word "alleged." The word allows journalists to discuss claims that have not been proved, but it is a word easily open to abuse.

· **Say, say, say:** The best way to use the words "allege," "alleged" and "allegedly" is not to use them at all. Instead, have your scripts reveal who is making the claim by using phrases such as "police say" or "prosecutors say" followed by the substance of the allegation. For example, a story about a bank-robbery suspect that contains the sentence

· ...34-year-old millard fillmore allegedly robbed the "bank now" branch on church street...

..should be rewritten so that the sentence reads

· ...Police say 34-year-old millard fillmore robbed the “bank now” branch on church street....

As another example, if a sentence in a story about a local government official facing trial for corruption reads

· ...Zoning board president dolly madison is alleged to have taken bribes from developers...

rewrite the script into something like

· ...Prosecutors say zoning board president dolly madison took bribes from developers....

Always use the verb “say” in such scripts. Avoid the temptation to employ other verbs (such as “claim,” “state” or “charge”) when reporting allegations. Other verbs bring connotations that will color your reporting. For example, if your script has police claiming that an individual committed a crime, your listeners may well interpret the script as indicating that you the reporter do not believe the police. To speak of someone charging an allegation implies legal actions — charges — have been filed. To maintain as unbiased and accurate a report as possible, stay with the neutral verb “say.”

· **J’accuse:** Learn the distinction between “accused” and “alleged.” When legal charges have been filed against an individual, that individual becomes accused of the behavior detailed in those charges. The individual can then be described as an “accused rapist,” “accused murderer,” “accused embezzler,” and so forth. In scripts, the use of the adjective accused should be limited to one occurrence at or near the beginning of the script in order to describe a suspect quickly and efficiently. Notice the use of the word in this story about a homicide trial:

· Accused murderer aaron burr has broken down in tears at his trial, telling jurors that he did not kill his friend alex hamilton last july. Taking the stand in his own defense, burr cried yesterday as he was talking about his initial interrogation by sheriff’s deputies. Burr said intimidating questioning caused him to give conflicting stories to investigators. Prosecutors have said that burr killed hamilton after an argument over money in hamilton’s mohican springs apartment. Burr is expected to face cross-examination when the trial resumes at the hanover county courthouse later today.

In the above script, the adjective “accused” appears once and only once. Multiple use may lead listeners to believe that you the reporter want them to think a suspect is guilty because the adjective “accused” is weaker than the powerful nouns it regularly accompanies (such as “murderer” or “rapist”).

· **Charged up:** As has already been mentioned, the verb “charge” implies that legal actions have been filed against an individual or company. The verb should be used only to describe the process of filing the action:

· Police have charged 32-year-old lizzie borden with two counts of first-degree murder for the pick-axe slayings of her father and step-mother....

The specific legal charge should also be named, such as the "two counts of first-degree murder" of the previous example. Pay careful attention to the specific charge. Prosecutors may say that an individual is a murderer and organized-crime boss but charge him with only tax evasion. The defendant could then be described as being "accused of tax evasion" but not as an "accused murderer and crime boss" — the murders and organized-crime connections are allegations, not charges.

· **Proper allegations:** Occasions do exist for the use of "allege," "alleged" or "allegedly." When claims are made concerning an individual but no legal charges have been publicly filed, and the source of the claims is complicated to identify, then "alleged" becomes an acceptable option for describing the individual and the claims. For example, a community group holds a press conference calling for the firing of the deputy chief of police. Earlier that week, three former civilian employees of the police department told a newspaper reporter that they have heard the deputy chief use racial slurs. The reporter was investigating a tip that the deputy chief had recently faced a closed-door, disciplinary hearing with the public safety director and the civil service commission.

The complex nature of the story can lead to extremely tortured syntax in your script. In this situation, a sentence such as

· ...The "together coalition" is angry over racist comments allegedly made by deputy chief franklin pierce...

might be the most efficient way of succinctly explaining the story. As with "accused," forms of "alleged" should be used only once in a given script.

Finally, remember the mistake of Peter Jennings and ensure that you place the word "alleged" in front of what is actually being alleged. Rewriting the previous script example to read

· ...The "together coalition" is angry over allegedly racist comments made by deputy chief franklin pierce....

significantly changes the meaning of the sentence. Now the question is not whether the deputy chief made comments, but rather whether the particular words he used were racist. If, however, it has not yet been determined what, if anything, the deputy chief may have said, the allegations concern the making of the comment and not the sense of the comments themselves. The earlier version of the sentence is then the correct one.

Finally, until a judicial authority has rendered a decision, a suspect or defendant has not been proved guilty of the charges or allegations against him. Not only is it unethical to describe this individual as, say, a "murderer" or "embezzler" without the qualification of words like "accused" and "alleged," but such descriptions could turn you into a defendant yourself — for libel.

Using Numbers: One of the catch-phrases in teaching broadcast news writing is that scripts should be "just like speaking" — in other words, you should write the words and phrases you would use if you were talking to a friend. This is not quite correct, and it is especially not the case when it comes to numbers.

- **Not exactly like speaking:** Take ages, for example. Ages in broadcast scripts are given as adjectival phrases placed in front of the person's name or other identifying feature, such as "66-year-old Dick Cheney," or "the 66-year-old Vice President." This type of construction is not, of course, conversational. The purpose for it is to make the use of numbers in scripts as clear as possible to our listeners.

  This same desire for clarity should govern other appearances of numbers in our stories, such as in the following script on economic data:

- The nation's homebuilders are keeping busy. The government reports housing starts climbed one-point-four percent in august after a three-point-five percent rise the previous month. Economists welcome the news, saying it's another sign of steady yet sustainable growth.

  This story is economic — so to speak — in its use of numbers. Only two numbers are given, the percentages of increase for the months of July and August. Listeners aren't faced with statistical overload, and the script ends with expert explanation of these numbers' significance.

- **Two digits only:** This story also follows the "two digits only" rule of news writing: every number must be reduced to two significant digits. This involves rounding the numbers so that they don't end up taxing the short-term memories of listeners. For example, "six point eight three" becomes "six point eight," and "527" becomes "roughly 530." In addition, the descriptive words "half" and "quarter" are generally preferable to "point five" and "point two five."

  Keeping track of numbers is a difficult task even for the most attentive of listeners. If your station broadcasts lottery results, you may already have discovered that the newsroom telephone rings immediately after the numbers have been read on the air, and on the other end of the line is a listener who became confused or was unable to remember the lottery numbers by the time he or she found paper and pencil to write them down. Our purpose as journalists is to impart information in a helpful manner. Being judicious in the use of numbers should allow listeners a clearer understanding of the events affecting their lives.

5.2 Writing Style for Radio News-Writing:

The lesson provides hints on creating three different types of newscast through changes in writing which include an in-depth style appropriate to many formats, a style similar to that heard on the network hourlies, and a vivid style that fits well with younger formats.

There are three Styles of Radio News-writing. They are The In Depth Style, The Network Style, The Vivid Style

5.2.1 The In-Depth Style: Many stations run local news-talk during drive time, often with a longtime, well-respected, pillar-of-the-community talker — especially in morning drive. The newsroom needs not only to inform listeners of the important events of the day, but also to give them...and the talker...something to talk about. Stories need to have enough detail to allow the talker to make cogent arguments and hold intelligent conversations with listeners.

Here the in-depth style can help.

Asking...and answering questions:

We all remember the six essential questions a news story should answer: Who? What? When? Where? Why? and How? An in-depth story needs to pay special attention to the last two: the Why and the How...as in, Why is this politician proposing this plan? How will the plan work?, or Why is this researcher's work important? How will the research help people? When writing your stories, ensure that your script tries to provide some answers.

For example, a press release arrives from State University heralding better chickens. A researcher in the agriculture school says she's discovered that hens fed a special enzyme produce offspring less prone to disease. When you do your phone interview, ask about the implications for the person in the street in order to get tape that will be comprehensible to those listeners who are not poultry scientists. In your script, emphasize the general value of having healthier chickens while including a few details of the research with, say, a sentence like this:

· ...hens given the enzyme toblerone in their feed produced larger chickens less likely to pick up diseases that could be passed on to human consumers if those chickens aren't properly cooked....

The story also gives your talker an issue, food safety. The talker can even extend the issue to question whether there's been too much manipulation of nature through all these research studies.

Thorough doesn't mean long: Story length in the in-depth style will be longer than in other styles, but not by that much. Stories without tape should run 25-30 seconds....stories with tape, 40-45. Shorter, 20-second stories should also be used both to increase story count (giving a wider sense of news coverage) and to provide listeners with some variety.

Since story count is relatively low, the in-depth style is not suitable for 90-second casts. This style is best suited for stations with a 5-minute news hole at the top of the hour and 3:30 at the bottom.

Story placement: Hierarchy is especially significant for the in-depth style. Length is often used by listeners to judge the importance of a story, but when many of the stories run at least half a minute, length no longer helps listeners figure out what's important. Story placement becomes the only means. The most important stories should come at the beginning of the cast....the less important stories towards the end.

You may want to end the cast with a zinger — a humorous or unusual piece that gives the talker something immediately to play with and helps the talker's phone lines light up. Use common sense, however, in choosing a zinger. A longtime, well-respected, pillar-of-the-community talker is not going to want to offend listeners. Also keep in mind that you're supposed to be a journalist, not a comedian.

5.2.2 The Network Style: Credibility can often be a problem in medium-sized markets, where communities are too large for listeners to be personally familiar with most of the people or places making news, yet the resources of the station rarely allow for a newsroom staff of

more than half a dozen reporter/anchors (if that) — and this small staff often means few stories are produced and listeners perceive a "reporting gap."

One way to restore station credibility is to make the cast resemble the network hourlies, regardless of whether your station replaces the hourly with a local cast or does a 90-second local after the hourly.

High story count: The hallmark of the network style is high story count. Listen to a network hourly and notice how many different events are related. This variety gives listeners a sense of completeness....they feel they know all the major stories. This feeling helps build trust between your listeners and the station, and it gives your newsroom credibility.

A 90-second cast should aim for seven stories. You might be wondering, "My staff is so small to begin with, how am I to get seven different stories?" Odds are you're already taking some of your stories from press releases and the local newspaper. The two or three stories you've taken haven't exhausted their source....there are still plenty of press releases on your desk and dozens of pages left in the newspaper. Certainly there are stories your listeners want to know about.

Short story length: Of course high story count means short story length. A 90-second cast with seven stories works out to an average of 13 seconds per story. This doesn't mean every story should be 13 seconds....rather, important stories should be given adequate time (20-25 seconds, though certainly no more), but less important stories need only a sentence or two. For example, let's say city council has been in a dispute with the mayor over cuts in the police budget. This story has been in the news on and off for couple of weeks, and today at City Hall council members are holding a special meeting with the mayor to reach some sort of compromise. Here's all you need (and it runs roughly 7 seconds):

· Middleville city council members are huddling with mayor Jane smith today, with both sides hoping to resolve their dispute over police cuts.

There should be some variation in story length throughout the cast...don't give listeners five 7-second stories followed by three 20-second ones. But there should be some progression, with the more important, longer stories at the beginning of the cast and the shorter, less important stories towards the end. One way of producing variation is to stick a 20-second-long humorous or feature story near or at the end of the cast.

Tape and the network style: You might think it impossible to incorporate much tape into a cast with such a high story count, but listen to the hour lies, which often have half a dozen or more tape pieces (both actualities and voices/wraps). There's little difference in editing actualities for the network style. Keep them under 15 seconds or so, as you probably would for a more discursive style. The difference is in the copy surrounding the act. Two sentences in front, one sentence at the most (and quite often none at all) after.

For example, let's say the governor is proposing eliminating parole for those convicted of using a firearm when committing a crime. Your State News Network has fed you a 9-second cut, which runs as follows:

· If you use a gun when committing a crime, you should do the time...and that means all the time...before you are allowed back in society.

Here's a script to make the cut fit within your time constraints:

· Parole could be a thing of the past for convicts who used a gun in their crimes....that's if Governor Douglass gets his way.

· Douglass act...oq: "in society."

· Legislators would have to approve Douglass's plan.

This entire story runs 18 seconds. In summary fashion it includes the important facts: the concept behind the governor's proposal, an actuality, and that the legislature would have to pass a bill for the proposal to become reality.

For voicers and wraps, station reporters should be instructed to keep stories short (though reporters often have difficulty with the concept of limiting the time their voices are on the air). For voicers in general...and network tape in particular...edit the cut down to 20-25 seconds. Start either from the beginning or, even better so long as the story remains coherent, with the second sentence of the piece, and continue for 20 seconds or so until there's a natural break (which there usually is). Leave off the lockout. In other words, transform the tape into what's often called a "correspondent's" cut.

If you leave out the first sentence of the original report, the information should be incorporated into your lead-in. You do not need to identify the reporter at the front....the differences in the sound of the voice will tell listeners there's a new reporter. When the cut ends, get out of the story only through identifying the reporter.

Cutting down wraps is far more difficult, and often wraps can't be coherently reduced less than 30 seconds (especially if they contain a 20-second-long actuality). Nonetheless by editing voicers and wraps down to 20-25 seconds, you'll be able to include several pieces of tape into your network style cast.

5.2.3 The Vivid Style: Two popular radio formats are political talk and the FM Zoo. In political talk, the talker spends time generally warning listeners that Armageddon is upon us. Many political talkers are syndicated, but there are plenty of local versions as well.

The FM Zoo is a morning drive format on FM stations that during other dayparts play various shades of popular music (contemporary hit radio, adult contemporary, hot country, oldies, and so forth). In morning drive there is some music played, but much of the time is spent in sophomoric banter (often of a sexual nature) among the hosts, a traffic reporter, a sports reporter and a news anchor. You may recognize that the so-called "shock jocks" are merely the Zoo without music.

Tedium is fatal to these formats, and news anchors must employ a vivid writing style to keep listeners engaged.

Choosing stories: Story selection differs wildly between political talk and the FM Zoo. Violent crime, natural disasters and, of course, politics are the mainstay of the political talk newscast. The FM Zoo prefers stories about celebrities (which often include politicians) and about the humorous or unusual. Generally the news in the FM Zoo format should give listeners an excuse to be happy. The news in political talk gives listeners an excuse to be unhappy. In both formats, however, the same vivid style of news writing applies.

Content, sentence structure, word choice: Vivid writing brings out unusual elements in everyday stories. For example, contract negotiations between the city and its workers have made little progress. A strike is possible, though the current contract still has a few weeks to run and no strike vote has been taken. The mayor has repeatedly said that any pay increase would lead to layoffs. The unions say the pay raise can be met by cutting fat in the city administration.

At the biweekly city council meeting, union leaders make a presentation. One councilmember tells the leaders in a matter-of-fact style, "I think it's a shame the way you've been treated. I want you to know that I support your efforts to improve your standard to living, and I support your right to strike. I hope it doesn't come to this, but shut down the city if you must. It's the mayor who's the only city worker who ought to be losing her job."

A standard reader on the story, lasting 18 seconds, might run like this:

· City workers in Middleville have taken their contract dispute to city council. Union leaders got a sympathetic hearing at last night's council meeting in their attempts for a pay raise and job guarantees. Mayor Jane smith has said there's no money in the budget for a pay increase, and contract talks so far have made little progress.

The vivid writer notices that a city councilmember has told the unions, albeit conditionally, to "shut down the city." This becomes the lead of a more vivid reader lasting 21 seconds:

· "Shut down the city" — that's what one Middleville city councilman is advising city workers in their simmering contract dispute with Mayor Jane smith. Don Jones told union leaders at last night's city council meeting that he supports their right to strike for better pay and job security, adding that if any city worker's to lose a job, it ought to be the mayor.

Content isn't the only difference between these two readers. The vivid reader is more conversational in sentence structure, beginning with a quotation that is back-referenced and ending with a conditional ("if...then") clause. The standard reader is prosaic, with simple sentence followed by simple sentence. There are also differences in word choice. The standard reader contains the bland adjective "sympathetic," in contrast to the vigorous "simmering" of the vivid reader. Notice also that "better pay" has a stronger sound than "pay increase."

Short and spare: Don't confuse vividness with verbosity. The vivid style is generally spare, with few adjectives ever used. Readers should run about 20 seconds. Wraps should last about 30 seconds. Far too often reporters fall in love with their own cleverness and give newscasts that sound like second-rate Victorian novels. The fault is especially evident in reporting violent crime, when we hear of "city sidewalks drenched with crimson stains from tepid pools of blood," or of "the languid evening interrupted by the sudden patter of semi-automatic weapons."

Violent crime is usually dramatic enough as it is. A simple telling of the event will be far more powerful than any re-creation compiled with the assistance of Roget's Thesaurus.

5.4 Summary:

Writing for radio is quite different from writing for print media. We must write for the ear, not for the eye. The eye can take in a whole sentence at a time. It can take in a news agency lead running to five or six lines, with clauses going in all directions. This is how it works when you read: you recognize words in groups-sometimes two or three words at a time. It takes about a third of a second for each group. Then, the average adult reader pauses for about a quarter of a second between one group of words and another in order to assign provisional meanings to what he has read. As he goes on, his provisional understanding may change. He then will go back to look at a key word group. This stop-go-backward-forward movement is characteristic of the average reader.

5.5 Model Questions:

1. Explain briefly the Radio news-writing?

5.6 Reference Books:

1. Here's the News: A Radio News Manual by Paul De Maeseneer, Asian Books Pvt. Ltd, New Delhi.
2. Broadcasting and the people by Mehra Masani, National Book Trust, New Delhi.

LESSON - 6

RADIO FORMATS AND PRODUCTION TECHNIQUES

6.0 Objectives of The Lesson:

1. To identify the different formats of radio writing
2. To discuss the various techniques of radio production

Structure of The Lesson:

Like any medium of communication, radio also produces programmes in different formats to suit different audiences and situations. Information can be communicated to the listener in suitable forms so that he can appreciate it better. The communication achieves the maximum impact over his target listeners. So he has to identify the format eminently suited to specific purposes. In this unit, you will know the different formats and their special features. You will also understand about the special audience programmes to target your message at particular segments of the listeners to achieve maximum impact for your message.

6.1 Introduction:

In any communication, information acts as an input. Otherwise, the listeners easily see through your attempt to palm off something which is not really worthy of communication. However, it is equally important that the information is presented in such a manner that the listener appreciates and assimilates what you intend to communicate.

This is otherwise called the format. Each programme format has its own advantages and also its own peculiar requirements. Writing is based on the format of the programme and type of listeners for that programme.

6.2 Different formats of radio writing:

The radio as a medium of communication has enormous potential in terms of reach. You have to understand the potential as well as its limitations, before planning to use it to communicate. For this purpose one has to choose the format of presentation like news, talks, documentaries, specialized audience programme, etc.

You see in newspaper or magazines, a variety of writings, namely news stories, features, interpretative articles, news comments, editorials, etc. These are different formats in which the information is presented to achieve specific objectives. A news story is a straight presentation of facts about a happening while an interpretative article about the same subject, deals in greater detail about the facts and their significance to the people. While the former was intended to inform about the happening, the latter interprets and analyses the significance of the event. Their objectives are different and the format helps to achieve the objectives.

So what is applicable to print media, equally applies to the broadcast media also. We choose different 'programme formats to inform, interpret, educate and entertain in the audiences.

Talks:

In a talk, one person speaks on a subject for a specified duration. More often than not, listeners find it difficult to continuously pay attention to this kind of audio programme. Here listening is a linear, one-way activity. Especially in the context of broadcasting, listeners do not have any control over the pace of the broadcast. They cannot stop or ask for a repetition of things they did not understand. Ultimately, in a majority of developmental communication situations, broadcast is by and large, addressed to illiterate or semi-literate audience. This necessitates certain attributes in audio programmes for them.

Interviews:

The interview is a very useful and flexible programme format that can be used effectively with both literate, as well as illiterate participants. Interview can be of two kinds: personality and subject interviews.

Personality Interview:

In personality interviews, the objective is to know more about a person, the events in his/her life, the challenges he/she has faced and overcome, his/her achievements and experiences, etc. Here, the person interviewed is important; therefore, the interviewer should give maximum opportunity to the interviewee. The interviewer's job is to prompt the interviewee, the interviewee to speak freely and naturally. Having prior knowledge of the interviewee, the interviewer should not speak for the person being interviewed. Success stories of common people, their struggle in life, their problems and predicaments can be brought out effectively in this form of programme.

Subject Interviews:

Subject interviews usually focus on a particular topic. A person who is an expert in a subject or who has long-standing experience in the field is interviewed. In this case, the interviewer should also have working knowledge of the topic so that he/she directs the interview meaningfully. The interviewer represents the listeners. Therefore, he/she should be very clear about the objective if the part of both the interviewee and the interviewer.

Sometimes, more than one person is interviewed on a particular issue, and an integrated programme with extracts of various interviews is put together. This is very useful when showcasing the responses of common people or a particular target group to an issue. Whatever the form of interview, the interviewer should play the role of a facilitator and should only talk to stimulate the interviewee. The interviewer should avoid dominating the programme by talking too much. Influencing the interviewee1s responses by suggesting responses is another bad habit that can ruin an interview.

Dialogue:

A dialogue usually takes place between two persons. The objective is to bring out details of an issue in conversation. Both participants in a dialogue programme are experienced in the subject, and take part in the programme equally.

Discussion:

Discussion is a good format to bring out different opinions on a subject. Through discussion an issue can be examined from multiple perspectives. Three of four participants selected for the discussion should be representative of different groups of people concerned with the issue and varied viewpoints. A moderator is necessary to mediate such a discussion. Usually, the moderator's job is to conduct the discussion according to plan and ensure that each participant gets a fair opportunity to represent his/her thinking on a subject. The moderator summarizes the discussion at the end. It is important that the moderator does not misuse his/her position to dominate the discussion or force his/her opinion on the participants. Also, the moderator should not be biased to any opinion in the discussion.

Plays and Features:

Plays are effective, both as entertainers and vehicles of messages. Plays for Radio need to be written especially for the audio medium to work well. Stage plays, which depend heavily on visual elements, do not suit radio. Here, the audience only lends an ear. Hence, the visual experience must be created with audio alone. The sense of smell, touch and taste has to be evoked using suitable sounds. This is essential to keep in mind when designing a play for the audio medium. To be effective, radio plays should have relatively few characters translate too many voices and this tends to confuse the audience.

The artists performing the audio play must be trained to perform for the microphone. Their voices are the character and not their physical personality. Suitable sound effects, music or songs can add to the effectiveness of the audio play. Farces and humorous plays make god entertainment. At the same time, a well-written audio play can effectively convey a message. Plays appeal to the emotions of the audience, more than their intellect and can serve as useful tools to motivate positive action. Sometimes, folk plays can also be recorded and played back for audiences.

A radio or audio play borrows its basic dramatic structures from a stage play. It has a plot, definable characters, dialogues, a logical flow from scene to scene and a sense of space and time.

The radio feature frees itself from these formalities and presents a very flexible format. It can have dialogue, narration, music, sound effects and silence in an entirely different logic. A feature can have a single, predominant focus or can deal with different aspects of an issue. The format for a feature is best understood by listening to examples that are broadcast over radio.

Music programmes:

While urban communities have music promoted by television and other urban media in the form of pre-recorded cassettes, rural societies have their own traditional and folk music and songs in various forms, to suit al stages of life – from childbirth to death. There are ritual songs, festivity songs, devotional songs and marriage songs. Folk songs are a rich treasure of our cultural wisdom and experience. It is a pity that today many vibrant musical traditions are dying a slow death. Radio at the community level can render a valuable service in preserving and nourishing this musical heritage.

6.3 Special audience programmes:

Unlike music, drama,news talks, panel discussions, which are aimed at listeners in general there are few other programmes mainly directed to special audiences like women, children, farmers, industrial workers, youth, tribals etc. Such specialized audience's programmes are very much effective to a particular section of the target people. Therefore it is useful to know more about these 'special audience programmes' over the radio, their content and the manner of presentation.

Under the category of special audience programmes, programmes are planned which will be of interest or concern primarily to that particular segment of listeners.

A) Women's programmes: Subject like women's rights, social upliftment of women, women literacy, dowry and its implications, as a social evil and possible social and legal remedies, health and family planning, childcare and others have special interest or concern for women. This ensures that the percentage of the potential listeners who need to be influenced by this message.

B) Children's Programmes: Children below the age of 16 years have interest in more play and fun than any serious subjects like politics. The young child while enjoying play and fun, has a fertile mind to absorb information and it is this impressionable age which can be tapped to sow seeds of good citizenship, moral behaviour, a scientific bent of mind, a concern for the nature and environment and above all kindles in him the sense of inquiry to know the truth of this universe. It shall be the endeavour of the programme planner to select suitable subjects and present them in a manner that it is easily understood by the young ones. For this purpose, a good mix of solid information, entertainment, fun and easy to comprehend language and style of presentation is essential. Stories, quiz, documentaries on subjects of varied interest, scientific exploration, games and others are some of the formats. The 'Manava Vikasam' (story of Human Development) science serial presented by the AIR every week in collaboration with NCERT is a good example of science programme to kindle the sense of inquiry in the child.

C) Farmer's Programmes: Farmers are the backbone of our country who are involved in agriculture. Anything concerning agriculture, like improved seeds, agricultural practices, fertilizers, pesticides, storage of grains, remunerative prices and what not, are all of great interest to the farmer. The constant interaction between the agricultural scientist and the farmer through the mass medium of radio has worked wonders in Punjab, Andhra Pradesh and other states to boost production and better management practices. It will be necessary for the programme planner or communicator to come down to the level of the farmer (may not be very educated but has abundant fund of commonsense) to select the language and

manner of presentation. 'Farm School of the Air' have yielded good results and increased awareness for learning latest agricultural practice.

D) Industrial Worker's Programmes: Another special audience programme is aimed at for the industrial workers. Trade unions of industrial workforce have a major role play in the achieving productivity. Yet things have not improved as desired. In addition to the trade union rights, they have an obligation towards the general welfare of the industry.. Workers, management, productivity, safety etc. They impact of any message on these subjects on the industrial workers will be significant. It is, therefore, necessary to concentrate on this segment of listeners to prepare programmes on these subjects.

6.4 Radio Commercial:

1. Identify the Core Message: The main thing is to keep the main thing "the main thing"!

The more sales messages you have, the less effective your commercial is. Narrow down your sales message to a very basic thought. Put it in one sentence, and then resist the temptation of throwing in other stuff just because you have 30 seconds. Instead, spend the time you have incorporating the following elements to get a response from your listener.

Make sure your core message isn't without substance. ie: The best prices, better quality, better service. Why are you better? What's your marketing advantage? What do you do better or what do you offer that no one else does? Why should people give you their money? Then prove it with a tangible statement!

2. Touch Emotions: Find out what the emotional state of your target audience is, and tap into it.

Why can Grandma relate a story to you that happened 70 years ago, but she can't remember what the old folks home served her for lunch? Simple: The story stirs up emotions embedded in her memory, whereas lunch was just plain boring.

No one will remember your sales message six months from now, which is when they may be ready to buy your product, unless it is embedded in their emotional psyche.

3. Paint a Picture: Radio is a visual medium. I remember when I was a kid growing up on the farm. It was a blistering hot day on the bald prairies. The sky was clear blue and you could see the heat waves floating on the horizon. Out comes mom with a tall glass of ice cold lemonade. Beads of condensation had formed around the outside of the glass... lemonade never tasted so good. I just painted a picture in your mind. Did you picture the blue sky? Did you see the heat waves in the distance? Did you imagine the beads of moisture on the outside of the glass? That's the power of radio. Step 3 and 4 go hand in hand. Telling a story is painting a picture in the listeners' mind using emotional experiences they can relate to.

This is such a vital point that one thing needs to be made clear. Telling a story does not necessarily mean every commercial needs to start with "Once upon a time...". It can be as simple as the sound of a car that won't start, howling wind in the background, and the chattering of teeth. Anyone with an unreliable car will relate to that scenario and think about how annoying it is to have that happen. Then, tie in the sales message: "A tune-up at Al's Auto will prevent..." etc.

4. **Don't Sell Your Product or Service, Sell Results:** This is as old as advertising itself. The listener has a problem. You have a solution. Demonstrate the product. What are the results of them paying you money? While your product or service is dear to your heart, the listener doesn't care about it. Put yourself in the shoes of your target audience and ask yourself the question "what's in it for me?"

   Michelin doesn't sell tires - it sells safety for your baby. Crest doesn't sell toothpaste - it sells cavity free kids. Gatorade doesn't sell colored liquid in a bottle, it sells thirst quenching energy!

5. **Talk about the Listener, Not Your Business:** This is similar to the previous point, and it's also a tough one to swallow for many business owners, but the fact remains... people don't care about your business. They only care about themselves and the ones they love. Therefore, to captivate their attention, you need to talk about them. Where is their "headspace". What are their problems? What do they value in life?" Once you've reached them "where they live" you are better prepared to have them answer this question: "Why would I pay my hard earned money to this business?"

6. **Make a Specific Offer:** Not every ad needs an offer to be effective, but it's one more bullet in your arsenal. This point is mainly for retail outlets looking for high traffic in a short amount of time. ie: Clothing stores, audio video stores, jewelry stores. Even if it's a larger purchase like a computer or a car, once people have shopped around and made up their mind, they will respond to an instant sales message. Don't be afraid to price the offer, but stick to one appealing example of savings. Use the rest of the time to incorporate the necessary points for effectiveness.

7. **A Call for Action:** What is it you want the listener to do? Since we've discussed making your commercial about "one main core message". There will also be one thing you want them to do? Why not tell them to do it? It's the "nail" of the commercial... driving home the message. Does the new listener need to call a restaurant to make reservations? Do they need to buy tickets? Do they need to drive to your store to buy a product before it's gone? A call for action generates the need to respond.

Common Pitfalls:

Clutter:

· Too much information.

· Too many details.

· Too many prices.

· More than one idea or theme.

Clichés:

· Statements that have become meaningless because people have heard them over and over and over. The brain no longer registers them.

Questions with obvious answers:

· Do you like saving money? This insults the listener's intelligence.

Obvious Yes or No Questions:

· Do you need new tires? If they don't, they may tune out and you won't have the opportunity to plant the seed of your sales message for when they do require tires. On the other hand, questions that inspire the listener to think are good: "How young do you want to be when you retire? 60? 50?"

Unnecessary Phone numbers:

· If the phone number is not the focus of your "call for action", there's no need to mention it. People will look in the phone book if they want to call you. If your motivating people to come to a store, don't waste precious time putting the phone number in.

Hard to grasp addresses:

· "Visit us at 10004 - 104th Street. Instead, put your location in easy to understand terms. "Visit us south of London Drugs in the Gateway Power Center" or "Calgary Trail South at 34th Avenue".

Meaningless percentages of savings:

· 20 percent off - 20 percent off what? Fishing rods, $129.99 - is that a good price? Instead, prove the savings. Bushnell fishing rods, normally 1 hundred and 65 dollars, reduced to $99 dollars! You save over 60 dollars!

6.5 Various Techniques of Radio Production:

The radio or audio medium uses sound as its only tool. But this need not make it less effective than audio-visual media. Sound is not restricted to the spoken word. It is full meaningful symbols. Human sounds include laughter, sounds of crying, and various other sub-vocal utterances. The chirping of birds, flowing of a stream, movement of a bullock cart, rain, thunder, water gushing out of a pump, an ambulance siren, the beating of a heart and ticking of a clock are various sounds that animate our world. Sounds are part of our culture and form a significant part of our learning experience. The radio or audio medium capitalizes on all forms of sound. It does not limit expression or communication.

The Four Categories of Sound:

Spoken Language

Music and Songs

Sound Effects

Silence

The Greatest Strengths of Radio:

Spoken Language:

Sometimes 'scripts' for radio are written before recording or broadcasting. When we write we naturally tend to use the literary form of the language, however this defeats the purpose. It is

okay to sound textual in a formal talk on a highly technical subject addressed to an elite audience. But if the intended audience comprises illiterate rural people, they are not used to this form at all. Hence, when designing audio programmes, we should consciously use the spoken dialect. In the case of community radio broadcasting or narrowcasting, the target area is limited and therefore the programme should be executed in the local dialect, which is not only familiar to the local audience but it also the dialect that they use in their everyday interactions. This facilitates better communication and creates a sense of intimacy between the broadcasters and the listeners.

Music and Songs:

Music helps break down monotony. In spoken word programmes, we can use music between sections of the broadcast. Music is usually not used in the background of factual programmes like talks, interviews, discussions or news. However, announcements or lengths of narration may have light music in the background to make it more interesting. The selection and volume of music should be such that it does not obliterate spoken words. Further, music plays an important role in the production of dramatic programmes such as radio features and plays. It is used both in the transition of sense or sections and as background to narration and dialogues. Music in this case, helps stimulate, highlight, or maintain moods and feelings. Songs can also do this effectively by their music and lyrics.

Sound Effects:

Elements of audio other than spoken, music and songs are called sound effects. They can be used at two levels. At the basic level, they simple represent things, people, animals or processes. The sound of a bell can represent a church, a temple or a bicycle. Someone shouting ‘post’ heralds the arrival of a postman. Similarly a moving train, the turning of a grinding stone, work of a blacksmith, etc., can be easily conveyed by sound.

In plays and features, real sounds can also be used with added dramatic effects. Sounds that are usually not heard very softly are highlighted with increased volume and/ or echo effects. The beating of the heart, breathing, ticking of a clock, the sound of footsteps, and other such sounds when amplified suspense, a sense of urgency or danger.

Sounds may be used symbolically. The ringing of a temple bell is often considered an auspicious sign while the sound of a siren conveys danger or death. The sound of a moving train may simply represent a journey or the passage of time. The sound of a church bell and an ‘Ajaan’ from a mosque heard simultaneously may symbolize communal harmony. There are innumerable sounds that communicate meanings in day-to-day life. It is only necessary to learn this audio language in the context of a particular community, because what is meaningful to one community may be irrelevant to another.

Silence:

Interestingly, silence is also a form of sound. Sometimes, silence is a lot more meaningful than the spoken word. Silence speaks volumes. In dramatic presentations, silence between dialogues can convey a communication gap, dislike, dissent, protest and sometimes acceptance. It acquires meaning from the context but can convey that meaning a lot more strongly than words can.

Even in factual broadcasts such as announcements, news, talks, etc., judicious use of silence increases the programmes impact. It gives the performer time to breathe comfortably and

conveys a sense of confidence to the listener. However, in the audio medium, due to the absence of visual cues, silence seems longer than actually is. This fact should be kept in mind when planning silence in an audio programme.

6.6 Summary:

Broadcasting in India has evolved its programme policy with the three-fold objective of providing entertainment information and education to the vast audience. Most programmes on the All India Radio can be grouped under different formats as music, drama, news and current affairs, education, cultural, sports, spoken word, documentaries, special audience's programmes etc. The popular formats of radio like news, talks, discussions, documentary and special target-oriented formats such as women, children, farmers, industrial workers etc. are useful in the practice.

6.7 Model questions:

1. What are the different programme formats used in radio broadcasts?
2. Write about the various production techniques of radio?
3. Explain briefly the recording techniques?

6.8 Reference Books:

1. Broadcast Journalism by David Keith Choier. (Prentice Hall Inc. New Jersey)
2. The techniques of Radio Journalism by John Herbert. (Adam and Charles Black, London)
3. And Now the News by Mike Wolverton (Gulf Publishing Co., Huston, Texas)

LESSON-7

Recording Techniques & Equipment

7.0 Objectives of The Lesson:

1. **To discuss the Recording Techniques**
2. **To explain briefly the Recording Equipment**

Structure of The Lesson:

7.1 Recording Techniques:

In community radio, programmes are produced for broadcast. In the case of narrow casting, the same programmes are played back on a cassette player. However, the techniques of production in both cases are the same.

If sufficient resources are available, a well-equipped audio studio can be set up. This can serve as a programme production unit for the community radio station or a narrow casting network. A group of well-trained personnel can handle the equipment and produce programmes. In the preceding sections we highlighted the importance of people's participation. Even an individual community group can use narrow casting at its level.

We have seen how even a simple tape recorder can be a powerful instrument to enable people's voices to be heard. In the following sections we will study the basic operational techniques of simple recording and playback machines with a few accessories.

Common Recording/Broadcasting Techniques:

A simple tape recorder and a good mike you can get excellent, broadcast quality recording both indoors and outdoors. Tape records are portable and can be run on dry batteries. This makes it possible to record from anywhere. In order to obtain better quality recordings, it is important to attend to certain aspects.

Important Other Factors While Broadcasting:

Mike Distance:

While recording, the mike represents the ear of the intended listener. Even the people in a group-listening situation listen to the programme as individuals. So how do you speak to a friendly person, who has brought his/her ear so that it is hardly feet away from you? Speak intimately; speak naturally, just loud enough for one person to listen to you. The ideal distance between your mouth and the mike is about a foot. However it is best to record some test bits and then determine the best distance for your microphone.

Avoid Noise:

The first thing you have to watch for is noise. In day-to-day life, we tend to ignore noise and concentrate on what we want to focus on. But mikes do not have this selectivity. They record all sounds, including noise as it is in the environment. In some programmes, natural sounds may help establish location. However, beyond a certain volume, ambient sounds can be disturbing. It is better to try to avoid them during recording.

Mike Direction:

Unidirectional mikes give better quality recordings when they are spoken into directly. If the mike is held any other way, the intended sound falls in an oblique direction, the clarity of recording is reduced in proportion to the deviation of the angle.

When recording another person's voice, you should hold the mike so that he/she can watch its distance and direction in relation to the speaker. The mike should always be held in front of the speaker's face and brought closer or moved away according to the loudness of the voice.

When recording an interview, remember to hold the mike in front of you and the speaker alternately. When the recording involves more than two people, instead of positioning the mike at a central point, common to all the speakers, it is better to move the mike around to face each person as he/she speaks.

Pause and Release:

The recording can be paused during breaks in the flow of the programme to save battery. If the pause is for a short period, the 'Pause' button can be used to stop the recording for that time. After releasing the pause button, wait for a moment before speaking. This is all the more important when you begin the recording be pressing the 'record' button. If you do not allow this natural pause, you are likely to lose the initial part of the recording.

Wind Shield:

When recording in the open, such as a farm field, the outskirts of a village, etc., pay attention to the wind direction. When the wind blows over the face of the mike, it creates a puffing noise, which muffles the actual recording. This can be avoided by standing against the wind direction and holding the mike in the shadow of one's body. Alternatively, make others form a shield with their bodies. A tree, wall or any other structure can also act as a windscreen.

Some people are habitual heavy breathers. In such cases, if the mike is held too close to the mouth, the breath can create a puffing noise. Over-emphasis on the aspirated sounds in Indian languages, especially the 'pha' and 'bha' create the same effect. The problem can be solved by holding the mike a little away or at a slight angle.

Microphones are supplied with windshields. A spongy cap can be fitted on the mike at an extra cost. This takes care of the problems of the puffing effect without affecting the quality of the recorded voice. In emergencies, when one does not have a windshield, it may be helpful to tie a handkerchief around of the mike.

Editing:

As we have seen earlier, pressing the 'Pause' button stops the recording function momentarily. Using this function, one can record selected portions from the original cassette onto the blank tape. For this, you should have good knowledge of the content of the original tape and you should have decided the portions to be copied in advance. Say for example, you want to copy only sections 1,3,4,6 and 8 from the original tape.

Press 'Pause' on the recorder soon after section 1 ends. This stops the recording momentarily. Then Fast-Forward the original tape to find the beginning of section 3. Keep it ready to play. Now release 'Pause' on the recorder and also release 'Pause' on the player. Section 3 starts recording soon after section 2. this can go on up to the end of section 4. Then skip section 5, record 6, and so on.

What this means is that you can 'edit' programmes using two tape recorders. From the original recordings of interviews, reactions etc., you can select the sections you want to use. Unwanted silence and noise in the actual recording can be eliminated and the desired portions can be brought onto a new tape as the final programme for listening or broadcasting.

There is another way to use this technique. Instead of transferring selected portions of the original recording from a single tape, a variety of recordings can be mixed on the edited tape. These may come from recorded tapes or may be spoken 'live' into the microphone at the time.

Consider a case where you have diverse elements that must be compiled to make a single programme. These include field recordings, a script, a dialogue between two persons, background or bridge music, and sound effects.

Putting all these elements together may seem to require high-tech production. But with adequate preparation, a feature with all these elements can be prepared efficiently with a set of two tape recorders or a double decker. Of course, this requires good planning before editing and much preparation and condition with the performers and those assisting with the music and sound effects.

How a Feature is Made Using The Above Techniques: Insert a blank cassette in the recorder.

- Play music with the help of another cassette player near the microphone of the recorder. The playback volume levels can be controlled. Gradually fade in the music and fade out for a smooth effect.
- While one person comparing or speaking the opening lines into the mike, another person plays back the music as mentioned above. The result is an opening announcement to the feature along with background music.
- Now press the 'Pause' button of the recorder.

  We now include field recordings, say interviews with farmers. Put the cassette with the interviews in the player deck, and cue the portion to be recorded first. Keep it ready to play (i.e. press 'Pause' and then 'Play'). If you release the 'Pause' button of both the
- player and the recorder simultaneously the interview portion gets transferred immediately adjacent to the announcement ending with the music.
- Now record another bit of comparing. Use the microphone to record the voice and add background music like before.
- To record a dialogue between A and B after this, release the 'Pause' button of the recorder and give a silent signal to A and B to start talking as planned to record their dialogue. When the dialogue ends, press the 'Pause' button of the recorder to stop the recording momentarily.

In this manner, one can add different sections to the feature. If there are sound effects to be added (like water pouring into a pot, a jingle of bells, claps etc.) the same should be performed near the mike, at the appropriate moment. Pre-record sound effects are also available readymade on cassettes. These can be played into the microphone.

The only drawback with this system is that you have only one source of input of audio to the recorder, either the player deck or the external mike. Any other sounds that need to be mixed must be made in front of the microphone depending on the volume required in the final programme. We can create effective programmes that are also technically sound with the help of very simple equipment.

The result depends more on how one maximizes the potential of given resources and how thoroughly and confidently the production is planned than on the sophistication of the equipment used.

Studio set-up:

Sophisticated studios are available at higher costs. A studio is basically a hall where people perform to be recorded. A bigger studio may have more than one hall of different sizes. The interior of the studio hall is fitted with planks and other materials that absorb sound to different degrees. This treatment is essential to check echo and control reverberations. A certain amount of the reverberation makes music more melodious, but it can spoil the clarity of spoken word programmes.

These things are taken care of when building the interior of professional studios. Speakers, actors, musicians and instrumentalists are given suitable places in the studio hall. Mikes, as many as necessary for effective recording, are provided. The sound quality and volume of each mike can be controlled. This provides ample opportunity to treat the sound properly.

Adjacent to the halls, is usually a small room with recording equipment. A vital part of studio equipment is the audio mixer. When working with simple tape recorders, the mike is directly connected to the recorder and the quality or volume of the microphone cannot be controlled while recording. Moreover, in a simple set up, there is only one microphone to input sound into the recorder. Here in a studio, the mixer stands between the microphones in a recording, every one of the eight is connected to the mixer.

The clarity and quality of sound from each of these sources can be controlled individually and improved if the required. The relative volume of each source can also be varied using faders. With judicious management and mixing, an entire programme can be recorded on a tape as a combined, single track.

There is no doubt that the technical quality of a programme improves immensely when it is produced at a professional studio. If we plan to produce programmes, not only for our own institution/ organisation, but also to sell to other agencies, it is available to hire the services of a studio.

7.2 Equipment For Radio News Production:

The journalist may not always have a say in the choice of equipment he has to work with. However, it is important for him to know what various types of equipment can do, and what they cannot do.

Equipment for radio news production must be durable, since it is used regularly by many different people. It should be able to withstand a reasonable amount of mishandling, as often happens.

If any particular make of equipment is mentioned, this is by way of information. In every case there are equivalent units available, at least as good, from other manufacturers.

7.2.1 Microphones: There are two types- DYNAMIC and CONDENSER microphones.

The Dynamic microphone is the stronger and cheaper of the two. It can withstand heat and humidity better than the condenser type, and is well suited to outdoor use and reporting. Generally it does not give the same sound quality as the condensers. Voices may not sound at their best with a dynamic microphone.

Condenser microphones give better sound quality, but are more expensive. They are very sensitive to heat and humidity, and in tropical climates their use should be restricted to air-conditioned studios. A condenser microphones needs either a built-in battery (keep a spare one!) or a phantom power supply, built into the tape recorder or mixer you are using with it. Condenser microphones are sensitive to handling,

Get closer to the speaker. Direct sound from his voice will increase, while the reverberated sound or background noise remains the same. You will, in both cases, get a clearer voice. Should you get pops, from going too close, and then try this: speak over the microphone, not into it!

Microphone Types: Lavaliere microphones are dynamic microphones, built specifically to be hung around the neck or attached to clothing. A Lavaliere microphone that is presently in wide use is the AKG D109.

Some other microphones suitable for reporters are the Beyer SM 69, and the AKG D105, both of which are dynamic. The AKG CMS with CK22 capsule is an omni directional condenser microphone, designed for close speaking and outside use.

Lip microphones are designed for close speaking as well. They are used with advantage in situations with very much surrounding noise, for instance sports fields, public meetings…

7.2.2 Sound Recording Machines:

Cassette Recorders: Cassettes are plastic cases with a length of narrow recording tape, ready for loading into a cassette recorder. Should you use cassettes, the standard 'Low-Noise' C-60 type is to be preferred. C-120 (Long-Play) cassettes tend to turn tape into spaghetti, inside your cassette recorder.

Cassette recorders for reportage work are cheap and handy. There are major problems, however, with reliability and sound quality (tape hiss). Cassette recorders are vulnerable to wear and tear. In humid climates, cassettes easily give 'screaming' on play-back, which is caused by mechanical imperfections and by tape friction.

Use of automatic level control is sometimes necessary to avoid excessive tape hiss, but it should not really be used in professional recording.

One professional cassette recorder is the Sony TC-D5PRO.

For editing, cassettes are dubbed on ¼-inch tape.

Reel to reel tape recorders: Tape recorders use ¼-inch tape on open reels. For news, single-track machines are recommended. Operating speeds are 9.5 cm/s or cm/s (which is recommended for easy splicing and good sound quality).

Tape recorders are reliable and rugged. Some of the recorders commonly used for reportage are those of the Uher Report series, the Stellavox and the Nagra 4.

Cartridge Machines: Cartridges are plastic cases containing endless loops of ¼-inch tape on a single reel. In a cartridge machine, the tape moves across the open end of the case, being drawn from the hub of the reel, and at the same time winding up on the reel's outside. Only half the which of the tape is recorded with the sound signal. The other half is recorded independently with a brief pulse or "pip", automatically applied to the tape when the sound recording is begun.The machines will 'hear' their own pip when the tape loop has been completely through to where it began, and will then stop immediately. The tape is thus 'cued up', ready to play again at the correct point. Cartridges contain pre-determined lengths of tape, designed to run for a certain length of time, and are chosen to match the duration of the material they contain.

7.2.3 Portable Sound Mixers:

Sound mixers or consoles are fairly complex pieces of equipment. They are normally operated by a technician. Two types are used in mobile radio newsgathering: commentator units ad small multichannel mixers.

A commentator unit contains all necessary equipment to broadcast an interview or news comment live over a one-or two-way link. It is like a very small studio in a suitcase.

A typical example is the Studer 069. It provides three inputs (microphones or telephone lines) and two outputs. There are facilities for command communication, microphone mixing and talkback. It is operated by a technician or the commentator.

Small multichannel sound mixers are used to record on-the-spot. They may be useful for more complex news recordings. They are normally conceived to work with a portable recorder, but with some extra gear, live work over lines can be accommodated.

A typical unit would have 4 to 8 switchable (microphone/line)input channels, two output groups with VU-OR PPM- meters, two line-level auxillary input channels, a line-up tone generator, headphone outputs for monitoring and talkback features. Widely used are, for example, the Audix MT-500 and SAM 82 mixers.

7.2.4 Sound Transmission Over Lines: Permanent lines are arranged to conduct sound signals to and from studios, control rooms, transmitters etc. They are normally hired on a long-term basis from the telecommunications agency. These are wide-band lines: they are especially set up and equalized to handle the full technical range of frequencies.

The narrowband line has a more restricted frequency response, although it may be better than ordinary dialed telephone lines. It is used to feed urgent sound material to and from the studio. These lines are rented in advance for special purposes from the telecommunications agency. Some broadcasting organizations have lines permanently arranged or available at short notice to points of special interest. The lines are direct lines, i.e. they do not pass through automatic telephone exchanges.

Contact Noise: Contact noise (some kind of rumble) is caused by touching or handling a microphone. This is mainly because the cable connector will tug at the microphone itself. There are two remedies: holding the microphone cable in a loop in your hand (very effective) and using the very low tone cut-off filter—for tones below 80 or 100 Hz- that may be built into the microphone.

7.2.5 Telephone Recordings: With dialed telephone lines, you will always be plagued with insufficient sound quality, clicks, pops, rising tones and cross-talk from other conversations. If on dialing first, the line is too bad, hang up and dial again——hoping for a better line!

Reports can either be spoken directly into the telephone mouthpiece, or else they can be recorded beforehand. If you send recorded messages, you will need an appropriate cable to connect your recorder to the telephone mouthpiece. Many telecommunications authorities forbid any tampering with equipment, so it’s advisable that this be checked carefully beforehand. There are some adaptors which allow playback of recorded messages without any tampering with the telephone.

Some equipment was recently introduced in order to improve sound transmission quality over telephone lines. (Rood’s portable BAX Reporter System 112, Rood’s Extended Band with System, the Comrex Line Extender). Do not expect wonders, however. Only by using

two telephone lines at the same time or by replaying recorded material at half speed can you really get very significant improvements.

7.2.6 Wireless Microphones and Microphone Transmitters: Wireless microphones are microphones with a small, low power transmitter built in. A complete set-up includes a matching receiver. The set can link a reporter to a newsgathering car. A quality system should carry a sound signal over a distance of a few hundred meters.

Many wireless microphones are built for studio conditions. They may perform well only when there is a line-of-sight path from the transmitter to the receiver.

Wireless Microphone Transmitters: For newsgathering, where transmission outdoors, often over longer distances, is required, it may be advisable to use a separate transmitting unit, i.e. not built into the microphone itself. Transmission power will then be higher. Apart from the programme link, there may be need for a return link. This enables cues and commands to be given in two directions.

7.2.7 Radio Newsgathering Vehicles: A newsgathering vehicle may simply be a car for getting a reporter with his tape recorder into the field. It might be modified to conclude a two-way radio telephone for assignment purposes. Or it might be a small mobile recording unit, equipped with a sound mixer, a few recorders, wireless and wired microphones and auxiliary gear. This could fit into a sedan, an estate car, a four-wheel drive vehicle or a small van. If it is foreseen to be used for sudden and unexpected news events, it would be equipped with a wireless link to the studio. For events that are known beforehand, wire links could be accommodated.

7.2.8 Wireless News Links:

Wireless Link Cars: Wireless link cars are fitted with a two-way radio telephone for communication with 'headquarters', a car radio for receiving the public programmes (for cue purposes, etc.) and with a high quality transmitter, which realizes a programme link to the studio. Of course, a typical 'Radio ENG' vehicle is equipped to perform other functions as well, such as mixing, recording and work over line links. Radio ENG is a bit of an awkward term –it comes from television broadcasting, where 'ENG' means: Electronic News Gathering

Link Transmitters: Link transmitters must be capable of continuous operation without breakdown-conventional communication transmitters often work only on intermitten duty. Their sound transmission quality must meet broadcasting requirements, regarding frequency response, noise and distortion.

Wireless Links in FM Radio Band: An attractive way to realize wireless links is by means of a low power transmitter for FM radio, mounted in a wireless link car, using frequencies in the FM radio band from 87.5 to 108 MHz. Often the Rohde &Schwarz SU-155 transmitter, with an output power of 50, is used for this purpose, with a directional antenna on a telescopic mast. Such a link can be received with any good FM radio receiver, fitted with a suitable directional antenna on a mast. With approximate line-of-sight transmission conditions, an appreciable radius (tens of kilometers) is obtained.

7.3 Summary:

Equipment should of course be designed according to professional standards. I t must be built to be maintained. If something goes wrong, it should be possible to repair it well and at low cost. With consumer-type products, this is not always the case.

It is a good idea to be fully briefed by your station technicians on the use and performance of all the equipment you have at your disposal as a radio journalist: microphones, sound recording machines, portable sound mixers, line transmission equipment, gear for recording telephone messages, wireless microphones and microphone transmitters, radio newsgathering vehicles, and wireless news links.

7.4 Model Questions:

1. Give a brief account of Radio recording techniques?
2. Explain in detail the Recording Equipment?

7.5 Reference Books:

1. Here’s the News: A Radio News Manual by Paul De Maeseneer, Asian Books Pvt. Ltd, New Delhi.
2. Broadcasting and the people by Mehra Masani, National Book Trust, New Delhi.

UNIT-3

TELEVISION PRODUCTION

Lesson-8

TECHNIQUES OF TELEVISION PRODUCTION

8.0 Objectives:

1. To explain the techniques of Television Production
2. To give an account of production crew
3. To discuss the process of Production

Structure of The Lesson:

8.1 Techniques of Television Production:

Following are the basic steps required for an elaborate television production. Once you get a feel for the entire process, you can scale things down for any sized production.

1. **Identify The Purpose of The Production:** If there is no clear agreement on the goals and purposes of a production, it will be impossible to evaluate its success. (How will you know if you've arrived at your destination, if you didn't know where you were going in the first place?)

   Is the purpose to instruct, inform, or entertain? Or to generate feelings of pride or to express a social, religious, or political need? Is the real purpose to create a desire in the audience to take some action?

   Let's be honest. The primary goal of most broadcasting is simply to hold the interest of an audience in order to influence them with the intervening commercials. Even PBS (Public Broadcasting Service), which used to be commercial free, now runs "mini-commercials" for their corporate underwriters.

Most productions have more than one goal. We'll elaborate on some of these later.

2. Analyze The Target Audience: Based on such things as age, sex, socioeconomic status, and educational level, program content preferences will differ.

These preferences are also different in various regions of the United States (e.g., North, South, urban, rural).

We refer to audience characteristics as demographics.

We can see regional demographic variations, in part, by differences in local programming in various areas of the country — and sometimes by the films and network programming that local stations decide not to air.

Sex and violence are chief among these content issues — and both show a positive relationship to ratings.

Identify Demographics to Determine The Acceptability of Content: Generally speaking — and, of course, many exceptions exist — when it comes to sexual themes, people living in Northern urban areas of the United States tend to be more tolerant than people who have a rural background and live in the South.

Education is also related. Research shows that, generally, the more educated the audience, the less they object to sexual themes.

Interestingly, it appears that this relationship seems to be the reverse when it comes to violence: More educated audiences are less tolerant of violence in the media.

Why are things like this important to know?

Here's an example.

Knowing that more than 40,000 women die each year of breast cancer in the United States and that early detection could have prevented most of these deaths, a female program manager of a TV station in the South decided to run a PSA (public service announcement) on the importance of doing breast self-examinations.

Even though the PSA ran late at night and may have seemed rather bland in its approach by some, immediate negative reaction occurred because some members of the audience thought the subject matter was too personal to be broadcast. Consequently, because of

viewer complaints, the station canceled the PSA, depriving the public of valuable cancer prevention information. Bluntly, the perspective of local viewers may have contributed to cancer deaths, because women at risk didn't receive care early. As a broadcaster, these are ethical issues with which we must constantly grapple.

At the same time, some PBS stations have run programming with full frontal nudity late at night without appreciable reaction.

The difference? Demographics. The people most apt to complain weren't watching, and the people watching were least apt to complain.

You may have a compulsion to "just tell it like it is" and not be concerned about alienating your audience.

Time to review those Reality 101 notes. If you consistently disregard audience preferences and predispositions, you'll limit your future in TV production.

But what if you're not producing programming for broadcast or general distribution?

Compared to standard broadcast television, institutional television, which includes corporate and educational video, has different needs and expectations. But here too, demographic characteristics, such as age, sex, and education, influence a production's form and content.

In institutional television, the producer and scriptwriter must remain fully aware of the audience's experience, education, needs, and expectations.

For example, to underestimate education or experience and inadvertently "talk down to" an audience insults them. To overestimate education or experience and talk over people's heads is just as bad. Either way, you lose.

3. **Check Out Similar Productions:** Ask yourself some questions: How will your proposed production differ from previous successful and unsuccessful efforts by others? Why did they work; or, maybe more importantly, why didn't they?

   Of course, since production styles change rapidly, you need to take into consideration differences in time, locations, and audiences.

4. **Determine The Basic Value of Production:** Although we'll cover costing out a production later, here we want to make certain we can justify production expenses in terms of a gain or return on the investment (ROI).

   For this, you'll need to ask yourself some questions. First, what is the probable size of the audience? In determining this, you must know if your show will be a one-shot presentation or if you can recoup production expenses over time by presenting the show to other audiences

Generally, the larger the audience the more marketable a production to an underwriter or advertiser.

At the same time, simple numbers don't tell the full story.

Let's say an advertiser has a product designed for young people — athletic shoes or designer jeans. In this case, a production that draws a large percentage of this age group will be more valuable than a production that has a larger overall audience, but a lower percentage of young people.

Broadcasters have canceled more than one TV series not because it had a small audience, but because it had the wrong kind of audience.

Consider Return on Investment: You'll always want to balance the potential value of a production to an advertiser or underwriter with the projected cost of producing and presenting the production.

If the costs exceed the benefits, you have problems!

In commercial television, the ROI is generally in the form of increased sales and profits. But it may take other forms, such as the expected moral, political, spiritual, or public relations benefit derived from the program.

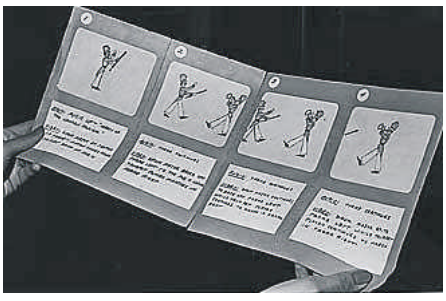
5. **Develop a Treatment or Production Proposal:** After the program proposal or treatment is approved, you'll submit — on request — a full script. (Remember, we're talking about a major production.)

It will be at this point that those interested will commission any remaining research on the content.

For example, if the script calls for someone watching TV in a 1960s period piece (a production that takes place during a specific historic era), you should check on the television shows broadcast at that time. (Would we see an episode of Law & Order on a TV screen during a documentary on Elvis Presley?)

Numerous versions generally follow the first version of the script.

Throughout the rewriting process, a number of story conferences or script conferences typically take place.



During these sessions, you and others will thrash out such things as audience appeal, pace, and problems with special interest groups, and you'll consider alternative ideas.

If it's an institutional production, you'll review the production's goals and pose questions about the most effective ways to present ideas. If the director is on board at this time (step 7), he or she should be part of these conferences.

Finally, a script version emerges that is (we can hope) more or less acceptable to everyone. Even this version, however, will probably not be final. In many instances, scene revisions continue right up to the time the scenes are shot.

Typically, in a dramatic film production, each new script version is issued on a different color paper so that the cast and crew won't confuse them with earlier versions. ("Margaret, wake up; you're going by the pink pages, and we're on yellow!")

Depending on the production, you may want to develop a storyboard.

A storyboard consists of drawings of key scenes with corresponding notes on elements such as dialogue, sound effects, and music. (Note the illustration on the right.)

Today, high-budget film and video productions create sophisticated storyboards with software supplied by companies such as Zebra Development.

6. **Develop a Production Schedule:** Not planning things out carefully might cause you to miss a critical deadline, rendering the production useless.

7. **Select Key Production Personnel:** Bring on board the remaining above-the-line production personnel. In addition to the producer and writer, above-the-line personnel include the production manager, director and, in general, key creative team members. Below-the-line personnel, generally assigned later, include the technical staff.

8. **Decide On Locations:** In a major production, hire a location scout or location manager to find and coordinate the use of the locations suggested by the script.

Although it might be easier to shoot in a TV studio, it's been shown that audiences like the authenticity of "real" locations, especially in dramatic productions.

Most major cities encourage TV and film production and maintain film commissions that supply photos and videotapes of interesting shooting locations in their area. They'll also provide information on usage fees and the names of people to contact.

It's often necessary to make changes in the on-location settings. For instance, rooms may have to be repainted or redecorated and visible signs changed.

9. **Decide On Talent, Wardrobe and Sets:** Depending on the type of production, auditions may take place at this point as part of the casting process (selecting people for the roles).

Once completed, you'll negotiate and sign contracts.

If you're lucky enough to afford well-known actors, you'll probably have decided on them early in the preproduction process.

Once you decide on the talent, begin wardrobe selection. These are suggested by the script, coordinated with the look of the sets and locations, and ultimately approved by the director.

After a set designer is hired, he or she will review the script, possibly do some research, and then discuss initial ideas with the director.

Once there's agreement, sketches of the sets can be made for final approval before actual set construction starts — if there is any construction. As we'll see, today, many sets exist only in computers. In this case, turn over the sketches to a computer artist.

You can then schedule rehearsals, from initial table readings to the final dress rehearsal.

Even though the crew may not have finished the sets at this point, the actors can start reading through the script with the director to establish pace, emphasis, and basic blocking (positioning of, for example, sets, furniture, cameras, and actors).

Once the sets are finished, begin to get final blocking and dress rehearsals underway.

10. **Decide on the Remaining Production Personnel:** Make decisions on the remaining staff and production needs. At this point, arrange for key technical personnel, equipment, and facilities. This includes the rental of both equipment and production facilities.

Also arrange transportation, catering (food and refreshment trucks), and on-location accommodations (for overnight stays). Unions, which may or may not be involved, often set minimum standards for transportation, as well as the quality of meals and accommodations. Their contracts will also cover job descriptions and specific crew responsibilities.

Spell out working hours, including graduated pay increases for overtime hours.

11. **Obtain Permits, Insurance, and Clearances:** In major cities and in many foreign countries, it's not possible just to go to the location of your choice, set up your tripod, and start filming. Except for spot news and short documentary segments, you must arrange access permits, licenses, security bonds, and insurance policies.

Many semipublic interior locations, such as shopping malls, require filming permits. (Yes, things do get complicated!)

Depending on the nature of the production, liability insurance and security bonds may be necessary, because accidents happen and can be directly and indirectly attributed to the production.

In some locations, the controlling agency will limit exterior production to certain areas and specific hours. In a street scene where traffic will be affected, you'll need to arrange for special police.

We include in this category a wide variety of clearances, ranging from permission to using prerecorded music to reserving satellite time in order to transmit the production back to a studio. If you can't obtain clearance, begin exploring alternatives immediately.

Are you beginning to see why lists of credits in films and TV programs are so long?

12. Select Video Inserts, Still Photos, and Graphics: To reduce production costs, check out existing stock footage in film and tape libraries around the country. This is generally background footage, such as general exterior scenes of an area, to be edited into the production.

One example of a stock footage source is Film & Video Stock Shots in North Hollywood, California. (Note: As we mentioned in Module 1, for the conve nience of readers, links such as this are included in this cyber text. These should in no way be considered endorsements, however, and no compensation is received by CyberCollege or the InternetCampus for listing the links.)

If suitable footage is not available or does not meet the needs of the production, you may need to hire a second unit to produce needed segments.

Second unit work is production done away from the main location by a separate production crew. It generally does not involve the principal, on-camera talent.

If part of a dramatic production calls for shots of a specific building in Cleveland, for example, a second unit can shoot the necessary exteriors in Cleveland while the primary unit works on interior shots (which are supposedly taking place inside the building) in Southern California where the actors live.

Begin to make decisions on music at this point, including working out copyright clearances and royalties for music and visual inserts. We'll discuss these in more detail later.

13. Begin Rehearsals and Shooting: Completely rehearse productions shot live on tape (without stopping, except for major problems) before recording starts. This includes early walk-through rehearsals, camera rehearsals, and one or more dress rehearsals.

Productions that are shot single-camera, film-style (to be covered later) are recorded one scene at a time. In this case, schedule rehearsals for right before each scene is shot.

14. Begin Editing Phase: After shooting is completed, the producer, director, and video recording editor review the footage and make editing decisions, traditionally in two phases during major productions.

First, off-line editing uses copies of the original taped footage that contains time-code reference. More on this later.

Using this edited tape and an EDL (edit decision list) as a guide, the production then moves to on-line editing, where much more sophisticated (and expensive) equipment is used to create the edited master, the final edited version of the tape.

During this final editing phase, you'll add sound sweetening (enhancing), color balancing, and special effects.

As high-quality, nonlinear, digital editing becomes widely used, the off-line editing phase may be eliminated — or at least made optional.

Because editing is so important to the creative process, we're going to devote several chapters to the subject.

If all these terms and procedures sound a bit intimidating right now, don't worry; we'll explain them in more detail later.

15. **Do Postproduction Follow-Up:** Although most of the production crew will conclude their work by the time production wraps (finishes), you'll still need to complete all the follow-up work — sometimes a considerable amount.

That is, for example, pay final bills, total up financial statements, and determine the production's success (or failure). Ratings indicate success levels in broadcast television. In institutional television, it's tests, evaluations, and perhaps even simple informal viewer feedback.

8.2 Television Production Crew:

Who Does What and Why:

Producer:

The person generally in charge of the entire production is the producer. The producer comes up with the program concept, lays out the budget for the production, and makes the major decisions. This person is the team leader, the one who works with the writers, hires the director, decides on the key talent, and guides the general direction of the production.

Producer-Director:

In smaller productions, the producer may also take charge of the more mundane activities. And in small productions, the *director* may handle the producer's responsibilities. In this case, the combined job title becomes Producer-director.

Associate Producer:

Some productions may also have an associate producer who sets up schedules for the talent and crew and who generally assists the producer.

On a major production, one of the producer's first jobs is to hire a writer to write the script. The script is like a written plan or blueprint for the production.

The producer will next consider the key talent for the production. In general, the talent includes actors, reporters, hosts, guests, and off-camera narrators — anyone whose voice is heard or who appears on camera.

Sometimes talent is broken down into three sub-categories: actors (who portray other people in dramatic productions), performers (who appear on camera in nondramatic roles), and announcers (who generally don't appear on camera). In a large production, the producer will hire a director.

The director is in charge of working out preproduction (before the production) details, coordinating the activities of the production staff and on-camera talent, working out camera and talent positions on the set, selecting the camera shots during production, and supervising postproduction work. In other words, the director is the frontline commander in charge of taking the script from the beginning to the very end of the production process.

Technical Director:

Assisting a director in the control room is typically a technical director who operates the video switcher. The technical director (TD), is also responsible for coordinating the technical aspects

of the production. One or more production assistants (PAs) may be hired to help the producer and director. Among other things, PAs keep notes on ongoing production needs and changes.

Lighting Director:

The lighting director (LD) designs th e lighting plan, arranges for the lighting equipment, and sets up and checks the lighting. As we'll see, lighting is a key element in the overall look of a production.

Set Designer:

Some productions have a set designer who, along with the producer and director, designs the set and supervises its construction, painting, and installation.

Makeup Coordinator:

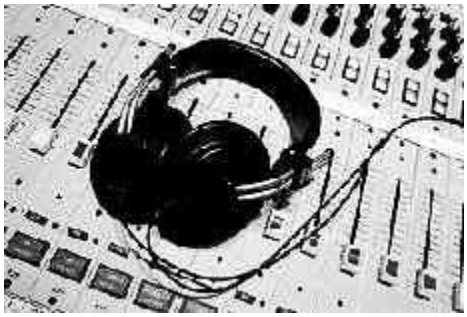
The makeup coordinator, with the help of, for example, cosmetics and hair spray, sees that the talent look their best — or worst, if that's what the script calls for. Makeup is just one of the areas where a link will take you to advanced information. (We'll discuss the meaning of the colored squares below). It should be emphasized that specific responsibilities of production personnel will vary widely, depending on the production facility.

Wardrobe person:

Major dramatic productions have a wardrobe person who sees that the actors have clothes appropriate to the story and script.

Audio Director or Audio Technician:

The audio director or audio technician arranges for the audio recording equipment, sets up and checks mics (microphones), monitors audio quality during the production, and then strikes (another production term meaning disassembles and, if necessary, removes) the audio recording equipment and accessories after the production is over. (*Mic*, strangely enough, is pronounced *mike.*)



Microphone Boom/Grip Operator:

The microphone boom/grip operator watches rehearsals and decides on the proper mics and their placement for each scene. During an *on-location* (out-of-the-studio) shoot, this person may need strong arms to hold the mic boom over the talent for long periods of time.

Video Recorder Operator:

The video recorder operator arranges video recording equipment and accessories, sets up video recordings, performs recording checks, and monitors video quality.

Continuity Secretary:

In dramatic productions, the continuity secretary (CS) carefully makes notes on scene and continuity details as each scene is shot to ensure that these details remain consistent among takes and scenes.

As we will see, this is a much more important job than you might think, especially in single-camera, on-location production. Once production concerns are taken care of, the continuity secretary is responsible for releasing the actors after each scene or segment is shot.

CG Operator:

The CG Operator (electronic character generator operator) programs (designs/types in) opening titles, subtitles, and closing credits into a computer-based device that inserts the text over the video.

Camera Operators:

Camera operators do more than just operate cameras. They typically help set up the cameras and ensure their technical quality, and they work with the director, lighting director, and audio technician in blocking (setting up) and shooting each shot.

On a *field* (out-of-the-studio, or on-location) production, they may also coordinate camera equipment pickup and delivery.

Floor Manager or Stage Manager:

Depending on the production, there may be a floor manager or stage manager who's responsible for coordinating activities on the set. One or more floor persons, or stagehands, may assist him or her.

Editor:

After shooting is completed, the editors use the video and audio recordings to blend the segments together. Technicians add music and audio effects to create the final product.

The importance of editing to the success of a production is far greater than most people realize. As we will see, an editor can make or break a production.

8.3 Basic Production Process:

Program Proposals and Treatments:

- Now you know who does what, and you have an overview of the basic production process. Let's move on to the actual process of doing a TV production.

  Even though you may have a clear idea in your head of what you want to get across in a production, unless you can clearly communicate that idea to the people who can help you launch your production, that's just where your idea will stay — in your head.

  The "people who matter" include the producer, director, production crew, sponsor, and, most importantly, your audience.

  So where do you start?

Writing the Program Proposal or Treatment:

- The first step in a complex production is to write a clear and succinct summary of your ideas.

  We refer to this summary as a treatment in dramatic productions and a program proposal in non dramatic productions.

  Often, just the process of putting it all down on paper allows you to better organize and clarify your ideas.

  This step often reveals weaknesses and gaps so that you can address them before it's too late (or before you're asked about some embarrassing details you hadn't thought of).

Get Agreement on The Proposal:

- Getting the go-ahead on a proposal affords everyone a bit of insurance. Once everyone agrees on the treatment or program proposal, it's difficult for someone to say later, "This isn't what we agreed on."

  This is especially important in large production facilities and television networks, where a variety of people will be involved in program development.

  A simple program proposal may be just a couple of pages or, in the case of a feature-length dramatic production; a treatment can run 60 pages or more.

  This is as good a place as any to mention the importance of writing.

  There may even be some people out there who decided to go into TV (rather than print journalism, for example) because they thought they might be able to escape having to learn how to write.

- Although it's a visual medium, TV is still based on the written word. When you get down to it, your ability to write and effectively communicate your ideas ends up being the most important criterion for success.

  Unless you want to stick with the very basic jobs in TV, you have to face this reality — and the sooner the better.

  Interestingly, most film producers (the people in charge, remember?) arrived at their jobs by first being writers.

  Wouldn't you rather end up being someone who makes the major decisions (and is paid accordingly)?

  Although we write them as an aid in presenting and getting agreement on the focus and direction of the production, you can also use them to interest key people in supporting the production — especially financial backers.

Proposal Engages the Audience's Interest and Imagination:

- A program proposal or treatment should cover the focus or essence of the production; or, in the case of a dramatic production, the basic story line.

  Dramatic treatments also include the locations and talent required, as well as the key scenes.

  In nondramatic program proposals, the basic production needs and approximate times of the segments are included.

  Anyone reading a program proposal or treatment should be able to get a clear idea of the entire production.

  If disagreement exists on the program concept, it is much easier to change things at this stage than after the complete script is written.

The Three Production Phases:

The production process is commonly broken down into preproduction, production, and postproduction.

The Preproduction Phase:

The most important phase of production is preproduction.

The importance of this is often more fully appreciated after things get pretty well messed up during a production and the production people look back and wish they had adhered to this axiom from the start.

In preproduction the basic ideas and approaches of the production are developed and set in motion. It is in this phase that the production can be set on a proper course or misdirected (messed up) to such an extent that no amount of time, talent, or editing expertise can save it.

In order for the program to be successful, study and keep in mind throughout each production phase the needs, interests, and general background of the target audience (the audience your production is designed to reach).

- In order for your program to have value and a lasting effect, it must in some way affect the audience emotionally. This assumes both knowledge of the prime directive and the target audience, and it ends up being a key to your personal success.

  During preproduction, not only are key talent and production members selected, but all the major elements are planned. Since things such as scenic design, lighting, and audio are interrelated, they must be carefully coordinated in a series of production meetings.

- Once all the basic elements are in place, rehearsals can start.

  A simple on-location segment may involve only a quick check of talent positions so that camera moves, audio, and lighting can be checked. A complex dramatic production may require many days of rehearsals. These generally start with a table reading or dry rehearsal where the talent along with key production personnel sit around a table and read through the script. Often, script changes take place at this point.

  Finally, there's a dress rehearsal. Here, the talent dresses in the appropriate wardrobe, and all production elements are in place. This is the final opportunity for production personnel to solve whatever production problems remain.

The Production Phase:

The production phase is where everything comes together (we can hope) in a kind of final performance.

Productions can be broadcast either live or recorded. With the exception of news shows, sports remotes, and some special-event broadcasts, productions are typically recorded for later broadcast or distribution. Recording the show or segment provides an opportunity to fix problems by either making changes during the editing phase or stopping the recording and redoing the segment.

Postproduction Phase:

Tasks, such as striking (taking down) sets, dismantling and packing equipment, handling final financial obligations, and evaluating the effect of the program, are part of the postproduction phase.

Even though postproduction includes all of these after-the-production jobs, most people associate postproduction only with editing.

As computer-controlled editing techniques and postproduction special effects have become more sophisticated, editing has gone far beyond simply joining segments in a desired order. Editing is now a major focus of production creativity.

Armed with the latest digital effects, the editing phase can add much in the way of razzmatazz to a production. In fact, it's pretty easy to become enthralled with the special effect capabilities of your equipment.

8.4 Technical Terms:

Pre Production

Post Production

Production

Technical Writer

Producer

Assistant Producer

Camera Operator

Photographer

Editor

Video Operator

Floor Manager

Grip Operator

Audio Director.

8.5 Model Questions:

1. Give briefly the steps involved in the television production process?
2. Discuss the production crew?
3. Explain the phases of production?

8.6 Reference Books:

1. Television: The Critical View, Edited by Hoarce Newcomb, Oxford University Press, London.
2. Television: The Medium and its Manners by Peter Conrad Routledge &Kegan Paul, London
3. Television News by I.F.Fang, New York.
4. Report of the Working Group on Software for Doordarshan, Govt. of India. (Joshi Committee Report)

Lesson-9

ELEMENTS OF TELEVISION PRODUCTION

9.0 Objectives:

1. To comprehensive the elements of television production
2. To detailed the guidelines for scriptwriting & newswriting

Structure of The Lesson:

9.1 Elements of The Production:

The Script is the Key Element in Production:

- With the basic overview of the production process out of the way, we can look at the key element in the process: the script.

There are semi-scripted shows and fully scripted shows.

In the first category are interviews, discussions, ad-lib programs, and many demonstration and variety shows. These scripts resemble a basic outline, with only the segments and basic times listed.

Although scripts for a semi-scripted show may be comparatively easy to write (since there's little to write!), this type of show puts pressure on the director and talent to figure things out as they go and to try to bring things together "on the fly."

Much in contrast, scripts for fully scripted shows list the complete audio and video for every minute. In a fully scripted show, the overall content, balance, pace, and timing can be figured out before the production starts in order to minimize unpleasant surprises. (Notice we didn't say eliminate).

The Concrete-to-Abstract Continuum:

- Documentary and hard news pieces should be reasonably concrete. That is, they should present information clearly, minimizing the possibility for misunderstanding.

In fact, the better you are at clearly explaining things, the more successful you'll be.

A concrete news script is quite different in approach and structure from the script for a feature story, soft news piece, music video, or dramatic production. In the latter cases, it's often desirable not to be too concrete — in order to allow room for personal interpretation.

Let's look at two examples.

An instructional video on the operation of a software program should be as explicit as possible. Given the nature of computers and computer programs, you should present information in a clear, systematic fashion.

Although you'll want to present the material in a creative, interesting, and possibly even humorous way, the challenge is in having all audience members acquire the same clear idea of a specific sequence of operational procedures. If most of the audience can successfully operate the program afterward, you're successful; if they can't, you're not.

- In contrast to this concrete type of production are feature pieces on Jazzercise or new fashions.

  Given the fact that the audience has undoubtedly seen scores of television segments on fashion, the first challenge is to approach the segment in a fresh, creative, attention-getting way.

  Compared to this challenge, presenting the piece is easy.

  Unlike software programs or stereo components, fashions are not sold based on technical specifications. Because they appeal largely to the ego and emotions, we're less interested in communicating facts than in generating excitement, i.e., creating a positive emotional response.

  Likewise, a soft news piece on exercise should not emphasize facts as much as action. Its approach should be more abstract. Instead of facts, its purpose is to communicate something of the feelings surrounding exercise and those that go along with having a slim, trim, fit body.

Hold Their Interest:

- Once you establish the intent and focus of the production and you know the characteristics of the audience, you can select and arrange the program elements.

  In scripting content, a logical and linear sequence is the most natural approach, especially when information must be presented in a precise, step-by-step fashion. Remember the instructional computer piece we cited.

  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

  In 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 purpose of your effort.

Spicing Up Interviews: For better or worse, interviews serve as the mainstay of many, if not most, nondramatic productions. Because of this and the difficulty involved in making interviews interesting, they require special attention. (Later, we'll talk about interviewing techniques.)

Even though "talking heads" can get pretty boring, the credibility of an authority or the authenticity of the person directly involved in the story is generally better than a narrator presenting the same information.

However, except for rather intense and emotional subject matter, keep in mind that, once we see what someone looks like during an interview, we will probably want to enhance interest and pace in our piece during the editing phase by cutting in B-roll (related supplementary) footage.

B-roll footage consists of shots of people, objects, or places referred to in the basic interview footage — the A-roll.

At the same time, don't let the B-roll footage distract from what's being said.

In television, "A-rolls" and B-rolls" refer to rolls or reels of videotape. At the same time, other recording media are now replacing videotape. Although audio and video technology changes rapidly, in this case and many others we tend to stick to the original outdated terms to describe things.

Recall that in England, the TV control room is still "the gallery" — a setting that hasn't been used since about 1940

Whenever you plan an interview, plan for supplemental B-roll footage. Sometimes you won't know what this will be until after the interview, so keep your production options open.

- You'll need to specify exact points in the interview (A-roll) to insert the B-roll footage.

  Simply trying to describe points in scenes for edits can open the door to errors, not to mention require a lot of words. The only way to specify precise audio and video edit points is to use time-code numbers.

  Time code, sometimes called SMPTE/EBU time code after the organizations that adopted it, refers to the eight-digit numbers that identify the exact hours, minutes, seconds, and frames in a video.

  These numbers specify points on video recordings within at least 1/30th of a second — a level of accuracy important for a tightly edited show.

  Note the time-code numbers in the picture on the left. In this case, we read them as 0 hours, 1 minute, 16 seconds, and 12 frames. We'll go into time codes more in the audio and video editing sections.

Assembling the Segments:

- Documentary writers who prefer a systematic approach (and have the luxury of time) start by typing — or having typed — a transcript of the interviews on a computer, complete with time-code references. This is especially valuable if they need to break up numerous lengthy interviews and rearrange them in a topical sequence.

Once on computer disk, you can do word or phrase searches quickly to locate key words or topics in the interview segments.

Most word processing programs allow two or more windows on the screen.

Using this approach you can search and review the interview transcript in one window while writing the script in the other. Thus, you can easily condense, rearrange, and assemble the segments directly on the computer screen to provide the most logical and interesting flow.

In some instances you may be able to “run” sequences on the computer to see the results.

If time-code numbers are included with the video segments, simply write down the time-code in and out points you want.

Whenever it’s necessary to explain or amplify points or to establish bridges between interview segments, write narration. An announcer will generally read this over B-roll footage.

Some sophisticated editing programs have speech recognition capabilities, which means they can search for spoken words or phrases in video footage.

- In writing the script, be alert at every moment to using the most effective means of getting your ideas across.

  Ask yourself which technique(s) will best illustrate your point: narration, a short clip from an interview, an electronically animated sequence, a graph, or a still photo?

  As you pull the elements together, think of yourself as watching the show; try to visualize exactly what's going on at each moment. Great composers can hear each instrument in their heads as they write music. In the same way, effective scriptwriters visualize scenes as they write their scripts.

  In establishing the pace of the production, eliminate long, slow periods and even long fast-moving periods. Either will tire an audience.

  Except for a short, fast-paced montage (rapid succession of images), keep shots segments to at least two seconds in length. Conversely, only a scene with plenty of action or intensity will be able to hold an audience for more than a minute.

- Remember, engage your audience quickly and leave them with a positive impression at the end. In between, keep interest from drifting by varying pace, emotional content, and presentation style.

9.2 Guidelines For Scriptwriting:

Key production personnel must understand the basics of scripts before they can create a production.

Broadcast Style: Writers write video scripts in broadcast style. With allowance for sentence variety, video scripts use short, concise, direct sentences — weeding out unnecessary words.

You should also be aware of some common mistakes, such as the difference between *further* and *farther* and *less than* and *fewer than.*

And you don't want one of these people to review your audition tape.

That said, the English language is constantly changing. Things which were deemed "wrong" at one point can eventually come into regular use — and become accepted. (For example, in the preceding sentence "which" should actually be "that," but this is another case where things have been changing.)

"Close proximity" is becoming accepted, even though *proximity* means *close,* so it's redundant.

"There are less concerns about good grammar in advertising" should be "fewer concerns." *Fewer* relates to things you can count; *less* to things you can't. And stay away from starting sentences with the word "There."

"Whom", even when correctly used in speech, now sounds stilted. "Irregardless" can be found in a couple of dictionaries — even though it's not seen as acceptable.

In writing your scripts, remember that the active voice is preferred over the inactive or passive voice, nouns and verbs over adjectives, and specific words over general ones.

- Facts must be taut, verbs strong and active; a script should crackle**.**

Avoid dependent clauses at the beginning of sentences. Attribution should come at the beginning of sentences ("According to the Surgeon General...") rather than at the end, which is common in newspaper writing. In broadcast style, we want to know from the beginning who's doing the "saying."

The classic reference on writing clarity and simplicity is a little 70-page book called *Elements of Style*. Even seasoned journalists keep it handy.

A recent book on punctuation is Lynne Truss' and Bonnie Timmons' *Eats, Shoots & Leaves.* Who would believe an instructional book on a mundane subject like *punctuation* could make the *New York Times* best-seller list?

But as the saying goes, "It's not what you say, but how you say it" — something that's especially important in writing scripts.

9.3 Ten Newswriting Guidelines:

1. While making sure you bring the most interesting and surprising elements of the story to the forefront, don't give everything away right at the beginning. Maintain interest by spreading these "nuggets" throughout the story. And try not to let the lead-in steal all the thunder from the story.

2. Use the active voice: subject, verb, and object.

3. Remember that nouns and verbs are stronger than adjectives and adverbs. Don't tell viewers what they should be feeling by using adjectives, especially shopworn adjectives, such as "tragic," "amazing," and "stunning." If the story's facts don't make such things obvious, you might want to reexamine your approach.

4. Avoid jargon; use well-known terms. For example, your audience probably won't know what *ENG* and *B-roll* mean.

5. Include defining details, such as the make of the car and the type of trees being cut down.

6. Write (tell!) the story as if you were trying to catch the interest of a friend. Try mentally following up on the phrases, "Guess what...," or "This may be hard to believe, but...."

7. After you write it, set it aside for at least ten minutes and concentrate on something else.

Then go back and review the story with a fresh perspective.

Cut out every unnecessary phrase and word, making certain nothing is deleted that would hurt the story if it were gone.

8. Read the story aloud (not under your breath). Rewrite:

- sentences that are too long
- tongue-twisting or awkward phrases
- phrases that could be taken two ways
- long titles ("The 18-year-old, College Park Central High School sophomore...")

9. Don't rely on the sound track to tell the story or explain the video. The basic idea should be obvious from the video. At the same time, the audio and video should complement and strengthen each other. (See the section below.)

10. Screen the complete audio and video story (package) as a doubting Thomas. Have you made statements that could be challenged? Ideally, your clearly stated and verified facts will silence any rational critic.

Correlate Audio and Video:

Keep in mind the basic guideline of correlating (relating) audio and video, because viewers are accustomed to having what they *see* on the screen relate to what they *hear* — generally in the form of dialogue or narration. (Note that the intentionally long and complex sentence you just read would not be approved for broadcast style.)

If viewers see one thing and hear another, things get confusing.

Even though you want audio and video to relate, watch out for the "see Dick run" approach where the audio states the obvious. If you can clearly see what's happening on the screen, this can get downright annoying.

Although radio drama had to slip many things into the dialogue to tip off the listeners to what they couldn't see ("Emma, why are you staring out the window?"), this is hardly the case with TV, where you can see what's taking place.

The trick is to write slightly off the pictures. This means that, while you don't describe the pictures, your words aren't so far removed from what is being seen that you split viewer attention. This technique involves a delicate balancing act.

Information Overload: With more than one hundred TV channels available to viewers in some areas and millions of pages of information available on the Internet, to name just two sources of information, one of today's biggest problems is information overload.

In TV production, the goal is not just to unload information on viewers. To be successful, engage your audience and clearly communicate selected information in a manner that will both enlighten and entertain.

We can absorb only a limited amount of information at a time. The average viewer has preconceptions and internal and external distractions that get in the way during communication.

If a script is packed with too many facts or if the information is not clearly presented, the viewer will become confused, lost, and frustrated — and simply tune to another channel.

Lost vs. Bored: Not only is the *amount* of information you communicate important, but also the *rate* at which it's presented.

In information-centered productions, give the viewer a chance to process each idea before moving on to the next.

If you move too rapidly, you'll lose your audience; too slowly, and you'll bore them.

The best approach in presenting crucial information in an instructional production is first to signal the viewer that something important is coming.

Next, present the information as simply and clearly as possible.

Then, reinforce the point through repetition or with an illustration or two.

9.4 Summary:

Here are seven general rules to remember in writing for television. Some of these apply to instructional productions, some to dramatic productions, and some to both.

- Assume a conversational tone by using short sentences and an informal, approachablestyle.
- Engage your audience emotionally; make them care about both the people and content of your production.

- Provide adequate logical structure; let viewers know where you're going, which concepts are key, and when you're going to change the subject.
- After making an important point, expound on it; illustrate it.
- Don't try to pack too many facts into one program.
- Give your audience a chance to digest one concept before moving on to another.
- Pace your presentation according to the ability of your target audience to grasp the concepts.

9.5 Technical Terms:

Audio, Video, Scriptwriting, News-writing, Broadcast Style.

9.6 Model Questions:

1. Give a brief account on elements of television production?
2. Explain the guidelines for scriptwriting and news-writing?

9.7 Reference Books:

1. Television: The Critical View, Edited by Hoarce Newcomb, Oxford University Press, London.
2. Television: The Medium and its Manners by Peter Conrad Routledge &Kegan Paul, London
3. Television News by I.F.Fang, New York.
4. Report of the Working Group on Software for Doordarshan, Govt. of India. (Joshi Committee Report)

Lesson-10

LENSES

10.0 Objectives of The Lesson:

1. To elaborate the details of lenses and uses of a lens
2. To give details on focusing techniques
3. To know the details of filters

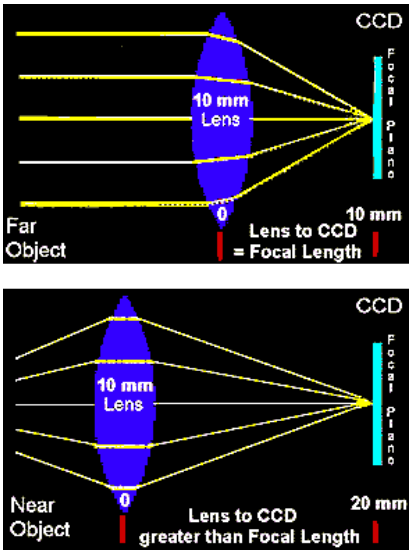
Structure of The Lesson:

10.1 Lenses and Their Uses:

The Basics:

Apart from protecting it from the elements and occasionally cleaning it, the average person doesn't think too much about a camera's lens. However, variables associated with camera lenses have a major effect on how a viewer sees the subject matter. The cameraperson who understands this commands a significant amount of creative power.

Before we investigate how these creative controls work, let's look at some basic information about lenses — starting with the most basic of all lens attributes: focal length. The focal length of a lens affects the appearance of subject matter in several ways.



Lens Focal Length:

We define focal length as the distance from the optical center of the lens to the focal plane (target or "chip") of the video camera when we focus the lens at infinity. We consider any object in the far distance to be at infinity.

Since the lens-to-target distance for most lenses increases when we focus the lens on anything closer than infinity (see second illustration), we specify infinity as a standard for focal length measurement. We generally measure focal length in millimeters. In the case of lenses with fixed focal lengths, we can talk about a 10mm lens, a 20mm lens, a 100mm lens, etc. As we will see, this designation tells a lot about how the lens will reproduce subject matter. With fixed focal length or prime lenses, the focal length cannot be varied.

Zoom and Prime Lenses:

Zoom lenses came into common use in the early 1960s. Before then, TV cameras used lenses of different focal lengths mounted on a turret on the front of the camera, as shown on the right. The cameraperson rotated each lens into position and focused it when the camera was not on the air.

Today, most video cameras use zoom lenses. Unlike the four lenses shown here, which operate at only one focal length, the effective focal length of a zoom lens can be continuously varied, taking it from a wide-angle to a telephoto perspective.

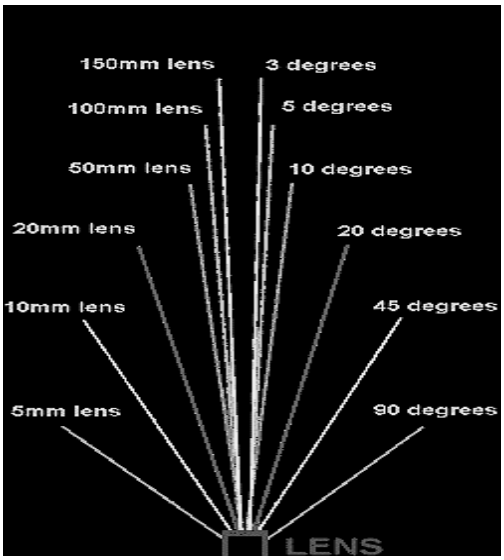
To make this possible, zoom lenses use numerous glass elements, each of which is precisely ground, polished, and positioned and can be repositioned to change the magnification of the lens. (Note cutaway view on the right below.) As the lens is zoomed, groups of these lens elements must move independently at precise speeds.

It might seem that we would be taking a step backwards to use a prime lens or a lens that operates at only one focal length. Not necessarily. Some professional videographers and directors of photography — especially those who have their roots in film, which typically used prime lenses — feel prime lenses are more predictable in their results. (It also depends on what you're used to!)

Prime lenses also come in more specialized forms, for example, super wide angle, super telephoto, and super fast. Even so, for normal work, zoom lenses are much easier and faster to use. The latest of HDTV zoom lenses are extremely sharp — almost as sharp as the best prime lenses.

Angle of View:

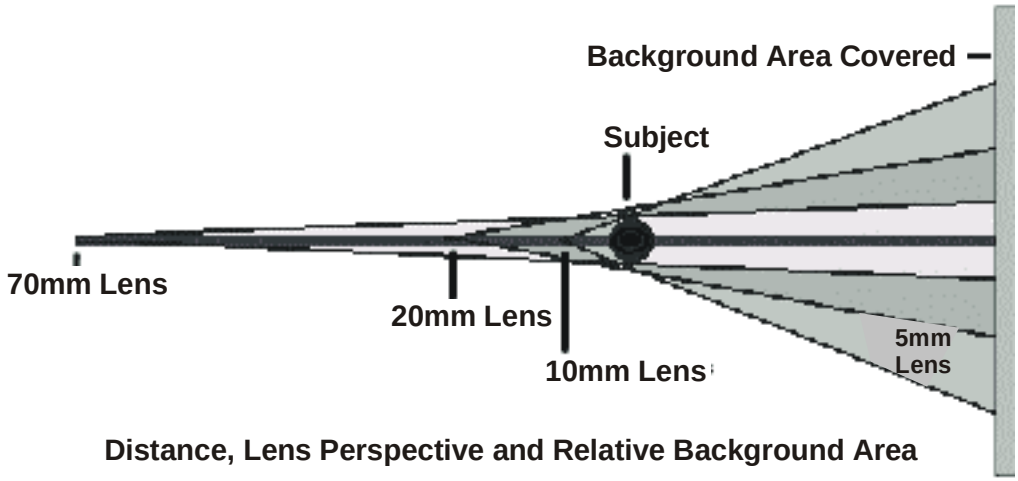
Angle of view is directly associated with lens focal length. The longer the focal length (in millimeters), the narrower the angle of view (in degrees).



A telephoto lens (or a zoom lens operating at maximum focal length) has a narrow angle of view. Although no exact definition for a “telephoto” lens exists, we would consider the angles at the top of the drawing from about 5 to 10 degrees in the telephoto range. The bottom of the drawing (from about 45 to 90 degrees) represents the wide-angle range for this lens.

The normal angle of view range lies between telephoto and wide angle. When you double the focal length of a lens, you double the size of an image on the target; and, as you would assume, the reverse is also true. Put another way, with the camera in the same position, a short focal lens creates a wide view and a long focal length creates an enlarged image in the camera. Note the two images below.

Another concern in using different focal length lenses at different distances is the relative amount of background area you’ll include in the picture. The drawing below shows the major differences for telephoto, normal, and wide-angle lenses (in this case 70mm, 20mm and 10mm lenses).



Distance, Lens Perspective and Relative Background Area

A Zoom vs. a Dolly:

Another way to alter what the camera sees is to move (dolly) the camera toward or away from a subject. Although it might seem this would produce the same effect as zooming the lens in and out, that's not quite true.

When you zoom, you optically enlarge smaller and smaller parts of the picture to fill the screen. When you dolly a camera you physically move the entire camera toward or away from subject matter. The latter is similar to how you would see the central and surrounding subject matter if you were to walk toward or away from it.

Some directors, especially in motion pictures, prefer the more natural effect of a dolly, even though it's much harder to achieve smoothly.

Zoom Ratio:

Zoom ratio is used to define the focal length range for a zoom lens. If the maximum range through which a particular lens can be zoomed is 10 mm to 100 mm, it's said to have a 10:1 (ten-to-one) zoom ratio (10 times the minimum focal length of 10mm equals 100mm).

That's fine, but with this designation, you still don't know what the minimum and maximum focal lengths are. A 10:1 zoom lens could have a 10 to 100mm, or a 100 to 1,000mm lens, and the difference would be quite dramatic.

To address this issue, we refer to the first zoom lens as a 10 X 10 (ten-by-ten) and the second as a 100 X 10. The first number represents the minimum focal length and the second number the multiplier. So a 12 X 20 zoom lens has a minimum focal length of 12mm and a maximum focal length of 240mm.

The zoom lenses on most handheld field cameras have ratios in the range of 10:1 to 30:1. The photos below show the effect of zooming from a wide-angle position to a telephoto view with a 30:1 zoom lens.

Although one manufacturer makes a zoom lens with a 200:1 zoom ratio, the ratios of the type often used for network sports are 70:1 and less. A camera with a 70:1 zoom lens could zoom

out and get a wide shot of a football field during a game and then zoom in to fill the screen with a football sitting in the middle of the field.

Motorized Zoom Lenses:

Originally, the cameraperson manually controlled the zoom lens by push rods and hand cranks. Today built-in, variable-speed electric motors control them. We refer to these electric zooms as servo-controlled zooms.

Although servo-controlled lenses can provide a smooth zoom at varying speeds, directors often prefer manually controlled zoom lenses for sports coverage, because the camera operator can adjust them much faster between shots. This can make the difference between getting to a new shot in time to see the critical action — and missing it.

It's possible to modify the focal length of most lenses (both zoom and prime lenses) by using a positive or negative supplementary lens, although most videographers work within the limits of the lens supplied with their cameras. Supplementary lenses can increase or decrease the basic focal length of a lens.

Thus far, we've assumed that varying the focal length of a lens simply affects how close the subject matter seems to be from the camera. That's true, but we will see in the next section that focal length also affects the subject matter in a number of other important and even dramatic ways.

Lenses: Distance, Speed, and Perspective:

Lens focal length differences affect more than just the size of the image on the camera target (film area). They also affect:

- The apparent distance between objects in the scene
- The apparent speed of objects moving toward or away from the camera
- The relative size of objects at different distances

Compressing Distance:

A long focal length lens coupled with great camera-to-subject distance appears to reduce the distance between objects in front of the lens.

Camera distance = 1 meter (approx. 3 feet) with wide-angle lens

Camera distance = 30 meters (approx. 100 feet) with telephoto lens

The woman remained in the same place for both photos. But the fountain in the background of the photo on the right appears to be much closer to her. The only distance that changed in these photos is the subject- (woman)-to-camera distance.

To compensate for this difference and keep the size of the woman about the same in each picture, the photographer used different lens focal lengths: a wide-angle lens with a short focal length for the first photo and a telephoto with a long focal length for the second.

Contrary to widely held beliefs, the spatial relationship differences that seem to accompany wide-angle and telephoto lenses (or zoom lenses used in the wide-angle or telephoto position) are not a function of lens focal length, but camera-to-subject distance.

In the setting above, we used the wide-angle lens while standing at the distance used for the telephoto picture on the right, which in this case was about 30 meters (100 feet). Then, let's assume we enlarged a section out of the resulting very wide shot equal to the area covered by the telephoto lens (the photo on the right above).

The result (although grainy and blurry due to great enlargement) would have the same fountain-to-woman distance perspective as the photo on the right. Although you may think this is much to-do about nothing, it becomes important in understanding the effects of zoom lenses on subject matter — not to mention in legal cases involving "wandering road signs."

The Case of The Wandering Road Signs:

A group opposed to the addition of more billboards along a highway reportedly launched a court case a number of years ago — a noble goal, unless you happen to be in the advertising business.

Advertisers defended the construction of new signs by saying the existing ones had been placed far enough apart that new ones would not create a cluttered appearance. The judge asked for photographs, and both sides employed photographers who understood the effect of subject-to-camera distance on spatial relationships.

One of the photographers — hired by the citizen group to show the close distance between the existing signs — backed up a great distance and used a long lens; this compressed the distance between billboards, making them appear crowded together. Both the photo above showing a great deal of advertising clutter and the shot of the woman who looks as if she's being sprayed by the fountain demonstrate this technique.

The photographer representing the advertisers, however, moved in close to the first sign and used a wide-angle lens. That made all the signs appear to be far apart. (No sign clutter there!) This is similar to the apparent distance between the woman and the fountain in the photo on the left above.

Seeing the dramatic difference between the photographs (and possibly believing "the camera never lies"), the judge reportedly assumed fraud had taken place and disallowed all photographic evidence!

Changes in The Apparent Speed of Objects:

In addition to affecting the apparent distance between objects, changes in camera-to-subject distance with changes in lens focal length influences the apparent speed of objects moving toward or away from the camera.

Moving away from the subject matter and using a long focal length lens (or a zoom lens used at its maximum focal length), slows down the speed of objects moving toward or away from the camera.

Filmmakers often use this technique. For instance, in The Graduate, Dustin Hoffman runs down a street toward a church. The lens with a very long focal length conveys what he's feeling: although he's running as fast as he can, it seems as if he's hardly moving — and both he and the audience fear he won't make it to the church on time.

Conversely, moving close to the subject matter with a wide-angle lens increases (exaggerates) the apparent speed of objects moving toward or away from the camera.

You can easily visualize why. If you were standing on a distant hilltop watching someone run around a track or, perhaps, traffic on a distant roadway, they would seem to be hardly moving at all. It would be like watching with a long focal length lens.

But stand right next to the track or roadway (using your visual wide-angle perspective), and the person or car would seem to whiz by much faster.

Perspective Changes:

The use of a wide-angle lens combined with a limited camera-to-subject distance creates a type of perspective distortion.

If a videographer uses a short focal length lens shooting a tall building from street level, the parallel lines along the sides of the building appear to converge toward the top. (Note the photo on the left.) At this comparatively close distance, the building appears to be leaning backward.

Compare the photo taken with a wide-angle lens with the photo on the right taken at a much greater distance with a normal focal length lens.

You get even more distortion using an extreme wide-angle lens when you get very close to subjects. (Note the two photos above.) The solution is to move back and use the lens at a normal-to-telephoto setting.

What's Normal?

With regard to human behavior, psychologists have been debating "what's normal" for decades. With lenses, what's normal in terms of focal length is comparatively easy to determine.

The human eye has a focal length of about 25mm (approximately one inch) and covers a horizontal area of about 25 degrees. Since we're used to seeing the world in this perspective, this 25-degree angle represents a "normal" perspective for film and TV cameras.

With cameras, however, normal depends on the focal length of the lens, which is determined by the area (size) of the film or target: The larger the film or target area, the greater the normal focal length of a lens needs to be to cover the area optically. Therefore, with video cameras, the normal focal length is tied to the target or image size.

Still photographers have a good rule of thumb.

They consider a 50mm lens normal with a 35mm still camera, because this is the approximate diagonal distance from one corner of the film to the other.

Using the same rule, we can define the normal focal length for a video camera as the distance from one corner of the target area to the opposite corner.

If the diagonal distance on the target of a video camera is 20mm, then a lens used at 20mm on that camera will provide a normal angle of view under normal viewing conditions.

Now, if we could just quantify normal human behavior as easily.

Lenses: Some Final Elements:

You may recall that the inside of a lens — a zoom lens in particular — is packed with tiny glass "elements." When light makes its way through the glass into the camera, each element reflects light off its shiny surface. Even if each one reflected only five percent of the light hitting its surface, which is not unusual, no light at all would get to the camera. This, of course, defeats the purpose of the lens. But a solution exists.

Lens Coatings:

To reduce the problem of internal reflections, the surface of each element is covered with a micro-thin, antireflection coating. This lens coating typically gives the elements a light blue appearance and significantly reduces the amount of light lost due to surface reflections. This means that, in a zoom lens such as the one shown here, the front and back of each of the more than twenty glass elements will have antireflection coatings.

Although lens coatings are much more resilient than they used to be, they're still relatively easy to scratch permanently. And bad scratching on a lens diminishes both sharpness and image contrast.

Since it's easy for an object to come in contact with a camera lens, always remember to use a lens cap when you're transporting the camera and, in fact, anytime you're not using it. A lens cap not only guards against scratching, but also keeps off dirt and fingerprints, which can also reduce sharpness and contrast.

Some lens caps are made of white translucent plastic designed to replace the white cards used to white balance a camera. If you put the capped lens in the dominant light source and push the white balance button, the camera will white balance on the color of the light coming through the lens cap. Although this is a quick way to color balance, it's not as accurate as zooming in on a carefully positioned white card.

Cleaning Lenses:

Small quantities of dust on a lens will not appreciably affect image quality, but fingerprints and oily smudges are a different matter. If not promptly removed, the acids in fingerprints can permanently etch themselves into a lens coating. However, each time you clean the lens, you increase the risk that tiny abrasive particles picked up by the cleaning tissue will create microscopic scratches in the coating. For this reason, do not routinely or frequently clean your lens. Do so only when you see dirt or dust on its surface.

To clean a lens, first remove any surface dirt by blowing it off with an ear syringe or by brushing it off with a clean camel's hair (extremely soft) brush. If this doesn't remove all dirt, dampen a lens tissue with lens cleaner, and very gently rub the lens in a circular motion. Turn or roll the tissue slightly to avoid rubbing any dirt over the lens surface. Never drip lens cleaner directly on a lens. It can easily seep behind lens elements and create a major problem. And don't clean a lens with silicon-treated lens tissues or the silicon-impregnated cloths commonly sold for cleaning eyeglasses. The residue may permanently discolor the coating.

Condensation on The Lens:

Condensation and raindrops on a lens can distort or even totally obscure an image. When a camera moves from a cool to a warm area, the lens frequently fogs up. This can be a real

problem in cool climates when you bring the camera equipment inside. Even though you wipe moisture off the lens, the lens may continue to fog up until its temperature equals the surrounding air.

Condensation can also take place within a camcorder and cause major problems. For this reason, most camcorders have a dew indicator that detects moisture or condensation and shuts it down until the moisture evaporates. A message such as “dew” will typically display in the viewfinder. To control the effects of condensation, allow thirty minutes or so for warm-up, whenever you take a camcorder from a cold to a warm environment.

Rain Jackets:

Although manufacturers discourage use of video cameras in rain, snow, and wind-driven sand or dust, we must often shoot news stories under such conditions. Camera “rain jackets,” such as the one shown on the right, however, cover all but the very end of the camera lens. Or in an emergency, use a plastic garbage bag: cut holes for the lens and viewfinder, and use rubber bands to secure the plastic around each. Remember: most camcorders contain many delicate moving parts, and just a bit of dirt, sand, or moisture in the wrong place will put the unit out of commission.

Shot Boxes:

In studio work, you’ll often use a set sequence of shots on a regular basis. Wide-shots, two-shots, and one-shots in a newscast are good examples. Shot boxes are electronic lens controls that memorize a series of zoom lens positions, complete with zoom speeds and focus settings. Note the series of white buttons shown here. The camera operator can program each button for a particular shot. This approach adds speed and consistency to studio work.

Image Stabilizers:

The year 1962 brought the introduction of a lens housing that compensated (within limits) for camera vibration and unintentional camera movement. Called an image stabilizer, it was a gyroscopically controlled mechanism that resisted short, fast movements by shifting lens elements in the opposite direction. Since that time, designers have devised new and simpler approaches. The simplest, digital stabilization, electronically “floats” an active picture frame within a slightly larger one.

As the camera moves, the smaller frame shifts within the larger target area in an attempt to compensate for the movement. If, for example, the camera moves slightly to the right, the digital frame will electronically move in the opposite direction, canceling the movement on the camera’s target.

Many consumer-grade camcorders use this approach. Although this electronic image stabilization approach has seen some major technical improvements in recent years, the reduction in the size of the usable target image area sacrifices image resolution and clarity. Optical image stabilization uses two parallel, floating optical surfaces within the lens that act as a kind of flexible prism.

These optical surfaces electronically detect the camera’s movement, and the voltage that’s generated changes the configuration of the prism. This alters the angle of light passing through the prism and shifts the image on the target in the opposite direction. Since the full target image is used, no loss of image quality occurs.

With all types of stabilizers, the camera operator must learn “to compensate for the compensation.” In panning from left-to-right, typically a short delay occurs as the camera tries to compensate for the move.

Once beyond a certain point, the stabilizer can’t compensate for the movement and the image starts to move as intended. At the end of the pan, however, the image may continue to move for a moment until the system comes back into balance. This means the camera operator may have to end the pan a moment early and allow the camera to complete the move.

We can rely on stabilization devices, which today commonly use sophisticated fiber optic servo devices, to reduce or eliminate undesirable camera movement, such as vibration from a helicopter or a moving vehicle.

The GyroCam helicopter mount shown on the left above not only compensates for vibration, but can also be completely controlled (e.g., pan, tilt, zoom, iris) from within the helicopter. Pilots use this type of device to follow fugitives and car chases on the ground.

Lens Mounts:

Many types of video cameras, especially consumer-type cameras, have zoom lenses permanently mounted to the camera body, and they can’t be removed. Some video cameras, however, allow you to change lenses to meet specific needs. With these, you can either unscrew the lens (in the case of C-mount lenses) or turn a locking ring (in the case of the bayonet mounts).

C-Mounts:

With a camera using a C-mount, the lens screws into a finely threaded cylinder about 25mm in diameter. The C-mount was the first type of lens mount used with small video cameras, because it takes advantage of a wide array of 16mm motion picture camera lenses. It’s primarily industrial video cameras, including closed-circuit surveillance cameras, that use C-mount lenses, although at least one type of camcorder uses them.

Bayonet Mounts:

Most professional video cameras use some type of bayonet mount. It’s easier to use than the C-mount, because you can remove the lens without going through many rotations.

B4 Lens Mounts:

Professional video cameras with a 2/3-inch or 1/2-inch chip (imaging device) commonly use a B4 lens mount.

35mm Lens Mounts:

The only consumer camcorder with smaller chips for interchangeable lenses is the Canon XLO1. It uses a bayonet mounting system that accepts Canon’s extensive array of 35mm still camera lenses.

Three Categories of Video Camera Lenses:

We can classify the lenses used on video cameras into three categories:

Studio/field lenses are completely enclosed in a metal housing that includes the focus and zoom motors, as well as sensors for the external controls.

ENG/EFPs are lightweight and have the controls mounted on the lens. They also feature a macro, or extreme close-up mode, and often a 2X focal length extender that doubles the effective focal length at all zoom settings.

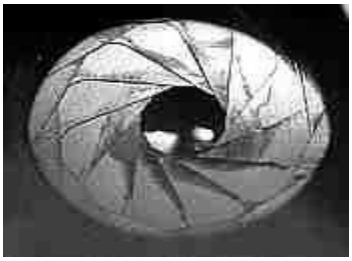
Electronic cinematography lenses are available in zoom or prime and are designed to accept film camera accessories. They have large-focus, iris, and zoom scales and incorporate both motorized and manual controls. Rather than f-stops, the iris settings are calibrated in the similar, but somewhat more accurate, T-stops. (T-stops are based on the actual light transmission of the lens at various openings and not simply on the iris opening diameter formula. Because different lenses vary in light transmission — even at the same f-stop — T-stop settings are more consistently accurate when used with different lenses. (For some reason, we commonly capitalize the “T” in T-stop, but not the “f” in f-stop.)

10.2 F-Stops and Creative Focus Techniques:

Cats and owls can see in dim light better than we can, in part, because the lenses of their eyes allow in more light. We could say the “speed” of the lenses in their eyes is faster than that of our eyes.

We define lens speed as the maximum amount of light that can pass through the lens to end up on the target. Because it may not always be desirable to transmit the maximum amount of light through the lens, however, we need a way of governing the amount.

Like the pupil of an eye automatically adjusting to varying light levels, the iris of the camera lens controls the amount of light passing through the lens. Under very low light conditions, the pupils of our eyes open up almost completely to allow in maximum light. Conversely, in bright sunlight, the pupil contracts in an effort to avoid overloading the light-sensitive rods and cones in the back of the eye.



In the same way, the amount of light falling on the light-sensitive target of a TV camera must be controlled with the aid of an iris in the middle of the lens (shown above on the left). Too much light will overexpose and wash out the picture; too little will cause the loss of detail in the darker areas. We can smoothly adjust an iris from a tiny to a large opening, and we refer to the various specific numerical points of levels of light transmission throughout this range as f-stops. The “f” stands for factor. An F-stop is the ratio between the lens opening and the lens focal length: f-stop equals focal length divided by the size of the lens opening.

f-stop = focal length / lens opening

Thus, when a lens iris is set at f/8, we multiply the diameter of the lens opening by 8 to arrive at the lens focal length; when we set it at f/2.0, we multiply the diameter of the iris opening by 2 to arrive at the focal length. This math explains the strange set of numbers used for f-stop

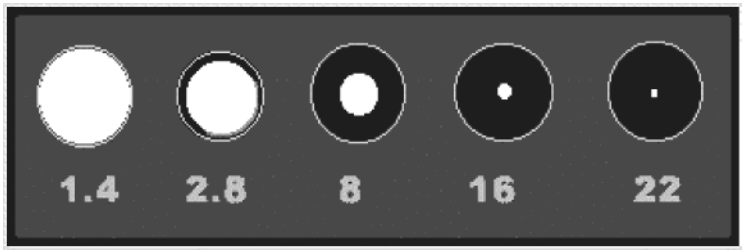
designations, as well as the fact that the smaller the f-stop number the more light the lens transmits. That's worth repeating: the smaller the f-stop number the more light the lens transmits.

Thus: 1.4, 2.0, 2.8, 4.0, 5.6, 8, 11, 16, 22

<== more light less light ==>

Occasionally, we see other f-stops, such as f/1.2, f/3.5, and f/4.5. These are mid-point settings between whole f-stops, and on some lenses they represent the maximum aperture (speed) of the lens.

The figure at the right



compares f-stop sizes.

We've noted that the speed of a lens is equal to its maximum (wide-open) f-stop. Here, f/l.4 is the speed of the lens.Opening the iris one f-stop (from f/22 to f/16, for example) represents a 100 percent increase in the light passing through the lens. Conversely, "stopping down" the lens one stop (from f/16 to f/22, for example) cuts the light by 50 percent. Put another way, when you open up one stop, you double the light; when you stop down one stop, you halve the light.

Once you understand this f-stop range, you'll know which way to adjust a lens iris to compensate for a picture either too light or too dark — a major issue in video quality.

Cameras with automatic exposure controls use a small electric motor to automatically open or close the iris in response to varying light conditions.

Makers of professional cameras print f-stop settings on the lens barrels and sometimes in viewfinder displays. (Note the f-stop settings in this photo.) It's important for professionals to understand and be able to work with the f-stop concept.

Not wanting to trouble unsophisticated consumers with such things as f-stops, manufacturers of consumer cameras don't show the numbers, and exposure adjustments are automatic. (Depending on circumstances though, the camera may or may not set the iris at the best setting.)

As we will see, savvy videographers who are stuck with this automatic feature on a camera should understand the various ways to “influence” the automatic exposure. Not only can that result in better image exposure, but it can also provide control over such things as depth of field.

In this photo, automatic exposure adjustment has not provided the best video. In a scene with a bright background, lights, and windows, automatic circuitry will generally result in dark (underexposed) video and muted colors.

This problem repeatedly shows up in amateur videos and the work of beginning videography students. These modules cover several solutions to this problem, including the use of the camera’s backlight control.

Depth of Field:

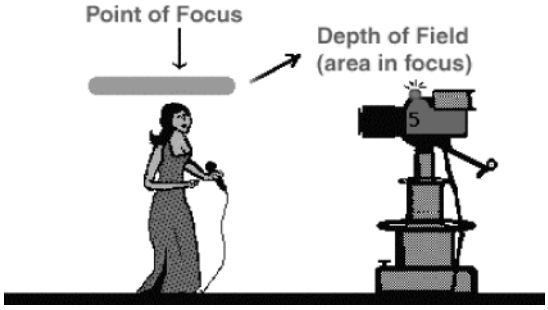
We define depth of field as the range of distance in sharp focus. Theoretically, if we focus a camera at a specific distance, only objects at that exact distance will be what we might consider completely sharp, and objects in front of and behind that point will be, to varying degrees, blurry.

In actuality, areas in front of and behind the point of focus may be acceptably sharp. The term acceptably sharp is subjective. A picture doesn’t abruptly become unacceptably blurry at a certain point in front of or behind the point of focus. The transition from sharp to out of focus is gradual.

For practical purposes, we’ve reached the limits of sharpness when details become objectionably indistinct. This will vary according to the medium. The range of what is acceptably sharp in standard NTSC television (SDTV) is much greater than that of HDTV. In the latter case, the superior clarity of the medium more readily reveals sharpness problems.

Depth of Field and F-stops:

The larger the f-stop number (that is, the smaller the iris opening and the less light let in), the greater the depth of field. Therefore, the depth of field of a lens we set at f/11 is greater than the same lens set at f/5.6, and depth of field at f/5.6 will be greater than at f/2.8. Except for extreme close-ups, depth of field extends approximately one-third of the way in front of the point of focus and two-thirds behind it.



The drawing on the right illustrates this range.

Depth of Field and Focal Length:

Although depth of field also appears to be related to lens focal length, it's only an apparent relationship. As long as the same image size is maintained on the target, all lenses of similar design set at a specific f-stop will have about the same depth of field, regardless of focal length.

The reason a wide-angle lens appears to have a greater depth of field than a telephoto lens is that details and sharpness problems in the image created by the wide-angle lens are compressed. If you enlarge a section of image area from the wide-angle shot — a section exactly equal to the image area created by the telephoto lens — you'll find the depth of field to be the same.

To prove the point, a leading photo magazine tested this with lenses of similar design and different focal lengths. They confirmed the principle. Wide-angle lenses (or zoom lenses used at wide-angle positions) are good at hiding a lack of sharpness, so they're a good choice when accurate focus is an issue. Of course, when you use a wide-angle lens setting, you may need to move much closer to the subject matter to keep the same size image. But by moving in closely, you've lost the sharpness advantage you seemingly gained by using the wide-angle lens in the first place.

With a telephoto lens (or zoom lens used at a telephoto setting), focus must be much more precise. In fact, when zoomed in fully at maximum focal length, the area of acceptable sharpness may be less than a few inches (20mm or so), especially with a wide aperture (low f-stop number).

This can represent either a major problem or a creative tool. In the latter case, it can force the viewer to concentrate on a specific object or area of a scene. (Our eyes tend to avoid unclear areas of a picture, and they're drawn to sharply focused areas.)

Focusing a Lens:

The following discussions assume a camera's ability to manually focus a lens or turn off the auto-focus feature. It might seem that focusing a lens is a simple process of just "getting things clear." True, but a few things complicate the issue.

It's probably obvious at this point that you should focus the zoom lens after first zooming into a close shot (using maximum focal length). Since focusing errors will be the most obvious at this point, focusing will be easier and more accurate.

Once focused, you can zoom back the lens to whatever focal length you need. If the scene includes a person, you'll want to focus on the catch light or gleam in one eye for two reasons: a person's eyes are normally the first place we look, and this small, bright spot is easy to focus on.

Note the extreme close-up of the woman's eye in the camera viewfinder in the photo on the right. If you don't zoom in and focus, but try to focus while holding a wide shot, you'll inevitably find when you later zoom in the picture will go out of focus. (Remember our discussion: this will suddenly greatly magnify the focus error not noticeable before.)

Complicating the focus issue is the fact that HDTV cameras will readily reveal focus errors. The level of focal accuracy needed for high-resolution video isn't easy to achieve with small camcorder viewfinders. One solution to this is to loop the video output of the HDTV camera through a high-resolution TV monitor and use this image in focusing. Another is to use some type of electro-mechanical focus assist. We'll discuss this when we talk about auto-focus lenses.

Selective Focus:

One of the important creative tools available to a videographer or cinematographer is selective focus — making certain some things are in focus and others aren't. It effectively directs attention toward things that are important and away from things that can be distracting and that should be de-emphasized or hidden.

Selective focus is the use of limited depth of field to throw areas of the picture out of focus intentionally. This technique is widely used in film and is associated with the so-called "film look" that many people find desirable.

Consider the scene on the left. By throwing the building and the newspaper out of focus,

the woman stands out clearly in the photo, not lost in a confusion of distracting elements. If the scene is brightly lit, as this one is, you may have to use a high shutter speed or even a light-reducing neutral density filter. To compensate for either of these actions, open the iris to let in more light. This will minimize depth of field and create the selective focus effect.

Follow Focus:

In video production, a moving subject may quickly move outside the limits of depth of field unless the cinematographer quickly refocuses the lens. Professionals know which way to turn the focus control to keep a moving subject in sharp focus. Nonprofessionals often throw a slightly blurry image totally out of focus for a few seconds by turning the focus adjustment the wrong way. We use the technique of follow focus to refocus the camera subtly to accommodate subject movement. Don't confuse this with —

Rack Focus:

Rack focus is similar to selective focus, except the camera operator changes focus to shift viewer attention from one part of the scene to another.

In the photo on the left above, the woman (in focus) is sleeping. When the phon e rings, the focus shifts to the phone (on the right).

As she picks up the phone and starts to talk, the focus shifts (racks) back again to bring her into focus.

To use this technique, you need to rehearse your focus shifts so that you can manually rotate the lens focus control from one predetermined point to another. Some videographers temporarily mark the points on the lens barrel with a grease pencil. After locking down the camera on a tripod, they can then shift from one focus point to another as needed.

Auto-Focus Lenses:

With most camcorders, you can turn auto-focus on and off. For the following discussion, we'll assume you've turned on auto-focus. Auto-focus can help in following moving subjects. You

will encounter problems unless you fully understand how it works, however.

Most auto-focus devices assume that the area you want in sharp focus is in the center of the picture. The auto-focus area (the area the camera will automatically focus on) is in the green area of this photo.

Since the area you want to focus on does not remain in the center of the frame, auto-focus would not be useful. Note in the photo below that the center area is correctly focused (thanks to auto-focus), but the main subject is blurry. Of course, the goal was the opposite. To make this scene work with auto-focus, pan or tilt the camera to bring the main subject into the auto-focus area.

This would change the composition in a way, however, that you may find undesirable. Some camcorders allow you to center the subject matter in the auto-focus zone and then lock the auto-focus on that area. You can then reframe the scene for the best composition.

One camcorder attempts to track the photographer's eye movement in the viewfinder and shift focus accordingly. When you (as photographer) look at the woman, the camera focuses on her, but as soon as you look at the building in the background, the camera shifts focus to that point.

Auto-focus systems have other weaknesses. Reflections and flat areas with no detail can fool most of them. Most also have trouble determining accurate focus when you're shooting through such things as glass and wire fences.

Finally, auto-focus devices — especially under low light — can keep readjusting or searching for focus as you shoot, which can be distracting. For all these reasons, professional videographers typically turn off auto-focus and rely on their own focusing techniques. The only exception may be a chaotic situation in which there is no time to keep moving the subject matter into focus manually.

HDTV Focus-Assist Schemes:

Focus errors not discernible in SDTV can be obvious in images from high-resolution digital (HDTV) cameras. Further complicating the issue is that videographers often set HDTV lenses at wide f-stops that minimize depth of field (good for selective focus, but bad for keeping subjects in focus). And as we've noted, small HDTV camcorder viewfinders make critical focusing difficult.

Although the traditional auto-focus approaches can be a problem for the reasons we've outlined, some lens manufacturers are experimenting with electronic "focus-assist approaches" for HDTV lenses. It's a bit too early to tell how practical they might be in day-to-day HDTV production, however.

The Macro Lens Setting:

Most zoom lenses have a macro setting that enables the lens to attain sharp focus on an object only a few millimeters from the front of the lens. Although lenses differ, to reach the macro position on many zoom lenses, the photographer pushes a button or lever on the barrel of the lens to allow the zoom adjustment to travel beyond its normal stopping point.

Many newer lenses are called continuous focus lenses. You can smoothly and continuously adjust these internal focus lenses from infinity to a few inches without manually shifting the lens into macro mode. Videographers often forget about the macro capability, but it offers many dramatic possibilities. For example, a flower, stamp, or portion of a drawing or snapshot can fill the TV screen. A tripod or camera mount is a must in using the macro setting. Since depth of field extends only a few millimeters at this super close range, focus is extremely critical.

Filters and Lens Attachments:

Lens Shades:

In the same way we shade our eyes from strong lighting to see clearly, the videographer must shield the camera lens from direct light. Even if strong light striking the lens does not create the obvious evidence of lens flare shown here, it may reduce the contrast of the image.

Assuming you can't easily change your camera position, you'll need a lens shade or lens hood to protect against offending glare or loss of contrast. Since most lens flare problems are apparent in the video viewfinder, you can observe and check the effects of lens shades.

Most zoom lenses have a rudimentary lens shade built in, but it's primarily effective at the wide-angle position. At longer focal lengths with prime lenses or when you face conditions similar to the church setting shown above, you may need a lens shade such as the one on the left.

Rather than invest in a lens shade, you might want to improvise one using dull black paper and masking tape — or even simply shielding the lens with your hand: zoom the lens to the desired point and then shade the lens as you would your eyes. Check the viewfinder to make sure you can't see your hand at the edges or corners of the frame!

In addition to lens shades, a number of other attachments, such as filters, fit over the front of a camera lens.

10.3 Filters:

Glass filters consist of a transparent, colored gel sandwiched between two precisely ground and sometimes coated pieces of glass. The videographer can place the filter in a circular holder that screws over the end of the camera lens (as shown here) or is inserted into a filter wheel behind the camera lens, which we'll discuss later.

A type of filter that's much cheaper than glass is the gel. A gel is a small square or rectangular sheet of optic plastic used in front of the lens in conjunction with the matte box. (See below.) Professionals refer to these two basic filter types as round filters and rectangular filters.

Ultraviolet Filters:

News photographers often put an ultraviolet filter (UV filter) over the camera lens to protect it from adverse conditions encountered in ENG (electronic newsgathering) work. It's considerably cheaper to replace a damaged filter than a lens. Protection of this type is particularly important when the camera is used in high winds where dirt or sleet can be blown into the lens.

By screening out ultraviolet light, the filter also slightly enhances image color and contrast and reduces haze in distant scenes, bringing the scene more in line with what the eye sees. Video cameras tend to be sensitive to ultraviolet light, which can add a kind of haze to some scenes.

Because UV filters screen out ultraviolet light while not appreciably affecting colors, many videographers keep an ultraviolet filter permanently over the lens to protect it. (Camera lenses are often more expensive than the camera itself.)

Using Filters to Create Major Color Shifts:

Although optical and electronic camera adjustments are responsible for general color correction in a video camera, you may sometimes want to introduce a strong, dominant color into a scene.

For example, when one scene called for a segment shot in a photographic darkroom, the camera operator simulated a red darkroom safelight by placing a dark red glass filter over the camera lens. (A safelight is a lamp with a filter that screens out rays harmful to sensitive paper. Darkrooms haven't used red filter safelights to print pictures for decades, but since most audiences still think they do, directors feel they must support the myth.)

If the camera has an internal white balance sensor, you must color balance the camera before placing the filter over the lens. If not, the white balance system will try to cancel out the effect of the colored filter.

Neutral Density Filters:

Under some bright conditions, you'll want to reduce the amount of light passing through a lens without stopping down the iris (moving to a higher f-stop number). In this case, use selective focus.

Although using a higher shutter speed is normally the best solution (we'll get to that later), the use of a neutral density or ND filter will achieve the same result. A neutral density filter is a gray filter that reduces light by one or more f-stops without affecting color.

Professional video cameras normally have one or more neutral density filters included in their internal filter wheels. To select a filter, simply rotate it into position behind the lens. The table below shows ND filter grades and the amount of light they subtract.

0.3 ND filter: 1 f-stop

0.6 ND filter: 2 f-stops

0.9 ND filter: 3 f-stops

1.2 ND filter: 4 f-stops

Polarizing Filters:

You're probably familiar with the fact that polarized sunglasses reduce reflections and cut down glare. Unlike sunglasses, however, the effect of most professional polarizing filters can be continuously varied and, as a result, go much farther in their effect.

Polarizing filters can:

- Reduce reflections and glare
- Deepen blue skies
- Penetrate haze
- Saturate (intensify) colors

Note the difference in the two photos below.

Once you understand a polarizing filter's many applications, it can become your most valuable filter. Simple ones need one and a half to two extra f-stops of exposure.

As we've noted, you can often adjust the degree of polarization by rotating the double glass elements in the filter.

When doing critical copy work, such as photographing paintings with a shiny surface, use polarizing filters over the lights, as well as the camera lens. Eliminate objectionable reflections by rotating one or more of these filters.

Contrast Control Filters:

Although the best of the latest generation of professional video cameras is capable of capturing contrast or brightness ranges up to 700:1, home television sets and viewing conditions limit that range to about 30:1. This means the brightest element in a scene can't be more than 30 times brighter than the darkest element — with any hope of seeing the detail in each. (Digital/HDTV receivers do considerably better, but until everyone has a digital set, we must play it safe.)

"Real world scenes" often contain collections of elements that exceed the 30:1 brightness range. Although in the studio we might be able to control this with lighting, things become a bit more challenging outside. For critical exterior scenes, the videographer must often consider ways to reduce the brightness range. One way is with the use of a contrast control filter.

Look at the scene on the left, taken in a setting with contrasty lighting. The use of a contrast control (low contrast or contrast reduction) filter resulted in the image on the right.

Three types of these filters exist: low contrast, soft contrast, and the Tiffen Ultra Contrast. We use these, together with various fog and mist filters, to simulate the "film look" in video.

Filters for "The Film Look":

Compared to film, some people feel digital video can look a bit harsh, overly sharp, and even brassy. At the same time, others feel video is a unique medium that should not try to take on the characteristics of film.

Day-For-Night:

A common special effect, especially in the days of black-and-white film and television, was the night scene shot in broad daylight — a so-called day-for-night. (In those days, film stocks and video cameras were not very sensitive to light, and you couldn't shoot at night.)

With black-and-white film or video, you could place a deep red filter over the lens to turn blue skies dark, even black. (As we will see when we talk about color a little later, a red filter subtracts blue.) That, together with three or four f-stops of underexposure, completed the illusion.

Although not quite as easy to pull off in color today, you can simulate the effect by underexposing the camera by at least two f-stops and either using a blue filter or creating a bluish effect when you white balance your camera. (We cover this in a section called "lying to your camera" in Module 18.)

A contrast control filter and careful control of lighting (including avoiding the sky in scenes) adds to the effect. Embellishments you can add during postproduction make the night-time effect even more convincing.

With the sensitivity of professional cameras now down to one foot-candle (a few lux), "night-for-night" scenes are now possible. Whatever approach you use, experiment some using a high quality color monitor as a reference.

Color Conversion Filters:

Color conversion filters correct the sizable difference in color temperature between incandescent light and sunlight — a shift of about 2,000K. Although the differences in color temperature among light sources will make more sense after we examine it in a later module, we would be remiss if we didn't mention it here.

Although professional cameras take care of minor color balancing electronically, colored filters can best handle major shifts.

Two series of filters exist in this category: the Wratten #80 series, which are blue and convert incandescent light to the color temperature of sunlight, and the Wratten #84 series, which are amber and convert daylight to the color temperature of tungsten light.

Since video cameras are optimized for one color temperature, the cinematographer will generally use these filters-in-a-filter and often in conjunction with an ND filter to make the necessary ballpark adjustment. The rest is done electronically when the filter does the color balancing.

Filters for Fluorescent Light:

Some lighting sources are difficult to correct. A prime example and one that videographers frequently run into is fluorescent light. These lights seem to be everywhere, and they can be a problem.

Although in recent years camera manufacturers have tried to compensate for the greenish cast that fluorescent lights can create, when it comes to such things as getting true-to-life skin tones (and assuming you can't turn off the lights and set up your own incandescent lights), you may need to experiment with a fluorescent light filter.

We say experiment because dozens of fluorescent tubes exist, each with different color characteristics. But one characteristic they all have is a "broken spectrum" or gaps in the range of colors they emit. The eye can more or less compensate for this when it views things firsthand, but film and video cameras have problems.

Some other sources of light are even worse — in particular the metal halide lights often used in gymnasiums and for street lighting. We discuss this in more detail in the lighting module on color temperature. Although the public accepts these lighting aberrations in news and documentary footage, it's a different story when it comes to drama and commercials.

As we will see, some *color-balanced fluorescent lamps* are not a problem, because manufacturers design them specifically for TV and film work. But don't expect to find them in schools, offices, or boardrooms.

Special Effect Filters:

Although scores of special effect filters are available, we'll highlight four of the most popular: the star filter, starburst filter, diffusion or soft focus filter, and fog filter.

Star Filters:

You've undoubtedly seen scenes in which "fingers of light" project out from the sides of shiny objects — especially bright lights. The camera operator creates this effect with a glass star filter that has a microscopic grid of crossing parallel lines cut into its surface.

Notice in the picture on the right that the four-point star filter also slightly softens and diffuses the image.

Star filters can produce four-, five-, six-, or eight-point stars, depending on the lines engraved on the surface of the glass. The star effect varies with the f-stop used.

A starburst Filter:

(on the left, below) adds color to the diverging rays. Both star filters and starburst filters slightly reduce the overall sharpness of the image, which may or may not be desirable.

Soft Focus and Diffusion Filters:

To create a dreamy, soft focus effect, use a soft focus filter or a diffusion filter (on the right above). These filters, available in various levels of intensity and regularly used in early cinema, hide signs of aging. (Some stars even wrote this requirement into their contracts.)

You can achieve a similar effect by shooting through either a fine screen wire placed close to the lens or a single thickness of nylon stocking. The f-stop you choose will greatly affect the level of diffusion. In the case of soft focus filters or diffusion materials, it's important to white balance your camera with these items in place.

Fog Filters:

You can add a certain amount of "atmosphere" to dramatic locations by suggesting a foggy morning or evening. Without relying on nature or artificial fog machines, fog filters can create somewhat the same effect. (Note the photo on the right.)

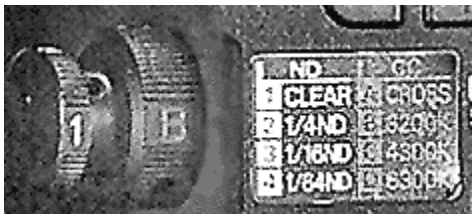
General Considerations in Using Filters:

Using a filter with a video camera raises the black level of the video slightly. Because it creates a slight graying effect, it's advisable to readjust camera setup or black level (either automatically or manually) whenever a filter is used.

Unlike electronic special effects that an editor creates during postproduction, the optical effects the cinematographer creates with filters during the taping of a scene can't be undone. To reduce the chance of unpleasant surprises, carefully check the results on location with the help of a high quality color monitor.

Camera Filter Wheels:

As we've noted, located behind the lens of a professional video camera are one or two filter wheels that can hold a number of filters. You can rotate individual filters on each wheel into the lens light path as needed



Note the two filter wheels in the photo on the right: one labeled 1-4 and the other A-D. The camera operator can rotate each wheel into position. See the various options noted on the right of the photo. For example, 2-B would be a 1/4 ND (neutral density) filter, along with a 3,200K color correction filter.

Filter wheels might also contain the following:

a fluorescent light filter, which reduces the blue-green effect one or more special effect filters, including the star filter an opaque lens cap, which blocks all light going through the lens.

Although the filters shown are located behind the lens, you must mount some filters, such as polarizing filters, in front of the lens to be most effective.

Matte Boxes:

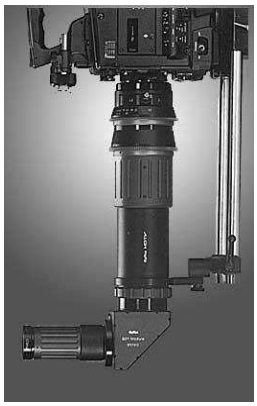
A matte box is a device mounted on the front of the camera that acts both as an adjustable lens hood and a way of holding gelatin filters.

As we noted earlier, instead of using circular glass filters, you can insert into the matte box a comparatively inexpensive square or rectangular colored gel (gelatin filter) just in front of the lens. Note the photo on the left.

Matte boxes can also hold small cutout patterns or masks. For example, use a keyhole-shaped pattern cut from a piece of cardboard to give the illusion of shooting through a keyhole (although we can see through very few keyholes these days).

Most of the effects that matte boxes formerly created we can now more easily and predictably achieve electronically with a special-effects generator.

Periscope Lens:



A “bug’s eye” view of subject matter is possible with a periscope/probe system.

This angle is useful when actors are electronically keyed into realistic or fantasy miniature models. We can enhance the effect with the wide-angle views of the four lenses that come with the system. Professionals use this model, modular in design, with SDTV, HDTV, and a full range of film cameras.

In the photo on the right, the camera operator uses a lens probe to film a miniature prehistoric setting that will later come to life in a full-scale effect. Although this is a film camera, it has a video viewfinder to provide immediate feedback on the image captured on film. (Note the video monitor).

10.4 Technical Terms:

Lens

Zoom

Dolly

Zoom lens

Rain Jackets

Lens Coatings

Shot Boxes

Image Stabilizers

Lens Mounts

Focus

Video Camera

Rock Focus

Follow Focus

Filters

10.5 Model Questions:

1. Give details about the lenses and their uses?
2. Explain the focusing techniques?
3. Describe the different types of filters?

10.6 Reference Books:

1. Television: The Critical View, Edited by Hoarce Newcomb, Oxford University Press, London.
2. Television: The Medium and its Manners by Peter Conrad Routledge &Kegan Paul, London
3. Television News by I.F.Fang, New York.
4. Report of the Working Group on Software for Doordarshan, Govt. of India. (Joshi Committee Report)

LESSON-11

DIFFERENT FORMATS OF TELEVISION WRITING

11.0 Objectives of The Lesson:

1. To differentiate different television programme formats
2. To give a brief account on Sound Effects

Structure of The Lesson:

11.1 Different Formats of Television Writing:

In any communication, it is essential that the message is solid. But to convey it to the viewer, it is equally important that the message is put in a form eminently suited to reach your target audience. The various types of programmes are therefore introduced in this unit.

Introduction:

After scientists established that picture can be transmitted along with word and music, television has emerged as a powerful medium of communication. That was in the 9020's. During the last seventy years, television has undergone several changes in technology. Today, television has emerged as the tallest among mass media. The dazzling scale, speed and impact and colorful visuals, ability to bring human drama and action effect lend to this medium a great potency and power of influencing the people's attitudes and the television needs are more rigid.

For this purpose, the television professionals adopt a variety of programme formats to put across the message. If the format is not best suited to the content, the results are not wholesome. So choice of a format plays a very important role in the communication.

News:

Television news is basically news stories packed together. A news bulletin also presents different news stories together. But there is a difference. Each has its own method of packaging the stories, complexion of the stories and duration of each.

But the very nature of a news bulletin, we wish to include as many news stories as possible, but because of the restricted duration, say 20 minutes; we will have to pick and choose say 20 news stories out of a heap of several hundreds. This also imposes a restriction on the possible length of each story, there by on the number of details we can compress into the story. Hence the news bulletin though is a compilation of several news stories, there is more information left out than included. Sometimes we include a news story even though there is no supporting visual, because the news worthiness is great. The news is read as a dry story.

However in the case of some news stories, there can be several important news points, supported by appropriate visuals. It is criminal to throw them away. So the format of news affords an opportunity to present some news stories, in greater detail. With a brief connecting introduction, these details are presented as a longer newsstory and some such stories are packaged into a television newsreel. In this format dry stories do not find a place.

An important and popular segment of Doordarshan programme is the News. The content, format and news bulletins provide the latest, factual and authentic information to the viewers on international, national, regional and local events. Delhi Kendra is the nodal agency to produce and telecast news bulletins on the network.

Interview:

One of the more common and popular formats on television is the interview. When we talk of television interview we are referring to the full length interview, an expert interviewee talking to an interviewer. It is an independent programme in itself. This is different from a short interview of a news report about a common news story. This news interview is very brief, about a few seconds on just one point, clip to be included in a news story a one of the components.

Let us talk about the interview. In this case, the interviewee is an expert or a knowledgeable person about a particular subject. The purpose of the interview is to enlighten the general viewer on a subject on which the interviewee can talk with authority. The interviewer must be a good commun9cator. It will be ideal if the interviewee also is a good communicator, who can come down from the level of the expert to that of the average viewer and explain the complex technical subject in a language easily understood. We arrange the interview because he is an expert and knowledgeable and who can throw light on the subject, but not for his qualities as a communicator. We have to select him, even though he is not a very good communicator.

Interviewer:

On the other hand, we have every opportunity to choose the interviewer. He must essentially be a good communicator. He must have sufficient, not necessarily an expert about the subject he is going to talk about. His objective is to act as a catalyst to draw information from the expert, and where necessary explain in the average viewer's language. When we say the interviewer has to act as a catalyst, it implies that he is not to overstep to show of his own ego.

In interviews of this kind, the interviewer has to do a lot of home work to make the interview meaningful. As we have already noted, the interviewer need not be knowledgeable about the subject. So he has to study the various aspects of the subject including the latest developments, any specific achievements of the interviewee, relevance to the common man and the country is general. Otherwise, when the interviewer, asks an irrelevant question or makes a casual remark, his ignorance is exposed. At the end of this home work, he has to identify the points he would like to seek information. He has to frame the question.

Basically the interview is a question and answer session. But it will be most uninteresting to the viewer, if the questions are asked in the matter of fact manner. It will be atrocious if the ignorant interviewer reads questions from a paper, without even a reference to the answer to the previous question. Obviously, somebody else has done the homework and questions jotted down for him. The interview will proceed as a disjointed patch work, and the viewers will not be any more knowledgeable at the end of the programme.

Talks & Discussions:

Another format of television programming is talks and discussions. As the same suggests, a discussion of three or four experts discuss a topic of current interest. The economic policy changes, agricultural subsidies, international relations, scientific advances, social changes, or any such subject can be discussed. The panelists can include academic, or persons with long experience in the field. Besides them a communicator, who has also sufficient knowledge of the subject, to function as a moderator. While he too contributes to the discussion, he is required to provide a direction to the discussion and bring out differing view points. This format, because of the kind of topics, is generally of interest to the above average viewer. It is generally a class viewing programme rather than a mass viewing programme. Focus which is presented on every Sunday by Doordarshan is a good example of this format.

Documentary:

Another format which is popular on television is Documentary. This is a fairly long programme with an indepth exposition of various aspects of a subject. Industrial pollution, living conditions in slums, traffic congestion in the city, mineral resources of the state, and many others will provide good topics for presentation as documentaries over television. In this format, generally a correspondent or narrator introduces the subject and a over a brief inter connecting narration includes interviews and appropriate visuals relevant too the subject.

Before we start producing a documentary, it is necessary to identify persons who can throw more light on different aspects of the subject. Also possible visual material that exposes the problem, supports the arguments of others or disproves their contentions, so that the total presentation is objective, with full opportunity for various interests connected with the subject to present their views. In the absence of differing view points, where they exists, the programme will suffer from bias.

In the second stage, we interview the concerned people. We have to remember that these interviews are neither the studio-type full length ones nor the crisp 20-30 seconds news interview. These are fairly detailed ones on different aspects of the subject. These can be positive view points or opinions contradicting those by others. Since these are interviews, we have to make necessary preparation including identifying the differing view points, and who holds which view and popular

beliefs. This preparation gives the interviewer the confidence to confront interviewees about different view points and extract valuable information, and make the pprogramme rich in content and visuals.

Once these questions can be, and usually will be, very inquisitive. Once the visual material including the interviews is available with the documentary producer, a complete shot list is prepared. The nature of the video shots, their duration etc are noted. This will help the writer to construct a cogent and smooth flowing story about the topic. Putting different bits of visuals in place, the writer will fill in the gaps through his cryptic narration which guides the story from one scene to another. Interspersed with other visuals, the relevant points made by different interviewees are crisply included. Not necessarily the entire interview is included at one point. Differing opinions on the same point expressed by important interviewees are included at one place, in a face to face style.

This will enable the viewer to get in one place differing opinions on the same point to understand the subject better. At the end of documentary, the viewer gets a complete picture of the subject with all the view points culled together.

In a documentary it is important to arrange the visuals, in a cogent sequence. Equally vital is the culling out of opinions of the interviewees to present the two faces of the coin, helping the viewer to compare and contrast them for a better understanding. While this is the case with the visuals, the writer provides the suitable cementing narration for the smooth gliding not a violent jump or one point to another. This produces a good impact on the viewer.

The documentary deals with a subject or divergent view points and attempts to present them all in a cogent and compact manner. One has to do a good deal of research to identify these. At times, it may take several days if not weeks to produce a good documentary. Where one has to dig into historical or complex matters, it may take even longer.

11.2 Sound Effects:

Introduction to Audio:

This lesson talks basics of audio production. It is suitable for anyone wanting to learn more about working with sound, in either amateur or professional situations.

What is “Audio”?

Audio means “of sound” or “of the reproduction of sound”. Specifically, it refers to the range of frequencies detectable by the human ear — approximately 20Hz to 20kHz. It’s not a bad idea to memorise those numbers — 20Hz is the lowest-pitched (bassiest) sound we can hear, 20kHz is the highest pitch we can hear.

Audio work involves the production, recording, manipulation and reproduction of sound waves. To understand audio you must have a grasp of two things:

Sound Waves:

What they are, how they are produced and how we hear them.

Sound Equipment:

What the different components are, what they do, how to choose the correct equipment and use it properly.

Fortunately it's not particularly difficult. Audio theory is simpler than video theory and once you understand the basic path from the sound source through the sound equipment to the ear, it all starts to make sense.

Technical note: In physics, sound is a form of energy known as acoustical energy.

The Field of Audio Work:

The field of audio is vast, with many areas of specialty. Hobbyists use audio for all sorts of things, and audio professionals can be found in a huge range of vocations. Some common areas of audio work include:

Studio Sound Engineer

Live Sound Engineer

Musician

Music Producer

DJ

Radio technician

Film/Television Sound Recordist

Field Sound Engineer

Audio Editor

Post-Production Audio Creator

In addition, many other professions require a level of audio proficiency. For example, video camera operators should know enough about audio to be able to record good quality sound with their pictures.

Speaking of video-making, it's important to recognise the importance of audio in film and video. A common mistake amongst amateurs is to concentrate only on the vision and assume that as long as the microphone is working the audio will be fine. However, satisfactory audio requires skill and effort. Sound is critical to the flow of the programme — indeed in many situations high quality sound is more important than high quality video.

Most jobs in audio production require some sort of specialist skill set, whether it be micing up a drum kit or creating synthetic sound effects. Before you get too carried away with learning specific tasks, you should make sure you have a general grounding in the principles of sound. Once you have done this homework you will be well placed to begin specialising.

The Basic Manual Sound Effects Kit

Hands-on Advice from Tony Palermo:

On the radio drama list, somebody asked "What would you include in a good basic sound effects kit?" Here are my thoughts.

Of course, it all depends upon WHAT the radio play calls for. I work almost exclusively with live, manual (hand or foot operated) effects. I don't use sophisticated electronic samplers (devices that trigger pre-recorded sounds) much for live radio gigs—even though I host the Kurzweil Launch Pad, one of the world's most foremost websites devoted to the powerful Kurzweil samplers. In this article I'll stick with manual sound effects devices.

So, For A Good SFX Kit:

- **Crash Box:** Made from a metal Christmas popcorn container. This is the single most useful device I have.
- **Old Dial Telephone:** And ringer bell box — the kind companies use for delivery doorbells. Don't bother trying to make the old phone ring—it'll cost for a step down transformer to deliver the 84 volts necessary to engage the phone ring circuit. Just build a $10 ringer box.
- **Thunder Sheet:** 2x4 foot 16th inch high-impact polystyrene. Look in your local yellow pages for "Plastics" and call around. It'll cost about $10.
- **Walkboard:** 2x3 foot doubled 3/4 inch plywood for footsteps. Put tile on one side to get a different sound.
- **Small Door:** Ideally, cut a regular door just after the latch and makes a door frame to fit.
- **Gravel Box:** Wooden drawer-type box with gravel—for horses/dirt. Also, coconuts and short 2x4s as "boots"—with spurs!
- **Caveman Clubs:** Large hollow caveman style toy clubs—great for fights and bodies dropping to the floor.
- **Stiff Plastic Bags:** For fire, static, even marching feet.
- **Clip Boards:** For gun shots—but they need a resonator box under them to sound "bigger
- **Toy Ratchet:** Plastic New Year's noisemaker. Good for handcuffs, winches, drawbridges... ratchets.
- **Vibro Pen:** A "Dizzy Doodler" pen that writes wobbly—for planes/jackhammers. Turn it on and apply the top (not the pen) to a cardboard box for a convincing airplane.
- **Toy Cell-Phone:** For radars, space beeps, even cell-phones! Lately, these have been really hard to find.
- **Slide Whistle:** Besides eeeeeYOOOP, it can also be quickly slid back and forth for radars and space sounds.
- **Plastic EGG Maracas:** For jungles, rattlesnakes, weirdness. You could make some with plastic Easter eggs and rice, but many music stores sell them for $2 each and those have finer gravel that sounds very good.

- **Wind Machine:** Also useful for other mechanical sounds—machine guns, cars, rotors.
- **Teacup Saucers:** Good “dishes” sound. Apply vibro-pen to two stacked saucers for a great jack-hammer.
- **Metal Spoons/Spatulas:** Get a really big pancake flipping spatula and some large metal cooking spoons for great sword fights.
- **Plastic Tumbler:** For pouring water. Drop AA batteries in empty tumblers for ice cubes.
- **Circuit Breaker:** A home circuit breaker (the kind that go in electrical panels) gives you that old fashioned, LOUD click of a light switch.

Advanced Sound Effects Devices:

These are modeled after old NBC and CBS SFX from the golden age.

- **Glass Scratch:** A box with a 6x6 inch plate of 1/4 inch thick glass. It has a spring loaded X-brace with spikes in it. You rotate a crank and it scratches the glass. Sounds like a train brake or fingernails on a chalkboard. Yikes!
- **Doorbells/Buzzer/Bell:** A wooden box with the typical ding-dong (and single “ding”—for hospital pages) and an office door latch buzzer, and a ringing bell to simulate an old style telephone—4 seconds on, two seconds off.
- **Creaker Box:** Cotton clothesline wrapped around a dowel rubbed with violin rosin—sounds like a creaking door or thumbscrews. It’s rigged in a wooden shoe-box sized thing. Wow!
- **Creaker Dowel:** A 1/2 inch dowel wrapped by a rubber hose with a hose clamp. It’s a different kind of creak.
- **Boing Stick:** A box with a plywood bow that has a banjo string on it. You pluck the string and bend the bow for the famous “Road Runner” cartoon “beeeeyooooooooo” boing sound.
- **Screen Door Slammer:** A hinged door with a long screen door spring.

11.3 Summary:

To effectively communicate, we have to choose an appropriate format or presentation of a programme. On television we have several formats that suit different types of information. Some of them are Interviews, discussions news, talks, documentary. The interviewer requires special qualities to conduct an interview: he represents the average viewer and asks questions which his viewers would have asked. The other is a documentary, where differing view points of a subject are incorporated to present a complete picture from different angles. Television report is another format. This is presentation of action in a sequence with minimum commentary. This is a abridge version of what actually happened at a meeting or function. Panel discussion, where a panel of experts discuss a current problem from different angles. Newsreel is yet another format where news items, four or five, are included in greater detail than a news story.

11.4 Technical Terms:

Interview

Format

Interviewer

Discussion

News

Documentary

Newsreel

Interviewee

Talks

Crash Box

Telephone

Thunder Sheet

Walk board

Grave Box

Clip Board

Toy Ratchet

Vibro Pen

Toy Cell-Phone

Wind Machine

Circuit Breaker

11.5 Model Questions:

1. Explain in detail the different formats of television writing?
2. Explain in brief the sound effects and the devices used in the audio production?

11.6 Reference Books:

1. Television: The Critical View, Edited by Hoarce Newcomb, Oxford University Press, London.
2. Television: The Medium and its Manners by Peter Conrad Routledge &Kegan Paul, London
3. Television News by I.F.Fang, New York.
4. Report of the Working Group on Software for Doordarshan, Govt. of India. (Joshi Committee Report)

UNIT-1V

MEDIA UNITS OF INFORMATION & BROADCASTING

LESSON-12

ORGANISATION OF RADIO

12.0 Objective of The Lesson:

1. Give the Organisation Setup of AIR

Structure of The Lesson:

12.1 Introduction:

1. Broadcasting started in India in 1927 with two privately-owned transmitters at Mumbai and Calcutta which were taken over by the Government in 1930. These were operating under the name “Indian Broadcasting Service” until 1936 when it was given the present name “All India Radio (AIR)”. It also came to be known as “Akashwani” from 1957.

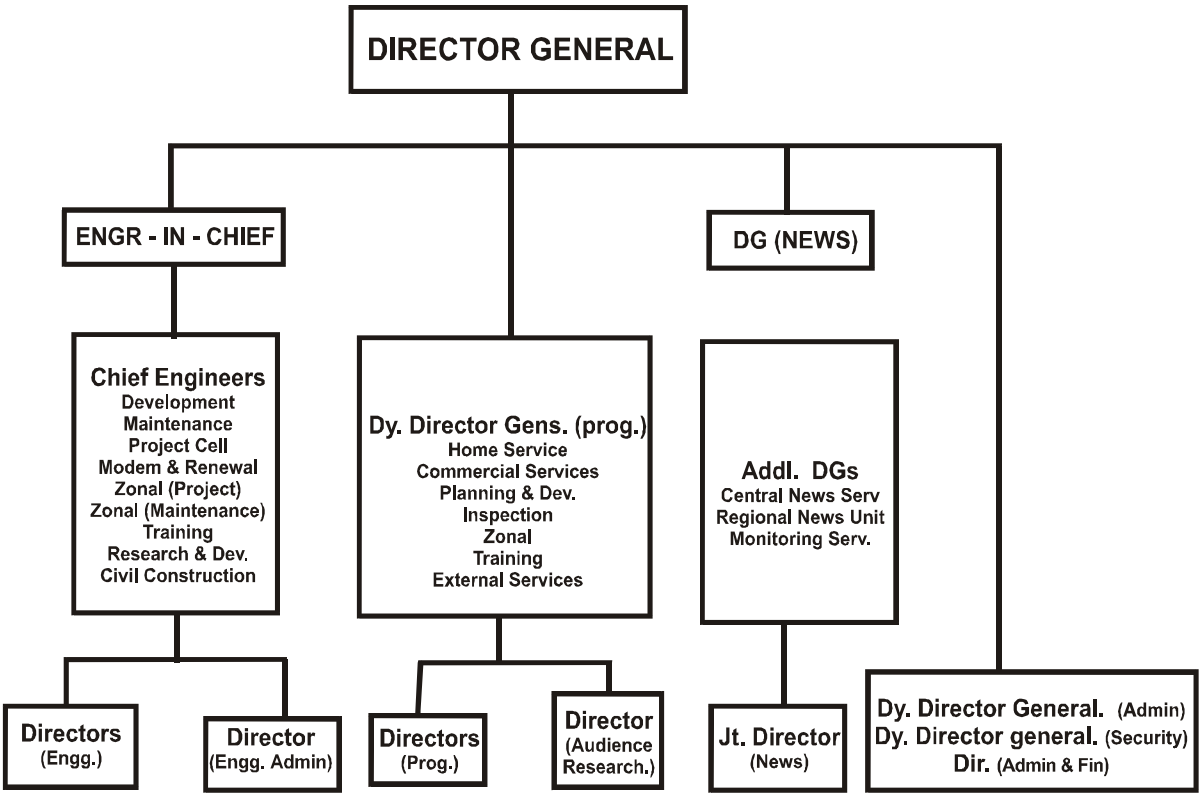
2. The Five Year Plans have given new impetus to the growth of broadcasting resulting in a phenomenal expansion from 6 stations at the dawn of Independence to around 200 stations at the close of the millenium. Today, AIR’s network provides radio coverage to 97.3% of the population and reaches 90% of the total area.

3. services provided by AIR on its primary channel including local radio stations are a vital part of life in the country. It educates, entertains and provides information for enrichment of lives of the people and it seeks to cater to the interests of the few as well as of the many. It provides Information through news and current affairs programmes. Entertainment through Music – devotional, classical (Indian & Western) Folk/ Pop/ Light, Film songs etc. Education through extension programmes for specific audience including farmers, women, children, youth, troops, Formal and non formal education, Adult education, IGNOU, UGC etc.

4. The AIR network comprises the National Channel, Regional Stations, Local Radio Stations, Vividh Bharati Centres, FM Stereo Service, External Services and North-Eastern Services.

5. With the advancement of technology and innovation of new trends in interactive broadcasting, it is now possible for the listeners to receive popular programmes and music/songs stored in a computer system. AIR has developed a system for providing 'Music on Demand', wherein listeners will be able to get the music of their choice on request. All India Radio has started an interactive broadcasting service for providing News on phone. Through this service, listeners can access a capsule of the latest news highlights. AIR has started Live Service on the Internet on a regular 24 Hrs. basis. With the starting of this service, it has been possible to extend the coverage of AIR programmes to all parts of the world including USA & Canada, where signals of AIR External Service are not received adequately

12.2 Organisation Structure of AIR:



With a network of 215 radio stations, AIR today covers 92 per cent of the country's geographical area and almost the entire population. With and almost the entire population. With a network of over 1,400 terrestrial transmitters, Doordarshan covers 90 per cent of the population and is way ahead of the reach of all the satellite channels put together. Moreover, as the Review Committee envisioned, Doordarshan's channels telecast a healthy mix of entertainment and socially relevant programmes reflecting the varied cultures and languages of the nation.

AIR's studio in New Delhi is the biggest in Asia. It has 26 fully-automated transmission studios and all recording, editing and playback equipment, including mixing consoles and master routers, are in digital mode. Each transmission studio has a digital audio workstation, two compact disc players and a digital mixer. As many as 10 transmission studios have digital phone-in units with the facility to have conference with up to 12 callers on ISDN and PSTN lines. The newsroom has been equipped with state-of-the-art facilities. For the first time in the long history of the radio newsroom the editor will be able to edit news agency copies and compile a bulletin entirely by using the computer network.

The new software system would enable a central server to receive the news from different sources, besides sound bites from television, and make them available to editors on individual workstations. In the studios, instead of reading from paper sheets, newsreaders will now read off computer monitors, where the story will keep getting updated electronically. Sound bites, which used to be manually inserted into bulletins, will now be livening up all the AIR bulletins. The audio quality would also improve since it will be recorded on hard disc, instead of the decades-old tape spools, and transmitted digitally. The digital newsroom will eventually network all the 45 regional news units, making it possible to transfer text and voice across the country at the flick of a button. This will, in turn, improve the response time of AIR to breaking news, and the quality of news bulletins aired from regional bureaus.

Another significant development is that a dozen AIR channels in different regional languages broadcast from various State capitals are now available all over the country through the Ku-band Direct to Home (DTH) platform of Prasar Bharati. Software has been developed for information exchange and improvement of efficiency in the working of various AIR units. They include online processing software such as AIRNET, archive management information system, document management system, and stand alone software such as library management information system, and proforma accounts system. The AIR news-on-phone service is now operational in five cities - Delhi, Mumbai, Patna, Chennai and Hyderabad. The plan is to introduce it at 11 more stations soon. This facility enables callers to listen to news highlights of the hour by dialling a designated number.

12.3 Summary:

All India Radio's 76 local radio stations (LRS) were mandated to produce field-based programmes with accent on local problems, news and views, and local talent. The organisation's annual report states that what distinguishes the local radio from the regional network is its down to earth, intimate approach. The programmes of the local radio are area specific. They are flexible and spontaneous enough to enable the station to function as the mouthpiece of the local community [Prasar Bharati 2002].

12.4 Model Questions:

1. Give a brief account on Organisation Structure of Radio?

12.5 Reference Books:

1. Broadcast Journalism by David Keith Cohler. (Prentice Hall Inc. New Jersey)
2. The Techniques of Radio Journalism by John Herbert. (Adam and Charles Black, London)
3. Broadcasting and the people by Mehra Masani. (National Book Trust, New Dwlhi)
4. Here's the News: A Radio News Manual by Paul De Maeseneer. (Asian Books Pvt. Ltd., New Delhi)
5. History of Broadcasting in India by Pon. Thangamani. (Ponnaiah Pathippagam, Chennai)

LESSON-13

ORGANISATION STRUCTURE OF TELEVISION

13.0 Objective of The Lesson:

1. To give the Organisational Setup of Doordarshan

Structure of The Lesson:

13.1 Organisation Structure of Television:

The organization Hierarchy is as follows in Doordarshan

Director General

Engineer-in-Chief

Director General (News)

Additional Director General (Administration)

Additional Director General (Finance) & IFA

Additional Director General (News & Current Affairs)

Deputy Directors General (Programmes)

Chief Engineers

Deputy Director General (Administration)

Deputy Director General (Finance)

Director (Commercial & Sales)

Director (Programme)

Director (Engineering)

Joint Director (Audience Research)

Deputy Director (Public Relations)

National programmes, mainly aimed at promoting national integration and inculcating a sense of unity and fraternity are broadcast on this channel, which is the Number One channel in the country in terms of absolute viewer-ship. DD National blends a healthy mix of entertainment, information and education. The service is available in terrestrial mode from 5.30 am till midnight. In the satellite mode, DD National is available round the clock. The telecast time of this composite public service channel is so devised that it caters to the needs of different viewers at different timings.

All major National events like Republic Day Parade, Independence Day Celebrations, National Award Presentation ceremonies, President and Prime Minister's addresses to the Nation, President's address to the joint session of Parliament, important Parliamentary debates, Railway and General Budget presentations, Question Hour in Lok Sabha and Rajya Sabha, Election results and analysis, swearing-in ceremonies, President and Prime Minister's visits abroad and visits of important foreign dignitaries to India are covered live on DD National. Important sports events like Olympics, Asian Games, Cricket Tests and One Day Internationals involving India and other important sporting encounters are also telecast live.

The education component is drawn from the contributions from varied sources such as Indira Gandhi National Open University (IGNOU), University Grants Commission (UGC), Central Institute of Educational Technology (CIET) and State Institutes of Education Technology (SIET). In addition, there are sponsored programmes like Turning Point, Adult Education programmes, Terra Quiz and Bhoomi (programme on environment), programmes on issues related to women, tribal affairs and other public service programmes which are broadcast on regular basis.

The information component on DD National consists of news and current affairs programmes largely produced in-house. The 8.00 to 8.30 p.m. Samachar / News are the most watched news bulletins in the country, both in single channel homes and multiple channel cable & satellite homes. The Question Hour in Parliament is telecast live on the DD National and DD News Channel.

A specific window is earmarked for programmes in regional languages between 3.00 p.m. and 8.00 p.m. on all weekdays for public utility and entertainment programmes in the regional languages and dialects.

The entertainment programmes mainly consist of mid-day daily soaps telecast between 12 noon and 3.00 p.m. and serial Programmes from 8.30 pm to midnight. This includes telecast of feature films on Friday, Saturday and Sunday and award winning regional films on the last Sunday of the month.

The telecast rights of the films are acquired on payment of royalty to the rights-holder on the basis of a rate structure linked to the vintage value of the film. The films are selected on the basis of their box office performance, marketability and appeal to the viewers of Doordarshan. The films are being marketed in-house. This system has proved beneficial to Doordarshan as compared to the revenue earned through films shown on sponsorship basis as per earlier practice.

A new format film slot –'Bioscope' was introduced on DD National during 2004. In this slot a Hindi feature film is telecast in serialised form on Monday, Tuesday and Wednesday at 11 pm. Many classics of yesteryears have shown on Bio-scope till now.

Keeping in view its commitment for promoting quality cinema, Swarna Kamal (Golden Lotus) and Rajat Kamal (Silver Lotus) National award winning regional feature films are telecast on the last Sunday of the month at 11.30 p.m.

Prasar Bharati has entered into a partnership with the Public Service Broadcasting Trust (PSBT) to source quality documentaries on various issues of concern to the public. These documentaries, produced by eminent as well as budding film makers are telecast on DD National every Sunday at 9.30 p.m. The agreement with PSBT has been renewed for three more years. Prasar Bharati also participates actively in the annual documentary film festival – Open Frame.

DOORDARSHAN'S THREE TIER SERVICE:

Doordarshan has a three tier programme service – National, Regional and Local. The emphasis in the National programmes is on events and issues of interest to the entire nation. These programmes include news and current affairs, magazine programmes and documentaries on science, art and culture, environment, social issues, serials, music, dance, drama and feature films. The regional programmes are beamed on DD National at specific times and also on the Regional Language Satellite Channels, catering to the interests of a particular state, in the language and idiom of that region. The local programmes are area specific and cover local issues featuring local people

13.2 Summary:

Doordarshan, one of the largest broadcasting organsiations in the world now in terms of the infrastructure of studios and transmitters, the variety of software and the vastness of the viewership, had a modest beginning. The experimental Telecast started in Delhi in September 1959 with a small transmitter and a makeshift studio and the regular daily transmission started in 1965. The TV service was extended to a second city – Bombay only in 1972. Till 1975, only seven cities were covered by Television. Television was separated from Radio in 1976 and Doordarshan came into existence. National programme was introduced in 1982 and from then onwards, there has been steady progress in Doordarshan.

Now more than 87 percent of population of the country can receive Doordarshan programmes through a network of nearly 1044 terrestrial transmitters. About 46 Doordarshan Studios are producing TV software.

Presently, Doordarshan operates 19 channels – two All India channels, 11 Regional Languages Satellite Channels (RLSC), four State Networks (SN), an International channel and a Sports Channel.

On DD-1 National programmes, Regional programmes and Local Programmes are carried on time-sharing basis. DD-News channel, launched on 3rd November, 2003 replacing exist while DD-Metro Entertainment channel, provides 24 Hour news to viewers in all variety. The Regional Languages Satellite channels have two components – The Regional service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the Regional Language in prime time and non-prime time available only through cable operators. Sports Channel is exclusively devoted to the important sporting events of national and International importance.

13.3 Model Questions:

1. Discuss in detail the organization structure of the Television?

13.4 Reference Books:

1. Television: The Critical View, Edited by Hoarce Newcomb, Oxford University Press, London.
2. Television: The Medium and its Manners by Peter Conrad Routledge &Kegan Paul, London
3. Television News by I.F.Fang, New York.
4. Report of the Working Group on Software for Doordarshan, Govt. of India. (Joshi Committee Report)

LESSON-14

MEDIA UNITS OF INFORMATION & BROADCASTING

14.0 Objective of The Lesson:

1. To discuss the Media Units of Information &Broadcasting

Structure of The Lesson:

14.1 Introduction:

The Ministry of Information & Broadcasting is the nodal Ministry catering to the vital needs of information and publicity of the Government and education and entertainment of all sections of the society. The Allocation of Business Rules relating to this Ministry can be seen in Annexure I. For efficient delivery of information, publicity services and entertainment, the Main Secretariat of the Ministry is divided into three wings, namely, the Information wing, the Broadcasting Wing and the Film Wing.

The Information Wing deals with Press and Publicity requirements of the Government. The Joint Secretary (Policy) who heads this wing is in charge of the following media units engaged in Press and Publicity activities.

PRESS

Press Information Bureau

Photo Division

Registrar of Newspapers for India

Research, Reference and Training Division

Publications Division

Press Council of India

PUBLICITY

Directorate of Field Publicity

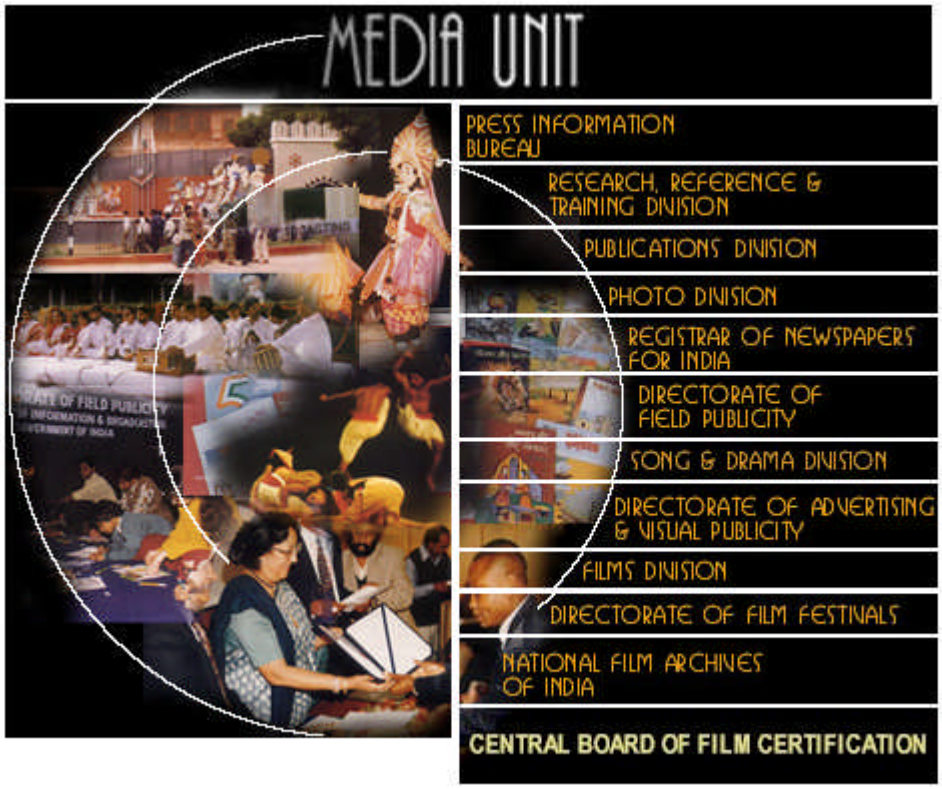
Directorate of Advertising and Visual Publicity

Song and Drama Division

TRAINING

Indian Institute of Mass Communication

14.2 Media Units of Information & Broadcasting:



Ministry of Information & Broadcasting:

The Ministry of Information & Broadcasting, through the mass communication media consisting of radio, television, films, the press, publications, advertising and traditional mode of dance and drama plays a significant part in helping the people to have access to free flow of information. It also caters to the dissemination of knowledge and entertainment to all sections of society, striking a careful balance between public interest and commercial needs, in its delivery of services. Ministry of Information & Broadcasting is the apex body for formulation and administration of the rules and regulations and laws relating to information, broadcasting, the press and films.

This Ministry is responsible for international co-operation in the field of mass media, films and broadcasting and interacts with its foreign counterparts on behalf of Government of India. The mandates of the Ministry of Information & Broadcasting are:

- News Services through All India Radio (AIR) and Doordarshan (DD) for the people
- Development of broadcasting and television.
- Import and export of films.
- Development and promotion of film industry.
- Organisation of film festivals and cultural exchanges for the purpose.
- Advertisement and visual publicity on behalf of the Government of India.
- Handling of press relations to present the policies of Government of India and to get feed-back on the Govt. policies.
- Administration of the Press and Registration of Books Act, 1867 in respect of newspapers.
- Dissemination of information about India within and outside the country through publications on matters of national importance.
- Research, Reference and Training to assist the media units of the Ministry to meet their responsibilities.
- Use of interpersonal communication and traditional folk art forms for information/ publicity campaigns on public interest issues.
- International co-operation in the field of information & mass media.

14.2.1 INFORMATION WING:

Photo Division: Photo Division is the biggest production unit of its kind in the country in the field of photography. The Division provides photographs to the media units of the Ministry of Information and broadcasting and other central and state Government. The Division also supplies on payment photographs and transparencies to the general public. The Division has its headquarters in New Delhi, with well-equipped laboratories and equipment for handling different kinds of photographs stored in the photo-library for easy retrieval of data.

Photo Division has switched over to digital mode of photo transmission.

The Division has well equipped laboratories and equipment for handling different kinds of photographhic jobs and assignments both in black-and-white and in colour at its Headquarters in Delhi. News Photo Network has also been installed at its Head Office in New Delhi. The network for linking with all regional offices is in progress. The process of digitally storing photographs on current events in the News Photo Network is currently on. It also feeds photographs to the Press Information Bureau, which makes available these photographs in their Home Page on the Internet. The Division has four regional offices at Mumbai, Chennai, Calcutta and Guwahati.

Registrar of Newspapers of India (RNI): The Office of the Registrar of Newspapers for India, popularly known as RNI came into being on 1st July, 1956, on the recommendation of the First Press Commission in 1953 and by amending the Press and Registration of Books Act (PRB Act) 1867.

The Press and Registration of Books Act contain the duties and functions of the RNI. On account of some more responsibilities entrusted upon RNI during all these years the office is performing both statutory as well as non-statutory functions.

Statutory Functions: Compilation and maintenance of a register of newspapers containing particulars about all the newspapers published in the country;

Issue of certificate of registration to the newspapers published under valid declaration;

Scrutiny and analysis of annual statements sent by the publishers of newspapers every year under Section 19-D of the Press and Registration of Books Act containing information on circulation, ownership etc;.

Informing the District Magistrates about availability of titles to intending publishers for filing declaration;

To ensure that newspapers are published in accordance with the provisions of the Press and Registration of Books Acts;

Verification under Section 19-F of the PRB Act of circulation claims furnished by the publishers in their Annual Statements; and

Preparation and submission to the Government on or before 30th September each year a report containing all available information and statistics about the press in India with particular reference to the emerging trends in circulation and in the direction of common ownership units etc.

Non-Statutory Functions: Formulation of Newsprint Allocation Policy - guidelines and issue of Eligibility Certificate to the newspapers to enable them to import newsprint and to procure indigenous newsprint.

Assessing and certifying the essential need and requirement of newspaper establishments to import printing and composing machinery and allied materials.

Research Reference and Training Division: Research, Reference and Training Division (RR&TD) serves as an information bank and reference centre to provide information feeder service to the media units in their programming and publicity campaigning work. The Division also provides research back up on important policies, issues, events and developments in the field of mass media.

The Division carries out its activities through:

Issue of backgrounders and reference papers on matters of public importance

Release of biographical sketches of eminent persons

Supply of reference material in connection with important anniversaries etc.

Publication of two reference annuals “India - A Reference Annual” and “ Mass Media in India”

Planning and structuring of Indian Information Service (IIS) officers training.

Maintaining a reference library.

The division is headed by the Director and is located at New Delhi.

The Division compiles two annual reference works entitled ‘India - A Reference Annual’, an authentic work of reference on India, and ‘Mass Media in India’, a comprehensive publication on mass communication in the country.

Press Information Bureau (PIB): The Press Information Bureau (PIB) is the nodal agency of the Government of India to disseminate information to the print and electronic media on its various policies, and programmes. The organisation is headed by the Principal Information Officer. There are 8 regional offices and 35 branch offices for disseminating information. The Bureau at the headquarters has a team of officers attached to various Ministries and Departments for the purpose of assisting them in the management of the media and public relations. The PIB acts as an interface between the Government and the media and the Information Officers serve as official spokesmen for the Government.

The Principal Information Officer is the Media Advisor to the Government of India. The important functions of PIB are:

- The accreditation of Indian and foreign media representatives.
- Press briefings and press conferences.
- Feedback to the Government on the press and public reaction.
- Special service for Urdu and small newspapers
- Conduct of press tours to the development projects, remote and backward areas.
- Organising special workshops, trainings etc.

The information material released by the Bureau in Hindi, English, Urdu and other regional languages reaches to over 8408 newspapers and media organizations. The Bureau at Headquarters has a team of officers who are attached to various Ministries and Departments for the purpose of assisting them in dissemination of information to the media. They also provide feedback to their assigned Ministries / Departments on people’s reaction being reflected in media towards Government policies and programmes. As part of the Special Services the Feedback Cell prepares daily digest and special digests based on news stories and editorials from national as well as regional dailies and periodicals. The Features Unit of the Bureau provides backgrounders, updates, info nuggets, features and graphics. These are circulated on the national network and on the Internet and are also sent to the Regional and Branch Offices for translation and circulation to the local press. PIB arranges photo coverage of Government activities and the photographs are supplied to dailies and periodicals published in English and other Indian languages all over the country.

PIB is connected to 29 Regional Centres by video conferencing system through NIC studios. This enables media persons at Regional Centres to participate in Press Conference in New Delhi and also in other parts of the country.

PIB provides accreditation facility to media persons so as to make easy access to information from the Government sources.

Publications Division: Publications Division (PD) is one of the leading publishing houses of the country and the largest in public sector. It is engaged in dissemination of information about the nation on various spheres of activity to facilitate the task of national integration by promoting greater awareness and understanding of the different regions and of the people adhering to various faiths and beliefs. It publishes and sells books and journals at affordable prices. Some of the important journals published by the Division include Yojana, Kurukshetra, Employment News and Aajkal etc.

The Division carries out sales of publications through its own sale outlets located at important cities as well as through the agents. The Division also takes part in exhibitions and book fairs to promote sale of books and journals.

It has so far published more than 7500 titles, out of which 1500 titles are live today.

The Division has published perhaps the largest series by a single individual - "The Collected Works of Mahatma Gandhi' - in 100 volumes in English. All these 100 volumes are available in Hindi also. The Division has brought out a multimedia Compact Disk on the 'Collected Works of Mahatma Gandhi'. In addition, an electronic book on 'The Collected Works of Mahatma Gandhi' has also been produced in which all the 100 Volumes spread over more than 55,000 pages along with 30 minute live visual and voice of Mahatma Gandhi has been included.

Besides books, the Publications Division brings out 21 Journals on issues of national importance and social purposefulness.

Employment News/Rozgar Samachar - published in English, Hindi and Urdu every week is the largest circulated career guide today. It carries information about job vacancies in Central/State Government departments, public sector undertakings, educational institutions and reputed private organisations. Its editorial pages include a lead article, diary of events, letters to the editors, quotations, articles on the world of science, besides those on career guidance and other matters of use to examinees. The journals have 360 sales agents located throughout the country. The circulation of the journal is around 7.2 lakh.

Multi-Media Interactive CDs: Division has entered in the field of e-publishing through its Multi-Media Interactive CD project. It aims at projecting the varied cultural opulence of India among the new-media friendly generation in India and abroad. The multi-media interactive CD-ROM not only includes Audio Visual documentation on the subject but also an electronic book of selected important writings on the subject, interactive quiz, hyper-links to concerned websites and wherever possible, virtual walk throughs and virtual reality features. Our CDs are the first of their kind produced by the Government.

Directorate of Field Publicity: The Directorate of Field Publicity (DFP) started functioning with 32 Field Publicity Units and 4 Regional Offices in 1953 as Five Year Plan Publicity Organisation under the control of the Ministry of I&B. Renamed as Directorate of Field Publicity in 1959, with the passage of time many Field Publicity Units and Regional Offices have been opened. There are presently 22 Regional Offices and 246 Field Publicity Units which are doing extensive publicity coverage in rural areas. The reach of the Directorate is quite extensive and the effort is to reach even the remotest and most inaccessible villages by the Field Publicity Units.

The Field Publicity Units use a variety of publicity techniques such as film shows, song and drama, photo exhibitions, group discussions, seminars, symposia, rallies and various competitions like debates, drawing, rural sports etc. All these programmes are targeted specially for the welfare of the people and to educate the masses, particularly those living in the rural and tribal areas. The DFP is also mandated to promote the people's participation in the development activities, particularly at the grassroot level, and to provide a forum to the people to express their views and reactions on the various national programmes and project the feedback to the Government.

The emphasis is on intensive publicity in selected areas by rotation with special attention on remote, tribal and backward areas. Broadly, the aims and objectives of the Directorate are:

(i) To project the policies and programmes of the Government by bringing its men and material face to face with the people and to inform them about the plan and schemes formulated for their benefit.

(ii) To educate the people about the fundamental national values of democracy, socialism and secularism and reinforce their faith in such values through constant personal contacts.

(iii) To establish rapport with the people at the grassroot level for their active participation in the developmental activities as also to mobilize public opinion in favour of implementation of welfare and developmental programmes.

(iv) To gather the people's reactions to the programmes and policies of the Government for appropriate and corrective action by the Government and their implementation down to the village level and duly project to the Government for appropriate and corrective action by the Government. The Directorate thus works as two way channel of communication between the Government and the people.

The Directorate is in the process of restructuring and revamping to improve the efficiency by rationalization of manpower. The emphasis is also to target DFP's activities in the tribal, border and backward areas, which are uncovered by the reach of electronic media. Modernisation is an ongoing process in DFP. It started computerizing its offices and use of e-mail and networking is being done in the DFP (Headquarters) as well as its various Regional Offices and Field Publicity Units. In the Tenth Plan DFP envisages to replace its audio visual equipments with modern gadgets like DVD, Data Projectors and Wireless Public Address System. Computers are being procured for the computerization and office automation programmes. Old vehicles are also envisaged to be replaced.

Press Council of India (PCI): Press Council of India (PCI) is a statutory autonomous body established for the purpose of preserving the freedom of the press, and of maintaining and improving the standards of newspapers and news agencies in India. The Council is headed by a Chairman, who is nominated by a Committee consisting of Chairman of Council of States (Rajya Sabha), the Speaker of the House of the People (Lok Sabha), and a person elected from amongst the Members of the Press Council. Majority of the members of the Council belong to the journalistic fraternity whereas three of them are nominated one each by the University Grants Commission, Bar Council of India and Sahitya Akademi and five Members are Members of Parliament of whom two are nominated from Rajya Sabha and three nominated from the Lok Sabha. The Press Council deliberates on the complaints received either by the press or against the press. The Council is empowered to make observation in respect of conduct of any authority including the Government. If it is considered necessary, it can warn, admonish or censure the newspaper, news agency, the editor or the journalist or disapprove the conduct of the editor or the journalist. The decision of the Council cannot be questioned in any court of law. Notwithstanding the fact that a substantial part of its funds is augmented from the Government, it has full functional autonomy and is independent of Government control in the discharge of its statutory responsibilities.

Song and Drama Division: Song and Drama Division (S&DD) was set up to tap the abundant folk and traditional means of communication for the purpose of creating awareness among the people about various national programmes specially in rural areas. The Division has its headquarters at New Delhi and has 12 Regional centers at various parts of the country.

The Division utilise a wide range of performing arts such as drama, dance-drama, puppet shows, folk recitals, folk and tribal plays, sound and light programmes etc., to effectively put across various messages on themes like national integration, socio-economic schemes, tribal development projects, promotion of national integration specially in the disturbed areas of Jammu & Kashmir and North Eastern Region.

With its Headquarters' in Delhi, the Division has 12 Regional Centres, seven Border Centres, six Departmental Drama Troupes, nine Troupes of Armed Forces Entertainment Wing, three Sound and Light Units and a Tribal Pilot Project at Ranchi, apart from approximately 700 registered troupes and about 1000 empanelled artistes of various categories.

Border Publicity Troupes: The Division has 28 Border Centres in places such as Jodhpur and Guwahati. These Troupes have undertaken publicity in the remote border areas to educate the people about various development schemes and also to counter the propaganda across the border.

14.2.2 BROADCASTING WING:

Prasar Bharati (Broadcasting Corporation of India): Prasar Bharati is a statutory autonomous body established under the Prasar Bharati Act. The Board came into existence from 23.11.1997. The Prasar Bharati is the Public Service broadcaster of the country. The objective of public service broadcasting is to be achieved though All India Radio and Doordarshan which earlier were working as independent media units under the Ministry of I&B.

AIR (All India Radio):

Doordarshan:

National Film Development Corporation: The National Film Development Corporation (NFDC) Ltd. incorporated in 1975, was restructured in 1980 after amalgamation of the Indian Motion Picture Export Corporation (IMPEC) and Film Finance Corporation (FFC). The primary objective of NFDC is to foster excellence in cinema and to develop state of the art technology in audio visual and related fields.

The main activities of the Corporation includes financing and producing films with socially relevant themes, creative and artistic excellence and experimental in form; distribution and dissemination of films through various channels. NFDC also provides essential pre-production and post-production infrastructure to the film industry in pace with the latest technology, which includes financing of theatre construction. NFDC also endeavors to promote culture and understanding of cinema by organising Film Weeks, Indian Panorama, and Film Festivals in collaboration with Film Societies, National Film Circle and other agencies representing Indian and Foreign films.

The Corporation launched its programme of foreign co-production with the film "Gandhi" directed by Sir Richard Attenborough. The other foreign co-productions to follow were Salaam Bombay, "Maya Mem Saab", "Making of the Mahatma" and "The Show Goes On ". It encourages the concept of low budget films which are high in quality, content and production values.

NFDC's 16mm film centre in Calcutta provides production and post-production facilities. The facilities have been widely utilised by film makers of the eastern region and by the local Doordarshan Kendras. It has a Millennia Laser Unit for film sub-titling of films in all European languages as well as in Arabic. NFDC not only caters to the demamds of the Indian film industry but also of neighbouring countries such as Sri Lanka and Iran. It has also undertaken capsuling work for television apart from preparation of promotional materials, trailers, quality checking, etc. for cassettes sent to various channels for purposes of telecast. The Video Centre of NFDC in Chennai caters to the film to video transfer requirements of the southern region.

The Cine Artistes Welfare Fund of India, set by the NFDC, is perhaps the biggest trust in the Indian film Industry with a corpus of Rs. 3.88 crores. More than 600 Cine Artistes have availed financial and other benefits from the Trust. The Corporation also imports about 90 to 100 films every year which are exhibited throughout the country.

Broadcasting Engineering Consultants Ltd: Broadcast Engineering Consultants India Ltd. (BECIL), a profit making undertaking of the Government of India having been established in March 1995, is the premier consultancy agency and turnkey solution provider in the field of Broadcast Engineering and Information Technology. It has already made a niche for itself by being the first in a variety of projects. It is a professional platform providing customised solutions from concept to completion in all the fields of broadcasting such as establishment of FM radio stations, TV channels, terrestrial TV and radio transmitters, satellite earth stations and sound reinforcement systems, among others. Besides pioneering various projects in the field of Broadcast Engineering in the domestic arena, it has spread its wings

in overseas countries like Mauritius, Bhutan, Kuwait, Nepal and Afghanistan. Its clients list includes government, semi-government and leading private broadcast organizations both within the country and abroad.

14.2.3 FILM WING:

Films Division: Films division is engaged in the production of documentaries and news magzines for publicity of Central Government programmes. The news magazines and documentaries are released to various theatres throughout the country for compulsory exhibition. The Films Division also caters to the needs of the Directorate of Field Publicity.

Over the last 50 years, Films Division has been motivating the broadest spectrum of the Indian public with a view to enlisting their active participation in nation building activities. The aims and objectives of the Division, focused on national perspectives, are to educate and motivate the people in the implementation of national programmes and to project the image of the land and the heritage of the country to Indian and foreign audiences. The Division also aims at fostering the growth of the documentary film movement, which is of immense significance to India in the field of national information, communication and integration.

The Division produces documentaries/news magazines from its headquarters at Mumbai, films on defence and family welfare from New Delhi and futurities with a rural bias from the regional centres at Calcutta and Bangalore. The Division caters to over 12,600 cinema theatres all over the country and to the non-theatrical circuits like units of the Directorate of Field Publicity, mobile units of the State Governments, Doordarshan, field units of the Department of Family Welfare, educational institutions and voluntary organizations. The documentaries and newsreels of State Governments are also featured in the Division's release on the theatrical circuit. The Division sells prints, stock shots, video cassettes and distribution rights of documentaries and featurettes in India and abroad.

By organizing International Film Festivals for documentary, short and animation films at Mumbai, the Division has emerged as a powerful force behind the documentary film movement in the world.

The organisation of the Division is broadly divided into four wings, viz. Production, Distribution, International Documentary and Short Film Festival.

Directorate of Film Festivals: Directorate of Film Festivals was set up by the Government of India in 1973, to organise International and National Film Festivals within the country. It facilitates India's participation in festivals abroad, arranges programmes of Foreign Films in India, Indian Films abroad and holds the National Film Awards function. As a vehicle of cultural change, DFF promotes international freindship, provides access to new trends in world cinema, generates healthy competition and in the process, helps to improve the standards of Indian Cinema.

The Objectives of the Directorate are:

Promote good Indian Cinema within the country and abroad.

Provide International exposure to outstanding Indian films.

Screen in festivals, films by outstanding International Directors.

The Activities include

International Film Festival of India (IFFI)

National Film Awards and Festival (NFF)

Participation in festivals abroad

Cultural Exchange Programmes (CEP) in India & abroad

Other film programmes

Selection of Indian Panorama Films

Special programmes

Print collection & documentation.

An advisory Committee guides the activities of DFF.

Provides platform for the best in Indian cinema by organizing the National Film Awards, the Indian Panorama and the International Film Festovals of India every year.

Promotes cultural understanding and friendship at international level.

Makes latest trends in world cinema accessible to the public country.

National Film Archives of India: The National Film Archive of India(NFAI) was establised as a media unit of the Ministry of information and Broadcasting in February 1964. Its three principal objectives are

1. To trace, acquire and preserve for posterity the heritage of Indian cinema;
2. To classify, document data and undertake research relating to films;
3. To act as a centre for the dissemination of film culture.

With headquarters at Pune, NFAI has three regional offices at Bangalore, Calcutta and Thiruvananthapuram.

NFAI's activities relating to dissemination of film culture are manifold. Its Distribution Library has about 25 active members' througout the country and it also organises joint screening programmes on weekly, fortnightly and monthly basis in six important centres. Another important programme is the film teaching scheme comprising long and short term Film Appreciation courses conducted in collaboration with FTII and other educational and cultural institutions.

Film and Television Institute of India: Established in the year 1960 on the erstwhile Prabhat studio premises at Pune and thereby inherting a rich legacy in quality Cinema, the Film and Television Institure of India (FTII) has truly lived up to its avowed objective in the field of imparting training in film making and television programme production. Today the FTII is considered as a Centre of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in festivals both in India and abroad. Many of them have own National and International awards.

The alumni of the FTII have penetrated all corners of the Indian film and television industry and have excelled in all its fields. So for example, both Subhash Ghai, one of Bollywood;s biggest guns and Mani Kaul, one of India's leading art films makers are both alumni of this Institute.

The FTII is an autonomous body under the Ministry of Information and Broadcasting of the Government of India. Its policies are determined by a governing council. The latter appoints the director of the institute. The current director of the institute is Mr. Tripurari Sharan, IAS.

The FTII is a member of CILECT an international association of film schools.

Campus and the City of Pune

Situated in Pune on a gently inclined shoulder of one of the many hillocks that mark the frontier between the Western Ghats and the beginning of the vast plateau of the Deccan, the FTII campus is a melange of old and new buildings tucked away in a green expanse of 21 acres.

Satyajit Ray Film &Television Institute: The Satyajit Ray Film and Television Institute (SRFTI) Calcutta, has been set up to provide the latest education and technological experience in the art and technique of film making. The Institute was registered as a Society on 18.8.95 under the West Bengal Societies Registration Act, 1961. The Institution is an autonomous society with a Governing Council, Standing Finance Committee and an Academic Council. The Institute offers a 3-years Diploma course in Film Direction, Motion Picture Photography, Editing and Sound Recording.The Institute invites a number of film personalities to hold workshops, seminars etc. on different aspects of film production including Direction, Cinematography, Editing and Sound recording. The Institute is directly financed by the Ministry of Information & Broadcasting.

Indian Institute of Mass Communication: Indian Institute of Mass Communication (IIMC) is an autonomous Society under the Ministry of Information and Broadcasting and was set up with the objectives to provide training to the information and publicity personnel of Central and State Governments, organise training and research in the use and development of mass communication, make available facilities for training and research to meet the information and publicity needs of the public and private sector industries.

IIMC is a grant-in-aid body. The Institute is administered by an Autonomous Society and its Executive Council constituted by the Government of India. The IIMC Society is headed by a President who is also Chairperson of IIMC Executive Council and is appointed by the Government from among the Members of the IIMC society.

The Institute conducts training programmes for Group "A" and group "B" officers of Indian Information Service and Broadcast Journalism Course for personnel of AIR and Doordarshan. This apart, the Institute conducts nine month's Post-graduate diploma courses in Journalism (English); Journalism (Hindi); Advertising and Public Relations and Radio & TV Journalism at New Delhi. The Institute's branch at Dhenkanal conducts courses in English Journalism and Oriya Journalism. The Institute also offers a Diploma Course in Development Journalism. Two such courses are held every year, each of four month's

duration. In addition to the above, the Institute runs short-term academic programmes for middle level and senior officers of the Indian Information Service, personnel of different media units and other Government officers.

Childrens Film Soceity: National Centre of Films For Children & Young People (N'CYP), earlier known as Children's Film Society, India, was formed in 1955 with the aim of harnessing the medium of films to provide healthy entertainment to the children and young people, thereby providing an alternate to commercial cinema which is said to cause adverse impact on children.

The aim and hope has been to contribute to the process of better upbringing of young generations, utilising this highly effective medium – Cinema and T.V.

The present activities include:

a) Production and procurement of films and T.V. serials and their dubbing in Indian languages.

b) Exhibition of these through Theatres, Schools and T.V.

c) Conduct of International Festival of Films for Children and Young People and participation in such festivals abroad.

d) Production of animation films.

Films produced by the Centre are entered in various National and Internatioanl Film Festivals. The Centre also organises its own International Film Festival which is held every alternate year.

Legislation Administered by the Ministry.

- Press and Registration of Books Act, 1867 – An act for the regulation of printing presses and newspapers, for the preservation of copies of books and newspapers printed in India and for the registration of such books and newspapers.
- Press Council Act. 1973 – An act to establish a Press Council for maintaining and improving the standards of newspapers and news agencies in India.
- Prasar Bharati (Broadcasting Corporation of India) Act, 1990 – An act to provide for the establishment of Broadcasting Corporation for India, to be known as Prasar Bharati, to define its composition, functions and powers and to provide for matters connected therewith or incidental thereto.
- The Cable Television Network (Regulation) Act, 1995 – An act to regulate the operation of Cable Television Networks in the country and for matters connected therewith.
- Cinematograph Act, 1952 – An Act to make provision for the certification of cinematograph films for exhibitions and for regulating exhibition by means of cinematographs.

Prasar Bharati is a statutory autonomous body established under the Prasar Bharati Act. The Board came into existence from 23.11.97. The Prasar Bharati is envisaged to be the Public Service broadcaster of the country. The objective of public service broadcasting is to be achieved through All India Radio and Doordarshan which earlier were working as independent media units under the Ministry of I &B. The Prasar Bharati Board consists of a part-time Chairman, one full-time Executive Member, six part-time members. DG (All India Radio) and DG (Doordarshan), Member (Personnel) Member (Finance) as ex-officio members, one representative of the Ministry of I&B and two representatives of the employees of the Corporation. The appointment of Chairman and other members except the ex-officio members, nominated members and the elected members is done through a Committee consisting of the Chairman of the Council of States who will be the Chairman of the Committee, the Chairman of the Press Council of India and one nominee of the President of India. The tenure of the Chairman, Executive member, Part-time members and elected members is six years.

One of the important attributes of the public service broadcaster is that apart from being free from Government control, it should also be financially independent from Government control/influence.

The role of the Ministry of I&B is related to the administration of the Act and ensuring compliance with its provisions. These inter-alia are connected with appointment of Chairman, part-time members of the Board, framing of rules under Section 32 of the Act, approving the regulations of the Corporation which require prior approval of the Central Government, actions for providing grants-in-aid, loan or equity etc., giving directions to the Corporation or obtaining information as may be necessary, reporting to Parliament, laying of Rules and Regulations before Parliament etc.

These inter-alia are connected with appointment of Chairman, part-time members of the Board, framing of rules under Section 32 of the Act, approving the regulations of the Corporation which require prior approval of the Central Government, actions for providing grants-in-aid, loan or equity etc., giving directions to the Corporation or obtaining information as may be necessary, reporting to Parliament, laying of Rules and Regulations before Parliament etc.

14.3 Summary:

Continuous flow of full information from the Govt. to the people and from the people to the Govt. is a pre-requisite for the successful functioning of any democratic society. It is against this background, the dissemination of public information and the concept of feedback information assumed great importance in our country after independence.

Therefore, the Govt. of India has strengthen the network of public information disseminating agencies from the grass roots level to the national level. It is on account of this effort, a number of media units of the Ministry of Information and Broadcasting have emerged in the country. They include ALL India Radio, Doordarshan, Films Division, Press Information Bureau, Directorate of Field Publicity and Directorate of Advertising and Visual Publicity etc.

The main points covered in this unit are summarised as follows:

- Genesis and Growth of Ministry of Information and Broadcasting in our country.
- Organisation and functioning of media units of the Ministry of Information and Broadcasting such as: All India Radio, Doordarshan, Films Division, Press Information Bureau, Registrar of Newspapers for India, Photo Division, Publications Division, Directorate of Advertising and Visual Publicity , Directorate of Field Publicity, Song and Drama Division and Research, Reference and Training Division etc.

14.4 Model Questions:

1. Explain in detail the media units of Information & broadcasting?

14.5 Reference Books:

1. Fowles, Tib, What Viewers Watch, Sage Publications, New Delhi.
2. Chetterji, Broadcasting in India, Sage Publications, New Delhi.

UNIT-5

MEDIA GLOBALISATION

LESSON-15

NATURE AND STATE OF MEDIA GLOBALISATION

15.0 Objectives of The Lesson:

1. To discuss the nature and State of Media Globalisation
2. To explain the changes in the Electronic Media aftermath of Media Globalisation

Structure of The Lesson:

15.1 Nature and State of Media Globalisation:

The decade since 2001 has been of economic and political turbulence in India. Consistent commitment to economic reforms has triggered this process. During this period India has also witnessed an unprecedented growth of mass media, particularly the electronic media and structural changes of for reaching consequences. Mass in India proliferated in leaps and bounds since 2003 in turns of size. There has been a proliferation of news bulletins on various television channels in the last couple of years. The big daily newspapers have further increased their circulation and readership. Radio and cinema got revived in the last couple of years.

The turnover of media sector is more than Rs.400 billion and growing at around 18 percent per year.

And, as a result, media is identified as among the top five priority sectors for investment. "Press freedom" is not only uniquely provided in the constitution of the country, but also respected as in any other prominent democratic and developed country. In fact, there are fewer specific restrictions or regulations in India restraining media freedom than perhaps in USA, for example. Indian mass media now is not dominated by Government, including the electronic media, as in the earlier decades. In fact, it is private operators, new and old ones, who are making a difference.

The share of State owned All India Radio and Doordarshan TV would at the most be one-third of broadcast scene. Globalization process has changed the very course of mass media in India, but moved it closer to "entertainment sector" and, in that process, diversity and pluralism, two basic characteristics of India, are likely to be eroded.

2000-2005 period has been years of dramatic growth of electronic media. The number f television channels available to subscribers in the country has crossed 200 against hardly ten a decade ago.

However, surveys have indicated that the number of channels actually viewed in a household, at one time or other, in an average week, is hardly ten. Today there are 25 round the clock news channels (all uplinked from India as required). They are competing to excel not just in the case of English or Hindi but also in regional languages. Additionally, nearly half of Doordarshan channels as well as other channels too have more than one news bulletin daily.

Zee TV, Sahara TV, Sun TV, and ETV have already got news in local languages across the country and announced plans to have in more languages. Although the share in viewership in the country for news on television has doubled since 2003, it is still much less than 10 per cent (as most news channels are watched mostly in cable TV households and more than one-third of total viewers are children). But news channels have gained in advertising support substantially-nearly one-sixth of TV advertising revenue. Over and above these channels, there has been a plethora of "Neighborhood channels" mostly by successful local cable TV operators; In some cities in the South (like Madurai, Coimbatore, Vijayawada) there are more than a couple of such channels.

Reach of Mass Media:

Overall, Television today reaches nearly 50 percent of population of adult (about 350 million) against about 35 percent (about 200 million) of newspapers of all periodicity. Interestingly, even in rural India, print media reaches about a quarter of population against about 45 percent reached by television. English publications hardly have 10 percent readers. Readers of daily newspapers comprise 90 percent of total readers. Readership for magazines works out to hardly one out of every five and there has been a decline in magazines more recently.

But the disparities in the reach of media are too glaring between regions and sections of society. Taking a long-term view one could say that TV has slowed down the growth of newspapers marginally but has added to the competition and brought in more optimising efforts.

Since 2003 there has been a spurt in Didactic programmes in electronic media. Today here some nine such channels. Most channels (of Doordarshan as well as others) now average a daily dose of spiritual / religious programmes, much beyond solo discourses.

Then there are regional channels in this category, like Jeevan (Kochi) and Aradhana. So also in sports channels. DTH is likely to give further push to more nitche category of programmes/ channels.

Notwithstanding the inconsistencies in the findings of readership surveys, a time series analysis at macro level for 1972-2005 period reflects broad trends. Whatever spurt was there in readership of dailies in particular has come more along with the TV boom. But, taking a long-term view, one could also say that TV has slowed down the growth of print media.

The trend confirms the compulsion that newspapers in India call for a break through to come out of a slow phase since growth potential is many times more. Publishers are of course not lagging in their efforts.

Thanks to Private FM radio operators and the competition between them, radio is being rediscovered in India. In fact, last two years saw listenership surveys and claims of listenership by competing radio channels as some of the metro cities are having more than three FM radio channels. Similarly, because of increase in the number of multiplex cinema theatres, cinema too received certain revival. It is also because the number of "formula films" have come down.

Growth In Circulation:

In the last couple of years Hindi publications, particularly the dailies, had better growth in their circulation than in the case of other languages, including English. While newspapers in the Southern States had higher growth of circulation, the growth in the states of North was not significantly different from the previous years as one expected considering the size of potential market. Also, wherever there has been keen competition, the growth has been higher. Telugu, Kannada and Malayalam dailies grew a little over 5 percent. Tamil dailies, however, by and large, remained stagnant in circulation. English periodicals had faster growth than periodicals of other languages.

High Growth, Low Expansion:

With proliferation of TV, radio and newspapers recently in the country, the overall role, reach and relevance of media should have expanded much beyond what it was a couple of years ago. The range of coverage of the news media should have also expanded beyond metro cities. But hardly there has been any change in both the respects. This is because the competition within and across the media has been for the same sections of people, the ones having deeper pockets. That is how rural reach as well as coverage is still negligible. Some increase in circulation and viewership nevertheless is because of multiplicity, not because of expansion in the reach beyond two-thirds of population. That is the ones seeing are seeing more channels or programmes, and the ones reading are reading more newspapers.

Despite all that recent growth and expansion of mass media and emergence of new media, the overall reach of media of mass communication put together is not even two thirds of adult population of the country. And, regional differences between States in this regard continue to be glaring. In fact, in the last couple of years there is some stagnation in the "overall expansion" of media, going by various national surveys, including the just released National Readership Survey (NRS) for 2005. Male-female differences in readership have come down during the last two decades. But they are still significant. In fact, even in urban areas, readership among women is hardly a quarter against over one-third among men. Younger age groups are not reading newspapers as much as their elders. This is because of preoccupation as mass media in terms of their concerns, contents and concentration in the operations. The NRS for 2005 in fact brings out that even the reach of newspapers has fallen in urban India since 2002 (from 48 to 46 percent) and that there are 314 million adults now who can read but do not read any publication.

Also, despite proliferation of media and competitiveness, the choice in the content package of channels is not so distinct.

In the last couple of years the overall readership of newspapers has increased by about four percent both in urban and rural areas. Language publications obviously continue to dominate the scene. Out of the top ten newspapers, only one is of English language, having multiple editions. English dailies in all are read by less than four percent of adults. Over the years readership for daily newspapers in the four Southern states increased a lot more. This is significant for two reasons.

Firstly, both circulation and readership of dailies in these states has been growing all along in the earlier years too and the growth of dailies in Hindi is expected to be much higher in 90s whereas it has not been so. Second, the spread and proliferation of television in the four Southern states has also been lot more with language TV channels originating local programmes, including news. This has not slowed the growth of readership in the South. This is also the case with Marathi dailies. Overall, both growth and expansion has been more and faster in the case of regional language media. One reason for low penetration if media is that even after fifty years of India's independence, there are hardly 100 locations the country originating newspapers. In fact, nearly 90 percent of newspapers are published from 25 metro cities. This is despite availability of basic infrastructure elsewhere. The number of locations however, has more than doubled over the last 25 years. Hardly one-fourth of districts of India (598) originate a daily newspaper. Most of them do however have incoming newspapers. A recent initiative of newspapers like Eenadu (AP) has unleashed "district-specific editions" to the main edition. This has helped expand the reach and participation. As against, over 770 locations in India have a TV transmitter of one kind or other, although not even 5 percent of them originate local programmes.

Then, there are cable TV operators practically in most urban centres of India, some of them are trying to meet unique local needs, including coverage of local events with local news. And yet, well over half of news of national news channel bulletins continue to be from Delhi and Mumbai.

Is TV Expanding Readership?

The States where growth of newspaper circulation and readership has been more in the ast couple of years are the same States where proliferation of television and viewership to TV has been higher and growing too. For sure, it could be said that TV has no significant impact on the levels of readership to newspapers in the country, particularly in the case of the big ones. On the contrary, certain competition is helping to increase the overall market for newspapers. However, there is enough empirical evidence that newspapers of late have slipped as the "primary source" (on politics and business/finance), both in urban and rural India. Also, there is enough indications that growth in advertising flow to newspapers has declined, not in absolute terms though.

This decline is more in the case of single editions, small and medium sized newspapers than in the case of bigger and multi-edition dailies. Dailies which have better spread, far more extensive and localized in their reporting, have not been effected as yet. Overall, competition has brought in newspapers a new found concern, orientation and initiatives to retain the hold and to cope with growing opportunities. The fact that frequent readership surveys and market studies are being sponsored, is an indication of the increasingly competitive scene. However, unless the methodology of readership surveys and their scope becomes more objective, newspapers will continue to be in a disadvantage of limiting to quick fix "formulas" promoted by elite groups.

With delicate balance of power in the country gradually shifting from the government and the executive to the people and the public opinion they generate, the role of news media has become even more significant now. That is how the “agenda setting” role of media has become even more important today. But, agenda setting function of daily newspapers has been on the decline. Television channels now share that distinction more often. With more news and current affairs based programmes on every TV channel, newspapers are under pressure to hold on to the title. A CMS survey on sources of information and their reliability has brought out few pertinent observations. Firstly, the overall media credibility, including of newspapers, has gone up since the previous survey, couple of years earlier. Secondly, television has now surpassed newspapers as “primary source” as well as the “most relied” source for political, stock markets and sports news. Thirdly, thanks to multiplicity in 24-hour news channels, newspapers received a boost. For, TV news bulletins generate certain “appetizer effect”. It is partly because of more of the same or the same from more news channels. Newspapers are often checked back for what is seen or heard on TV news bulletins – as if reading is more believable! CMS research described this phenomena as “appetizer effect” of television news bulletins. The role of news channels and the pattern of viewership to news among various sections need considerable and constant research, more from a sociological-political perspective.

15.2 Shift In The Paradigm Of Media Operations:

Role and relevance of news media are to do with their own concerns and contents. Until a few years ago these were to do with the “Fourth Estate” notions and “watchdog” standing. For, that is how the news media have been enjoying certain privileges and societal status. The news media are expected to have larger and long range concerns about society, not just market compulsions or competitive concerns. Today news media are more a corporate voice than of community. Certain new definitions, news values and different priorities dictate news media today. What does this paradigm shift mean for the dilemma involved in the media operations and for their accountability to society. Is media a public service or private business promoting private interests.

Then of course the controversy to do with blurred distinctions between news and views, news and advertisements, information and propaganda, etc. Which are the factors which drive the priorities, pre-occupations and the shifts in the news media?. There is no independent and objective analysis of these changes in the media operations and their implications. The paradigm shift involves bigger issue to do with consumerism. Consumerism which is a global phenomena is what dictates the media priorities today. They cater more for the greed not so much for the needs of a majority of people. That is how market sustains the media. 30 years ago, 55- 77% of the total revenue of newspapers was from the readers. Today it is advertising which sustains media. There is a declining dependence on the reader and the viewer. And yet media are able to grow and increase their profits because of growth opportunities in the country.

Today advertising and market research in many ways determine the scope of mass media, including journalistic trends. With allowing of 100 percent FDI in both these fields in the last couple of years, both these functions are in the hands of multinational corporates. Advertising, market research and media planning sets the scope and pace of media including in the case of ownership pattern and journalistic trends. By and large the control of these “determining factors” has changed hands quietly.

Firstly, the share of advertising in total revenue of media has been on the increase from that of a "supplementary" (25- 30%) nature some decades ago, to that of a "supportive" one (60 – 75%) now. In fact, in the case of television channels, advertising has been the "primary source" (70-80%) to the extent of "determining" the priorities and preoccupations. Even in the case of some big newspapers, revenue from advertising constitutes more than 60 percent of total revenue.

That is how the recent boom in media in India is often being attributed to advertising. Total outlays on advertising in the country today is over Rs. 12,000 crores with more than three-fourth of it going to newspapers, television, films and radio.

That is advertising today sustains and steers media. Secondly, advertising through newspapers and television today is mostly by multinationals and big corporates. In fact, top 15 advertisers account for three-fourth of advertising revenue of newspapers and television channels. Thirdly, advertising agency business in the country has been getting concentrated in fewer and fewer hands last couple of years. Today over 13000 brands in all are being promoted through television, newspapers, radio and films. Top five advertising agencies, with major holding from out side the country, account for well over half of advertising business in the country and this has been on the increase. Entry of foreign advertising agencies has been going on parallely to the entry of foreign brands and increase in the share of foreign corporates in the total advertising in the country.

In fact, lifting the limits of foreign capital in advertising agency business has opened the floodgates. Well over half of Indian advertising now is accounted by overseas-based corporates. The revenue of the media has gone up manifold in the recent years. But their expenditure has not gone up on people who are responsible for sustaining it as the Fourth Estate – the journalists, the editors, the content people. In fact, proportion of spending on them has come down recently. Fourthly, market research is a basis for proliferation of brands and consumerism as well as for the preoccupation and priorities of mass media and the very scope and character of advertising. Until a few years ago we had about 6 or 7 market research agencies owned mostly by Indians. Today top 7 or 8 market research agencies, accounting for more than three-fourth of research, either have already gone into the fold of one or other foreign corporate or they have acquired significant interest. In fact, with recent mergers and acquisitions, certain monopolistic trend is already evident in this function with an annual turnover of well over Rs.1000 crores.

15.3 New Gatekeepers Of Media:

More specifically, market research agencies are the ones, which also conduct "readership" surveys and "rating" of television viewership and there by directly influence advertising agencies as well as the news media as to their priorities and preoccupation. The point here is that the methodology being followed for readership surveys and viewership rating is not without bias in favour of the sponsors and subscribers. The "TRP trap", as we call the phenomena or assessing "popularity" of TV programmes, has arger and long-range implications to India.

Findings of TRP or IRS or NRS, do not highlight certain stagnation in the overall expansion of media particularly among the poor and the far off ones. As a result, the total reach of the media is not more than two-thirds of the population. It is much less depending upon which State of the country we are talking about. This is because of restricted view of concerns and limited representative nature of contents. Despite competition they all have same formula contents because of TRP phenomena. It is more a copy cat tendency phenomena.

They are all reacting to one or other channel or newspaper rather than pro-actively being on their own. Some of the regional media are better in this respect. In fact, what is being played up in the media is, what interests the public not what is in the interest of the public. The two are not the same as is often being made out. Whatever surveys are being done in the country are mostly at the instance of advertisers or advertising agencies and the media operators themselves. There is no independent research otherwise to explain and explore beyond temporal and sectoral interests.

Fifth, with media becoming complex and also specialized, two "new" mediating functionaries have emerged since 2000 with serious consequences to the very nature and character of the journalist-centered "Fourth Estate". Both these functionaries of "media planning" and corporate "public relations", in a way erode into core prerogatives of journalists and their "editorial control". The media planners are the ones involved these days in buying wholesale space and time of media for advertising and selling the same in retail on their terms.

In the case of corporate "public relations", functioning of these "experts" implies certain undermining or interference in the functioning, particularly of news reporters and editors and their marginalization. For, the function of PR is to ensure coverage for a particular viewpoint or otherwise. "Disinformation" being talked about recently is a part of this new functionary. These PR corporates in India, some 7 or 8, are affiliates of one or other foreign agency. No wonder why Former Chief Justice of India Dr. Anand had said "while ommercialism has a legitimate place in the business office of the newspaper, it becomes a danger when it invades the editorial room". Globalization has unleashed these "new gatekeepers" of mass media in India cutting across conventional functional lines.

Preoccupation Of News Media:

The "gloomy" content of Indian dailies in the earlier decade has now yielded to financial and corporate reporting. The role of news agencies, both of national and regional and smaller ones, has declined from about 30 percent of edited space in dailies more than two decades ago to around 20 percent now. If national Hindi TV news channels of 24 hours are analysed, what emerges is that politics continue to be the preoccupation.

Also, one gets the feeling that rural India does not exist for these news channels. Coverage for rural India is consistently less than two percent in news bulletins. But 60 percent of their news is from the four metros (Delhi, Mumbai, Chennai and Kolkatta) of the country.

As to social development issues to do with basic needs of people like health, education,environment, gender and children, how much television channels are bothered?. Hardly four percent of the total news bulletin time is devoted for all such issues put together. News stories which have something to do with economics are being repeated many times, sometimes to the extent of 60 percent of news, as if nothing else has happened on that day to report. Even civil society activities rarely get covered.

Such a limited view of 24 hour news channels in their priorities and pre-occupation as evident in the coverage could be said as a reason for certain stagnation in the overall reach of news media and for limited expansion. Proliferation of news channels has not read to commensurate increase in actual viewership to news (even according to NRS 2005).

Emerging Media Scenario :

At a time when the need in the context of globalisation is for more Indian correspondents abroad, their number is shrinking. Their number today is lowest in three decades. There are some 60 countries whose media representative is present in India today, against hardly 10 countries where Indian media has a representative. Is it due to increased reliance on Internet?. Or, is it result of a profit maximization strategy?. No wonder why the percent of revenue being spent for news origination has declined despite increase in the revenue. This trend in a way symbolises certain "homogenization in media contents" and changing values of media.

Another example of shift in concerns is in the context of children. Original Indian contents for children and by children in Indian media is much less today when it should have been several times more than a few decades ago. On the contrary, imported fare for children is all around the TV channels today and that too in a deceptive way. For, foreign children's programmes are being dubbed into various Indian languages and telecast. There are four or more foreign "children channels" available all over the country, mostly with foreign cartoons and animations. All of them with commercial advertisements luring children with consumeristic notions. The way children's fare is being broadcast gives the impression that no one is bothered as to what it all means to the Next Generation.

In 7 or 8 States of India the situation today is that, one media group dominates the news scenario. By and large more than 50 percent of the viewership, readership and circulation are by the same group. There are at least 8 States where monopoly of a single media house has been on the increase recently, not on the decline. There are about 13 media groups emerging as conglomerates in the country. They are all in the news business as well as entertaining and in media distribution and network business.

They own newspapers, magazines, radio, cable TV, television and more. And yet there is no debate and there is no independent regulator. In more than a couple of States, one or other daily newspapers dominates the media scene with one third or more of total circulation of all dailies in the state and a readership of half or more of total readership in the language of the State. Such States include Andhra Pradesh, Gujarat, Punjab, West Bengal, Kerala, J&K, H.P. In Kerala,Gujarat and Rajasthan two dailies have been dominating, both with a significant share in circulation as well as readership.

In States with dominance of a single daily, the competition has been more and, even more interestingly, the growth in newspaper readership as well as in circulation has been much higher. Telugu dailies have been having higher growth both with respect of circulation and readership. The A.P. scenario is unique for it is the only State in India today where one single daily, Eenadu, with several multiple editions, enjoys three-fourth of readership and more than half of all circulation of dailies in the State. And, in fact, also enjoys premier position in the case of TV viewership.

15.4 Emerging Scene Of Cross Media Interests:

In States with dominance of two dailies, the competition has been more and, even more interestingly, the growth in newspaper readership as well as circulation has been much higher. Gujarati and Telugu dailies, for example, have been having higher growth both with respect of circulation and readership. Karnataka is the latest one with Vijaya Karnataka edging out leader of decades, Prajavani.

Television has already become the darling of every one in the “family”. Newspapers will not be so and there will be pressure to push them (the smaller ones) out of time and expenditure budgets of people. So far Television is also cheaper source for entertainment as well as news and information, next to radio. With Pay TV being endorsed as a policy and DTH coming in, it need to be seen whether TV will remain relatively cheaper. Mass media will receive unprecedented boost from telecommunication revolution that will sweep the country in the coming years and will see the emergence of “multi-_media “ which are more interactive than the conventional mass media and with potential for simultaneous exchange of voice, text and data. Multi-_media will speed up globalisation process beyond imagination.

Media reach in the country could be increased three times if television, Cable TV more specifically, could get connected with telephony. This is being talked for some years now. We have been talking of the need for convergence of Cable TV and telephony for almost a decade. Recently there were more than a dozen experiments across the country in this regard. But nothing serious has come out or perhaps is waiting for a commercial proposition and a marketing package.2006-2007 should see a big push to expand communication network much beyond the present levels and also bring in interactivity in a big way. Broadband connectivity is increasing cutting across the barriers and tariff is declining much faster to prompt access to more and more people.

Mass media together with entertainment, advertising and marketing get their momentum from economy, demographics and life-styles, on the one hand, and technological developments on the other. And, news media gets their push from political uncertainties and economic transition as is being witnessed in India today. The convergence between entertainment, advertising and marketing will sustain and shape mass media even more in the new millennium. The rate of employment, particularly among females, infrastructure development, age composition of population, savings and time use patterns are some of the aspects that determine the kind of mass media scenario Indiawill have. Mass media ofcourse is both a cause and effect in this process. This aspect need to be studied more closely in the coming years.

National Media Policies:

Adding to these market lead trends, the Government had lacked in its priorities in policies to do with media. There is no specific single national media policy as such. But there are guidelines codes and even legislations as in the case of Cable TV (Control) Act aimed at regulating over 50,000 small and big Cable TV operators. Films continue to have censorship while TV has no regulations except some guidelines. Press Council of India is a Government nominated body from out of various cadres involved in publishing and journalism, but without any teeth to take remedial measures. Overall, it could be said that there are hardly any pro-active media policies, either to regular or to promote media development. In fact, policies have been in reactive mode.

Whatever policies are there, they prefer corporate ownership, rather than community media as in the case of radio, Government prefers centralized media as in the case of DTH, when it is known that localized media are more appropriate for India, and its polices are in favour of monopolies and conglomerates the latest example being permitting SUN TV for DTH, than the ones to encourage small and medium sized ones. 100% Foreign Direct Investment (FDI) is allowed in enterprises which sustain and support media.

These include advertising, public relations, market research, etc. They together determine the direction of media priorities. Further, the landmark Judgment of Supreme Court of India of 1995

on airwaves was never followed up. In fact, Minister after Minster had violated the spirit of that judgment and went about taking major decisions with futureimplications and without reflecting the concern to do with the challenges before the nation and without going for an independentregulator for broadcasting. In fact, the judgment also observed that “airwaves belong to ublic” and, as such, airwaves should not be allowed to be used for personal profit.

No Government policy can be expected to do justice without addressing three core issues cutting across all media. These are (a) to do with FDI, not only into “news media” (radio, television, newspapers) but all other media and obligatory conditions that need to go with license; (b) certain polarization in the pattern of media holdings towards a monopolistic situation, and (c) of course without having a view about emerging cross-media operations. So far there is no indication that the Government has taken note of these issues seriously.

The first deal under FDI into newspapers materialized in September 2003, one year after 1956 Cabinet decision was reversed and liberalized for 26 percent foreign equity. As about 15 ventures between one or other big Indian news media house and one or other prominent one in UK or USA or Australia or in Europe are being pursued, 9 or 10 of them have already been formally announced signaling a new era in the Indian media Scene. However, so far no smaller, or even a medium sized newspaper has attracted enquiries for FDI. Over and above FDI of 20 or 26 Per cent, foreign institutional and non-resident Indian investment also is allowed. Together this could amount up to 46 percent in the case of News media, DTH, cable TV and FM radio.

Non-news media both in the case of print and broadcasting is already allowed 100 percent FDI. So also in the case of advertising, market research, films and other entertainment enterprises. Last couple of years have witnessed a proliferation of “training shops” across the country trying to cater to increased media activities and enterprises, including in-house programmes by media houses themselves. But most of there schools are with out having minimum facilities including qualified/experienced faculty.

In the case of radio, a global satellite player in digital radio (World Space) is already in India and promoting aggressively despite this involves acquiring an altogether new radio set costing anything upwards of Rs. 3500. Most (90) cities of India are going to have three or more private FM radio operations at each place soon over and above the existing radio service.

In the case of cinema, on the other, there are not many new collaborative ventures for production, piracy being as an issue of concern. Despite film is now recognized as an industry, not many corporate entities have come up. Perhaps because India has been on a stronger vicket as Indian cinema continue inroads in overseas markets and find a place in the global entertainment scene. Hollywood English films nevertheless continue to reap Indian markets with never before collections as the lead time for release in India is much shorter now. As a result of dubbing of most English films into regional languages oflate, there is a definite spurt in the viewership to Hollywood films. Most recent advent of digital cinema (150 theatres) and multiplexes (100 theatres accounting for one-third of box office) has brought in new hope of glorious days of Indian cinema within the country. Digital cinema system in fact, is likely to change the verycharacter of cinema – in terms of production, distribution and exhibition. E-cinema deserves to be tracked next couple of years as to its implications.

In addition, foreign newspapers can now launch facsimile editions of their international edition, but after incorporating local subsidiaries registered in India and without carrying locally generated contents, including advertisement. This is because of certain apprehension that Indian newspapers may not able to withstand competition. This provision, however, is being contested by big media houses. Also, as the cap on foreign syndication in Indian newspapers has been increased form 7.5 to 20 percent of total editorial content, the extent of foreign contents by way of supplements, etc has significantly increased in 2005.

There are no active media watch groups in India which are on constant vigil and are based on objective analysis and reliable methodology. There is hardly any independent ongoing research on media operations and trends. We are emphasizing the word independent research, because TRPs, IRS, NRS, if one really digs into, will find that the same global corporates who are the gatekeepers and interested in each other are involved in perpetuating their findings as yardsticks for the country and in the process protect their own commercial interests.

Will The Divide Be Bridged?

Despite recent explosion in communication technologies, the divide in the India continues to be glaring - a divide between people who have access to such technologies and also able to communicate and those who neither have access nor are enabled to take part in the process. Looking back in to policies in the last two-three decades, one wonders whether there was serious realization and whether there was enough concern. How else contradictions in Government policies could be explained?. Take, for example, the SITE (Satellite Instruction Television Experiment). How 30 years have gone in vain could be seen in this regard. When the results of this one-year long pioneering SITE experiment in the world had well established the scope of using satellites for reaching villages and regions of different languages simultaneously and for information and development support as well as for entertainment. And yet it has not made an iota of difference. In fact, Kheda Television experiment thereafter, in continuation of SITE spirit of television becoming a community media was also forgotten too soon.

But, on the other, a couple of years after SITE, China had gone ahead to reach 74000 of its villages using satellites. A country where wall newspaper was relied upon as a medium of communication for so long, has excelled today most other countries by adopting to modern telecommunications and tripling tele-density in a matter of hardly a decade. It is their policies, which made the difference.

Similar is the case with aborted Broadcast Bill. Almost ten precious years had gone in vain – despite a Supreme Court Judgment, repeated assurances by the Government to Delhi High Court and a wide range of deliberations, we could not come up with any policy. To most, a media policy means allowing FDIs. Then came the Convergence Bill as if to bail out the Government to abandon the Broadcast Bill. It is six years since, the Convergence Bill is no where in sight. And now in 2005 Government has announced its plans to come up with a broadcast (content) regulator. Assuring the idea is pursued seriously, it will take a year or more for it to come into being. As India is going all out to seek joint venture, China has just banned any such foreign alliances in broadcasting after trying out liberalization for a year (2004-05). Fear of influence of foreign culture on Chinese broadcasting is said to be the reason for such a turn about. The Chinese success story is all in this very period of last one decade.

15.6 Murdoch: Already a Star in India:

Global media mogul Murdoch has been in India hardly for ten years, but he is already viewed as No.2 and is projected to become soon No.1 media baron of India over throwing supremacy of 150 year old Bennett & Coleman Group. Star News completed (by NDTV) five years. On Star News taking on the contents in 2003, the Indian public had witnessed a furore and media houses felt "threat perception". Infact, it was such that the Indian media moguls came together on one platform IMG (Indian media Group) and succeeded in getting the FDI rules revised so that "foreign control" is minimized and Murdoch could not getaway with a dummy company. In the process, Murdoch has become a more activate "Indian player" (This time without having to change his nationality) – as much as he is in US or UK – as if all that furore was to his advantage. The IMG in fact wants the Govt. to impose 26 per cent cap on foreign equity in the case of entertainment channels also as in the case of news channels, where 51 per cent equity holding should be with one Indian player.

Murdoch already has 5 or 6 key allies in India. This include a leading Indian newspaper publishes Aveek Sarkar (24%) for the Star News venture (MCCS); powerful industry gaint Tata Sons (20%) for DTH (Space Television); real estate gaint Raheja (26%) for MSO (Hathways); steel magnate Mittal (20%) for radio (Radiocity/Digiwave), and industrialist RP Goenka for films distribution (20 th Century). He also got money-spinner sports channel (ESPN – Star Sports) as a joint venture and also a production house (UTV). He got his feet in every possible media that has potential to grow and expand and eventually claim leadership. He had also picked up stakes in some dotcoms in India including Indy.com of Pradeep Kar. On the communication convergence front too he is already a stake holder in Hughes India venture (in September 2003). Star Plus had a majority of the top 50 highest TRP programmes or TV channels. His empire in India is already put in terms of turn over (Rs.1200 cores) next only to the Times of India group (Rs.1500 crore). All this in a matter of a decade. As summed up by Vanita Kohli (Business World) "Star TV's rise in India tells the story of opportunities missed and sized in the media business".

Leadership in media is not only about advertising revenue but even more about the reach. Hence influence she has put Star Group's (TV & Radio only) reach (as of 2004) at about 55.9 million viewers against the Times of India's reach of 6.1 million readers (against Doordarshan's 233 million viewers). Against a revenue (for 2002-2003) of Rs 1200 crores of Star India, Times of India Group had a revenue of Rs 1500 crores. That is how she declared Star India as India's second largest media house and assuming that growth trend "it could soon displace the Times of India Group from the No.1 position more likely by the end of 2004.!

Now that a leading Indian publisher is a major partner, a day may not be far away when Murdoch also gets into newspapers more directly – for this venture he can have upto 20 per cent stake as of now. Foreign channels together (Star, Sony, ESPN, Star Sports and Discovery, etc) supposed to have garnered about Rs. 2500 crore in advertising revenue in 2002-2003 against Rs. 400 cores in 1998-1999. Without any of that being plowed back into India. 70 per cent of Star's annual turnover of $300 million was said to be from India. If India is already a cash generator for Star Group, it should not be a surprise for Murdoch unleashing into Indian markets with vast untapped market. For, mass media put together hardly reach today two-thirds of India's growing population. That is, the size of the 'potential market' in India could be much more than what Murdoch had already "captured" elsewhere.

Murdoch's entry and inroads into Indian media scene is a good example for the direction in which the process of globalization is moving. And the government reducing itself to a spectator.

As India globalizes, its mass media is witnessing phenomenal change in the very structure, growth pattern, role and relevance to the people of the country. Television which remained as an entertainment medium earlier is now becoming a prime news source with a deluge of 24-hour news channels. This in turn has sparked further growth in newspapers and even radio and cinemas are witnessing a revival and revamp.

Overall, it could be said that the never before seen competitiveness of last couple of years within a media and across media and privatization and corporitisation, have made the sector a thriving one and an attractive business proposition. Although mass media account only for two percent of economy, it is growing at twice the rate of Indian industry and three times the rate of the economy as a whole.

Nevertheless, the fact that about one-third of India's population is yet to be reached by any or all of the mass media put together, the limitedness of their reach and the potential yet to be explored remains a challenge. In fact, much less than half of about 200 million households only actively subscribe for any of the mass media today.

This is perhaps because the contents of the media are becoming more and more market driven and consumer centric rather than society and citizen centric and less relevant to large sections of people. Further, Government, corporates and public relations dominate news contents and the civil society hardly gets any presence. Even rural India does not for the national news media.

The recent trends like Pay TV, DTH, set-top-box, etc in the case of television and niche publications imply increase in the divide between those who can afford and those who cannot and thereby making media cater more for the deeper pockets. Adding to such market dictated trends, is contradictions in Government's policies often giving the impressions that it yields more for the big corporates and lobbies even at the cost of its declared national policies. Privatisations by itself should not mean globalisation.

This process is not breaking big- media information monopoly. Instead, it is facilitating. One obvious outcome is (re)emerge of monopolies in media operations and increasing cross media ownership with implications to a country riddled with socio-economic disparities and diversities. With mass media becoming more and more segmented and restricted and access becoming more at premium, the divides are more likely to be continued if not widened. How a nation can expect to become a "knowledge society" without achieving information equity?.

On the other, the fact that mass media and educational system operate parallely without any complimentary or supplementary initiatives so that citizen becomes active and discriminative user of mass media. In this process all kind of misleading and irrelevant research is being thrust upon towards sustaining consumerism as India is viewed more as a "big market". Even academicians in general and social scientists in particular have hardly taken interest to bring out changing dynamics, their implications to a large section of people of the country like the impact of the television on children and women, for example.

15.7 Summary:

Globalisation has brought in vast changes in the Indian media scenario. In States with dominance of two dailies, the competition has been more and, even more interestingly, the growth in newspaper readership as well as circulation has been much higher. Gujarati and Telugu dailies, for example, have been having higher growth both with respect of circulation and readership. Karnataka is the latest one with Vijaya Karnataka edging out leader of decades, Prajavani.

Television has already become the darling of every one in the "family". Newspapers will not be so and there will be pressure to push them (the smaller ones) out of time and expenditure budgets of people. So far Television is also cheaper source for entertainment as well as news and information, next to radio. With Pay TV being endorsed as a policy and DTH coming in, it need to be seen whether TV will remain relatively cheaper. Mass media will receive unprecedented boost from telecommunication revolution that will sweep the country in the coming years and will see the emergence of "multi-_media " which are more interactive than the conventional mass media and with potential for simultaneous exchange of voice, text and data. Multi-_media will speed up globalisation process beyond imagination.

Media reach in the country could be increased three times if television, Cable TV more specifically, could get connected with telephony. This is being talked for some years now. We have been talking of the need for convergence of Cable TV and telephony for almost a decade. Recently there were more than a dozen experiments across the country in this regard. But nothing serious has come out or perhaps is waiting for a commercial proposition and a marketing package. 2006-2007 should see a big push to expand communication network much beyond the present levels and also bring in interactivity in a big way. Broadband connectivity is increasing cutting across the barriers and tariff is declining much faster to prompt access to more and more people.

Mass media together with entertainment, advertising and marketing get their momentum from economy, demographics and life-styles, on the one hand, and technological developments on the other. And, news media gets their push from political uncertainties and economic transition as is being witnessed in India today. The convergence between entertainment, advertising and marketing will sustain and shape mass media even more in the new millennium. The rate of employment, particularly among females, infrastructure development, age composition of population, savings and time use patterns are some of the aspects that determine the kind of mass media scenario Indiawill have. Mass media ofcourse is both a cause and effect in this process. This aspect need to be studied more closely in the coming years.

Adding to these market lead trends, the Government had lacked in its priorities in policies to do with media. There is no specific single national media policy as such. But there are guidelines codes and even legislations as in the case of Cable TV (Control) Act aimed at regulating over 50,000 small and big Cable TV operators. Films continue to have censorship while TV has no regulations except some guidelines. Press Council of India is a Government nominated body from out of various cadres involved in publishing and journalism, but without any teeth to take remedial measures. Overall, it could be said that there are hardly any pro-active media policies, either to regular or to promote media development. In fact, policies have been in reactive mode.

Whatever policies are there, they prefer corporate ownership, rather than community media as in the case of radio, Government prefers centralized media as in the case of DTH, when it is

known that localized media are more appropriate for India, and its polices are in favour of monopolies and conglomerates the latest example being permitting SUN TV for DTH, than the ones to encourage small and medium sized ones. 100% Foreign Direct Investment (FDI) is allowed in enterprises which sustain and support media.

These include advertising, public relations, market research, etc. They together determine the direction of media priorities. Further, the landmark Judgment of Supreme Court of India of 1995 on airwaves was never followed up. In fact, Minister after Minster had violated the spirit of that judgment and went about taking major decisions with futureimplications and without reflecting the concern to do with the challenges before the nation and without going for an independentregulator for broadcasting. In fact, the judgment also observed that “airwaves belong to ublic” and, as such, airwaves should not be allowed to be used for personal profit.

15.8 Model Questions:

1. What is globalization ? Give examples of how it has affected certain economic sectors.
2. Discuss the impact of globalization on Indian mass Media, with examples.

15.9 Reference Books:

1. Edward S. Herman, Robert W Mc Chesney, The Global Media: The New Missionaries of Corporate Capitalism.