

UGC NET - MASS COMMUNICATION

SAMPLE THEORY

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- WRITING STYLE DIFFERENCES
- PRODUCTION ROLES AND DEPARTMENTS

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- **Communication**
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COMMUNICATION

Communication is simply the act of transferring information from one place to another.

Although this is a simple definition, when we think about how we may communicate the subject becomes a lot more complex. There are various categories of communication and more than one may occur at any time. The different categories of communication are:

- **Spoken or Verbal Communication:** face-to-face, telephone, radio or television or other media.
- **Non-Verbal Communication:** body language, gestures, how we dress or act - even our scent.
- **Written Communication:** letters, e-mails, books, magazines, the Internet or via other media.

Visualizations: graphs, charts, maps, logos and other visualizations can communicate messages.

Communication theory states that communication involves a sender and a receiver (or receivers) conveying information through a communication channel.

The desired outcome or goal of any communication process is understanding.

The process of interpersonal communication cannot be regarded as a phenomena which simply 'happens', but should be seen as a process which involves participants negotiating their role in this process, whether consciously or unconsciously.

Senders and receivers are of course vital in communication. In face-to-face communication the roles of the sender and receiver are not distinct as both parties communicate with each other, even if in very subtle ways such as through eye-contact (or lack of) and general body language. There are many other subtle ways that we communicate (perhaps even unintentionally) with others, for example the tone of our voice can give clues to our mood or emotional state, whilst hand signals or gestures can add to a spoken message.

In written communication the sender and receiver are more distinct. Until recent times, relatively few writers and publishers were very powerful when it came to communicating the written word. Today we can all write and publish our ideas on the Internet, which has led to an explosion of information and communication possibilities.

THE COMMUNICATION PROCESS

Communication Skills

A message or communication is sent by the sender through a communication channel to a receiver, or to multiple receivers. The sender must encode the message (the information being conveyed) into a form that is appropriate to the communication channel, and the receiver(s) then decodes the message to understand its meaning and significance.

Misunderstanding can occur at any stage of the communication process. Effective communication involves minimising potential misunderstanding and overcoming any barriers to communication at each stage in the communication process.

An effective communicator understands their audience, chooses an appropriate communication channel, hones their message to this channel and encodes the message to reduce misunderstanding by the receiver(s). They will also seek out feedback from the receiver(s) as to how the message is understood and attempt to correct any misunderstanding or confusion as soon as possible. Receivers can use Clarification and

Reflection as effective ways to ensure that the message sent has been understood correctly.

Communication Channels

Communication Channels is the term given to the way in which we communicate. There are multiple communication channels available to us today, for example face-to-face conversations, telephone calls, text messages, email, the Internet (including social media such as Facebook and Twitter), radio and TV, written letters, brochures and reports to name just a few.

Choosing an appropriate communication channel is vital for effective communication as each communication channel has different strengths and weaknesses. For example, broadcasting news of an upcoming event via a written letter might convey the message clearly to one or two individuals but will not be a time or cost effective way to broadcast the message to a large number of people. On the other hand, conveying complex, technical information is better done via a printed document than via a spoken message since the receiver is able to assimilate the information at their own pace and revisit items that they do not fully understand. Written communication is also useful as a way of recording what has been said, for example taking minutes in a meeting. (More on Meetings).

Encoding Messages

All messages must be encoded into a form that can be conveyed by the communication channel chosen for the message. We all do this every day when transferring abstract thoughts into spoken words or a written form. However, other communication channels require different forms of encoding, e.g. text written for a report will not work well if broadcast via a radio programme, and the short, abbreviated text used in text messages would be inappropriate if sent via a letter. Complex data may be best communicated using a graph or chart or other visualisation.

Effective communicators encode their messages with their intended audience in mind as well as the communication channel. This involves an appropriate use of language,

conveying the information simply and clearly, anticipating and eliminating likely causes of confusion and misunderstanding, and knowing the receivers' experience in decoding other similar communications. Successful encoding of messages is a vital skill in effective communication.

Decoding Messages

Once received, the receivers need to decode the message, and successful decoding is also a vital skill. Individuals will decode and understand messages in different ways based upon any barriers to communication which might be present, their experience and understanding of the context of the message, their psychological state, and the time and place of receipt as well as many other potential factors. Understanding how the message will be decoded, and anticipating as many of the potential sources of misunderstanding as possible, is the art of a successful communicator.

Feedback

Receivers of messages are likely to provide feedback on how they have understood the messages through both verbal and non-verbal reactions. Effective communicators should pay close attention to this feedback as it the only way to assess whether the message has been understood as intended, and it allows any confusion to be corrected. Bear in mind that the extent and form of feedback will vary according to the communication channel used: for example feedback during a face-to-face or telephone conversation will be immediate and direct, whilst feedback to messages conveyed via TV or radio will be indirect and may be delayed, or even conveyed through other media such as the Internet.

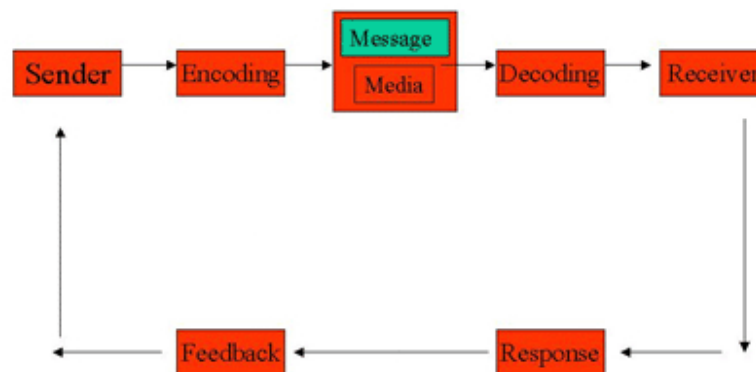
Being able to communicate effectively is the most important of all life skills.

Here at Skills You Need, we believe that everybody can benefit from learning more about communication. We have articles on interpersonal communications (both verbal and non-verbal) and written communication including how to improve your writing skills. Visual communications are covered in our presentation skills section and you can brush up on your IT skills to help you communicate online.

Communication is a process of exchanging verbal and non verbal messages. It is a continuous process. Pre-requisite of communication is a message. This message must be conveyed through some medium to the recipient. It is essential that this message must be understood by the recipient in same terms as intended by the sender. He must respond within a time frame. Thus, communication is a two way process and is incomplete without a feedback from the recipient to the sender on how well the message is understood by him.

Components of Communication Process

The main components of communication process are as follows:



Context - Communication is affected by the context in which it takes place. This context may be physical, social, chronological or cultural. Every communication proceeds with context. The sender chooses the message to communicate within a context.

Sender / Encoder - Sender / Encoder is a person who sends the message. A sender makes use of symbols (words or graphic or visual aids) to convey the message and produce the required response. For instance - a training manager conducting training for new batch of employees. Sender may be an individual or a group or an organization. The views, background, approach, skills, competencies, and knowledge of the sender have a great impact on the message. The verbal and non verbal symbols chosen are essential in ascertaining interpretation of the message by the recipient in the same terms as intended by the sender.

Message - Message is a key idea that the sender wants to communicate. It is a sign that elicits the response of recipient. Communication process begins with deciding about the message to be conveyed. It must be ensured that the main objective of the message is clear.

Medium - Medium is a means used to exchange / transmit the message. The sender must choose an appropriate medium for transmitting the message else the message might not be conveyed to the desired recipients. The choice of appropriate medium of communication is essential for making the message effective and correctly interpreted by the recipient. This choice of communication medium varies depending upon the features of communication. For instance - Written medium is chosen when a message has to be conveyed to a small group of people, while an oral medium is chosen when spontaneous feedback is required from the recipient as misunderstandings are cleared then and there.

Recipient / Decoder - Recipient / Decoder is a person for whom the message is intended / aimed / targeted. The degree to which the decoder understands the message is dependent upon various factors such as knowledge of recipient, their responsiveness to the message, and the reliance of encoder on decoder.

Feedback - Feedback is the main component of communication process as it permits the sender to analyze the efficacy of the message. It helps the sender in confirming the correct interpretation of message by the decoder. Feedback may be verbal (through words) or non-verbal (in form of smiles, sighs, etc.). It may take written form also in form of memos, reports, etc.

TYPES OF COMMUNICATION SKILLS

Commonly known types of communications are :

1. **Intra-personal communication skills** : This implies individual reflection, contemplation and meditation. One example of this is transcendental mediation. According to the experts this type of communication encompasses communicating with the divine and with spirits in the form of prayers and rites and rituals.

2. **Interpersonal communication skills** : This is direct, face-to-face communication that occurs between two persons. It is essentially a dialogue or a conversation between two or more people.
It is personal, direct, as well as intimate and permits maximum interaction through words and gestures. Interpersonal communications may be:
 3. **Focused Interactions** : This primarily results from an actual encounter between two persons. This implies that the two persons involved are completely aware of the communication happening between them
 4. **Unfocused interactions** : This occurs when one simply observes or listens to persons with whom one is not conversing. This usually occurs at stations and bus stops, as well as on the street, at restaurants, etc.
 5. **Non verbal communication skills** : This includes aspects such as body language, gestures, facial expressions, eye contact, etc., which also become a part of the communicating process; as well as the written and typed modes of communications.

Different Types of Communication for Effective Project Management

- Project Managers Must Be Skilled Communicators
- There are many different types of communication that you will need to be familiar with if you want to successfully manage your project

Project communication has many different facets that the project manager needs to be able to handle. Here are some examples of the wide range of communication skills needed...

- From describing the project vision to assigning daily tasks
- From working with executives to working with the project team
- From negotiating project scope with clients to negotiating contracts with vendors
- From large group presentations to individual performance reviews

To get a better feel for the communication skills a project manager needs, let's take a deeper look at some of the different aspects of communication in a project environment.

Different Types of Communication in Projects

There are many perspectives to project communication. We'll take a look at four types of communication aspects project managers need to be aware of...

- Project Perspective
- Organizational Perspective
- Formality Perspective
- Channel Perspective

Project Perspective

From a project perspective, communication can be looked at as either internal or external.

Internal communication is the communication that takes place between project team members. Generally, this type of communication is "raw." It may involve a lot of back-and-forth discussion as plans or issues are worked out.

External communication is communication between project team members and the other project stakeholders. Examples include communication with internal and external customers, other projects, and the media. Generally, this type of communication is cleaned up or otherwise prepared before being presented or sent to the receiving party.

Organizational Perspective

Communication from an organizational perspective can be categorized as vertical, horizontal, or diagonal. This perspective takes into account the way organizations are structured.

Vertical communication is the upward and downward communication flow that happens between different hierarchical levels of the organization. An example of upward communication is when a project team member provides the project manager with a status update of his assigned tasks. An example of downward communication is when the project manager shares the project goals with the project team.

Horizontal communication refers to communication between people at the same organizational level. An example of horizontal communication is when project team members discuss project topics with each other.

Diagonal communication takes place between different functional divisions of the organization. Diagonal communication has become more important as matrix and project-based organizations become more common. To be effective in these types of organizations,

a project manager has to be familiar with the different functions and managers within the organization and then plan his communications accordingly.

Formality Perspective

Another way to look at project communication is on whether it is formal or informal.

Some examples of formal communication include reports, presentations, and media releases. This type of communication is usually planned and takes some time and effort to prepare.

Informal communication includes emails and ad-hoc discussions. Informal communication has increased as many projects start to use social networking.

Many people don't put much thought into their informal communications. However, effective project managers realize this type of communication is just as important as formal communication. Whether formal or informal, you need to make sure you communicate with a purpose and that you put some thought into how you communicate in order to get the results you want.

Channel Perspective

Project managers also need to give consideration to the communication channel they will deliver their message over.

This perspective deals with how your message will be communicated. Will it be...

- " Verbal or Non-Verbal
- " Written or Oral
- " Face-to-Face or via Telephone

There are many types of communication medium you can use. These are just a few examples of the ways you can communicate your message.

Some of the factors to take into account when deciding what channel to use are...

- " Purpose of the communication
- " Audience
- " Type of information

COMMUNICATION METHOD

The importance of communication is very well known in today's daily lives. Nothing can take place without some method of communication being used to express ourselves for whatever purpose.

Communication is even more valuable in a business environment as there are several parties involved. Various stakeholders, whether they are customers, employees or the media, are always sending important information to each other at all times.

We are therefore constantly using some form of communication or another to send a message across. Without these different methods of communication available today, it would take eons for us to carry out business as efficiently as it is done today and with the same speed.

Types of Communication

Numerous new instruments have emerged over the years to help people communicate effectively.

Oral Communication:

Oral communication could be said to be the most used form of communication. Whether it is to present some important data to your colleagues or lead a boardroom meeting, these skills are vital.

We are constantly using words verbally to inform our subordinates of a decision, provide information, and so on. This is done either by phone or face-to-face.

The person on the receiving end would also need to exercise much caution to ensure that he/she clearly understands what is being said.

This shows therefore, that we would need to cultivate both your listening and speaking skills, as we would have to carry out both roles in the workplace, with different people.

Written Communication:

Writing is used when you have to provide detailed information such as figures and facts, even while giving a presentation.

It is also generally used to send documents and other important material to stakeholders, which could then be stored for later use as it can be referred to easily as it is recorded.

Other important documents such as contracts, memos, and minutes of meetings are also in written form for this purpose.

It can be seen in recent years however, that verbal communication has been replaced to a great extent by a faster form of written communication, and that is email.

We could also use video conferencing and multiple way phone calls with several individuals simultaneously. Apart from a few glitches that could occur, these methods of communication have helped organizations come a long way.

Body Language:

Although the most common methods of communication are carried out orally or in writing, when it comes to management techniques, the power of non-verbal communication must never be underestimated.

Our smile, Our gestures and several other body movements send out a message to the people around us. We need to be mindful of this while dealing with your employees and customers.

Always remember to maintain eye contact. This would show that we are serious and confident about what is being said.

Why do we need different communication methods?

We may ask why it is important that we use different methods of communication in one organization.

The answer is very simple. The reason for this is the pivotal role that communication plays in the effective functioning of a business.

Imagine an organization today without email facilities. How would a customer then be able to send an important proposal quickly and directly to the employer in-charge? Similarly, an organization may have to stall their work if certain managers are not in the country and are thereby unable to give a presentation to the board.

But of course this can be done today with the help of video conferencing.

Therefore, it is crucial that different methods of communication are employed.

Choosing the Right Method:

It is important that the most cost-effective methods of communication are chosen for any organization. Simply choosing a method of communication due to it being a famous instrument is not going to help.

We would need to understand the needs of our organization in particular. There are certain questions that we would need to ask:

- " What is our target audience?
- " How much are we willing to spend on such an instrument?
- " Will it increase employee productivity in the long run?
- " What kind of information do we send out most often?

We may have more questions to ask based on the type of work you carry out and the message that we need to send across. Remember that there is no 'right' method of communication. We would need different methods for different purposes and tasks.

BARRIER TO COMMUNICATION

There are many reasons why interpersonal communications may fail. In many communications, the message may not be received exactly the way the sender intended and hence it is important that the communicator seeks feedback to check that their message is clearly understood.

There exist many barriers to communication and these may occur at any stage in the communication process. Barriers may lead to your message becoming distorted and you therefore risk wasting both time and money by causing confusion and misunderstanding. Effective communication involves overcoming these barriers and conveying a clear and concise message. Some common barriers to effective communication include:

- " The use of jargon, over-complicated or unfamiliar terms.
- " Emotional barriers and taboos.
- " Lack of attention, interest, distractions, or irrelevance to the receiver.
- " Differences in perception and viewpoint.
- " Physical disabilities such as hearing problems or speech difficulties.
- " Physical barriers to non-verbal communication.
- " Language differences and the difficulty in understanding unfamiliar accents.

- " Expectations and prejudices which may lead to false assumptions or stereotyping. People often hear what they expect to hear rather than what is actually said and jump to incorrect conclusions.
- " Cultural differences. The norms of social interaction vary greatly in different cultures, as do the way in which emotions are expressed. For example, the concept of personal space varies between cultures and between different social settings.

A skilled communicator must be aware of these barriers and try to reduce their impact by continually checking understanding and by offering appropriate feedback.

A Categorization of Barriers to Communication

Language Barriers

Clearly, language and linguistic ability may act as a barrier to communication. However, even when communicating in the same language, the terminology used in a message may act as a barrier if it is not fully understood by the receiver(s). For example, a message that includes a lot of specialist jargon and abbreviations will not be understood by a receiver who is not familiar with the terminology used. Regional colloquialisms and expressions may be misinterpreted or even considered offensive.

Psychological Barriers

The psychological state of the receiver will influence how the message is received. For example, if someone has personal worries and is stressed, they may be preoccupied by personal concerns and not as receptive to the message as if they were not stressed. Stress is an important factor in Interpersonal relationships.

Physiological Barriers

Physiological barriers may result from the receiver's physical state: for example, a receiver with reduced hearing may not grasp to entirety of a spoken conversation especially if there is significant background noise.

Physical Barriers

An example of a physical barrier to communication is geographic distance between the sender and receiver(s). Communication is generally easier over shorter distances as more communication channels are available and less technology is required. Although modern

technology often serves to reduce the impact of physical barriers, the advantages and disadvantages of each communication channel should be understood so that an appropriate channel can be used to overcome the physical barriers.

Systematic Barriers

Systematic barriers to communication may exist in structures and organisations where there are inefficient or inappropriate information systems and communication channels, or where there is a lack of understanding of the roles and responsibilities for communication. In such organisations, individuals may be unclear of their role in the communication process and therefore not know what is expected of them.

Attitudinal Barriers

Attitudinal barriers are behaviours or perceptions that prevent people from communicating effectively. Attitudinal barriers to communication may result from personality conflicts, poor management, resistance to change or a lack of motivation. Effective receivers of messages should attempt to overcome their own attitudinal barriers to facilitate effective communication. See Assertiveness and Empathy.

Communication Barriers - Reasons for Communication Breakdown

Communication is a process beginning with a sender who encodes the message and passes it through some channel to the receiver who decodes the message. Communication is fruitful if and only if the messages sent by the sender is interpreted with same meaning by the receiver. If any kind of disturbance blocks any step of communication, the message will be destroyed. Due to such disturbances, managers in an organization face severe problems. Thus the managers must locate such barriers and take steps to get rid of them.

There are several barriers that affect the flow of communication in an organization. These barriers interrupt the flow of communication from the sender to the receiver, thus making communication ineffective. It is essential for managers to overcome these barriers. The main barriers of communication are summarized below.

Following are the main communication barriers:

1. **Perceptual and Language Differences:** Perception is generally how each individual interprets the world around him. All generally want to receive messages which are significant

to them. But any message which is against their values is not accepted. A same event may be taken differently by different individuals. For example : A person is on leave for a month due to personal reasons (family member being critical). The HR Manager might be in confusion whether to retain that employee or not, the immediate manager might think of replacement because his team's productivity is being hampered, the family members might take him as an emotional support.

The linguistic differences also lead to communication breakdown. Same word may mean different to different individuals. For example: consider a word "value".

- a. What is the value of this Laptop?
- b. I value our relation?
- c. What is the value of learning technical skills?

"Value" means different in different sentences. Communication breakdown occurs if there is wrong perception by the receiver.

2. **Information Overload:** Managers are surrounded with a pool of information. It is essential to control this information flow else the information is likely to be misinterpreted or forgotten or overlooked. As a result communication is less effective.
3. **Inattention:** At times we just not listen, but only hear. For example a traveler may pay attention to one "NO PARKING" sign, but if such sign is put all over the city, he no longer listens to it. Thus, repetitive messages should be ignored for effective communication. Similarly if a superior is engrossed in his paper work and his subordinate explains him his problem, the superior may not get what he is saying and it leads to disappointment of subordinate.
4. **Time Pressures:** Often in organization the targets have to be achieved within a specified time period, the failure of which has adverse consequences. In a haste to meet deadlines, the formal channels of communication are shortened, or messages are partially given, i.e., not completely transferred. Thus sufficient time should be given for effective communication.
5. **Distraction/Noise:** Communication is also affected a lot by noise to distractions. Physical distractions are also there such as, poor lighting, uncomfortable sitting, unhygienic room

also affects communication in a meeting. Similarly use of bad speakers interferes with communication.

6. **Emotions:** Emotional state at a particular point of time also affects communication. If the receiver feels that communicator is angry he interprets that the information being sent is very bad. While he takes it differently if the communicator is happy and jovial (in that case the message is interpreted to be good and interesting).
7. **Complexity in Organizational Structure:** Greater the hierarchy in an organization (i.e. more the number of managerial levels), more is the chances of communication getting destroyed. Only the people at the top level can see the overall picture while the people at low level just have knowledge about their own area and a little knowledge about other areas.
8. **Poor retention:** Human memory cannot function beyond a limit. One can't always retain what is being told specially if he is not interested or not attentive. This leads to communication breakdown.

RADIO: A MEDIUM OF MASS COMMUNICATION

INTRODUCTION

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

This unit acts as a curtain raiser for the block which examines various issues relating to the growth of broadcasting in India, the latest trends in broadcasting and how radio has been used for supporting development. In this unit, we shall discuss the concept of communication, its types, functions, the characteristics and radio as a medium of mass communication. We shall discuss the role of mass media in general and the radio medium in particular. We shall examine the strengths and limitations of radio and how the role of radio in a developing country is different from that of in developed countries. We shall also analyse the present and future role of radio in our country in the context of the technological changes taking place.

CHARACTERISTICS OF RADIO

Unlike the live medium of the stage, where there are live performers (speaker, actor, etc.) and a live audience, radio is a 'sightless' or a 'viewless' medium. In radio, the performer does not see his audience (called listener) and the listeners cannot see the performer, the talker, the actor, etc. That is why radio is sometimes called the blind medium.

Since it is a blind or sightless medium, the performer (announcer, newsreader, discussant, narrator, etc.) has to creatively conjure up images of his listeners. The listeners too have to imagine the performance creatively. But the performer must spark off the imagination of the listeners with expressive performance or communication. Here are some important characteristics of radio:

Medium of Sound and Voice

It is an exclusive medium of the sound. It is an aural or auditory medium, a medium of the ear. There are three major elements of a radio broadcast: spoken-word, music and sound effects. They are all sounds carried on the air waves to the listener. To be acceptable, all these sounds must be pleasant and expressive for the ears. They must be artistically integrated or mixed to provoke the imagination of the listener, otherwise, the intention of the broadcast would be defeated.

Intimate Medium

Radio is an intimate medium. The broadcaster must imagine the listeners sitting by his side, shoulder to shoulder. To the listeners, it sounds as if the broadcaster is speaking from within

the sound box, the radio set or the transistor for each listener individually. Radio being an intimate medium, the best subjects for radio broadcasts are those which intimately concern the listener like the personal, the private and the innermost feelings. Intimate subjects are especially relevant to good radio drama and intimate style of acting is especially relevant to the radio. The manner of expressing or articulating the words must also be intimate because the condition in which broadcasts are received are very informal. May be one or two or three listeners are sitting by the fireside or in bed or moving about the house, or engaged in some activities. The communication must be informal and intimate.

The broadcaster must build an instant equation or rapport with the listener. If he does not find the show or the broadcast interesting enough for the first two or three minutes, s/he will switch off the broadcast. The rule of the oil industry applies here: if you cannot drill in the first two minutes, stop boring. Hence, a talk, a discussion, a documentary, a feature, or a docu-drama, etc., must get into the subject informally, intimately and interestingly right at the start.

Mobile Medium

Radio is a mobile medium. We can have it at home, take it to the picnic resort, listen to it while driving, have it on land or under the sea, in public or in private, hence, it is a convenient medium. It can accompany us and entertain us anywhere as a never-failing companion. It does not follow the three unities of time, place and action as prescribed by Aristotle, more than two thousand years ago, for dramatic communication. Stage drama may, even now, respect these unities because of the obvious limitations of the stage medium. But radio drama, which is drama of the mind, may hope from any period or place to any other period or place.

Because the radio player performs on the canvas of the listener's mind and the mind, truthfully sparked off by the player, can construct any period, any place. The subjects that the stage can never dream of dramatising (for example, going centuries back and, then, suddenly switching over to the present, tasting the atmosphere of, say, hell or heaven, going under the ground or the sea or to remote corners of the globe etc.) can be very well dramatised on the radio.

Quick and Inexpensive Medium

Radio is a medium of immediacy. It can report the events almost instantly, as they are happening, hence, it is a medium of the "here and now". It is the radio which can be the first to report the happenings while TV crew would take some time to reach the spot.

From the production angle also, radio is a quicker medium than television. For example, it, requires a performer and a producer who may also be a recordist and an 'effects' person. As against this, a TV production (tele-production) would require a costumes person, a make-up person, two or three cameras and cameramen, a dolly man to assist the cameraman in moving the cameras, a scene designer, a carpenter, several lights and lightmen, several monitoring sets, engineers, a producer, a performer, etc. The cost of radio production is much less than that of TV production. Since the cost and time required to produce a programme are much less, radio can produce a wide variety of programmes. It can also afford to experiment with new and innovative programmes.

It costs much less to set up a radio station as compared to a TV station. Not only the capital cost, but recurring expenses to run a radio service are far less. A large number of people can afford a radio set but not a TV set.

THE ROLE OF RADIO

The role of the mass media is to provide the audience information, education or entertainment or all the three balanced in different proportions. The role of radio, as a medium of mass communication varies from country to country. There are radio networks which devote themselves exclusively to entertainment. They are commercial enterprises which are run with profit motive serving trade interests. They carry a large number of advertisements along with programmes. There are radio networks operated by educational institutions, which specialise in educational programming. The third category of radio broadcasts are community broadcasters. The local communities or NGOs serving them operate radio semi-c for the benefits of the local community.

The most important and universally recognised category of broadcasting is often referred to as Public Service Broadcasting which uses radio for public service by providing a blend of programmes of information, education and entertainment in accordance with the communication needs of the people it serves. Alfred Smerdits, noted communicator after a survey of broadcasting in Europe, observed that the public service media must perform the "democratic task of providing independent, free and pluralistic information and promoting cultural development." Pierre Juneau, of the World Radio & TV Council visualised a larger role encompassing not only information, education and entertainment, but also cultural enlightenment. It would be interesting to note that in the US., the need for a public service broadcasting was felt long after private broadcasting took firm roots in that country. In the U.K., it was public service broadcasting which was established first and private commercial broadcasting followed.

In communication, there are certain things which the people want and some other things which they need. Radio can bring about the convergence between the two through appropriate programming mix. To Lord Reith who helped the BBC to develop as a public service broadcasting organisation, information and education were its predominant components. Merlyn Rees, Privy Counsellor, United Kingdom setting out the parameters of public service broadcasting observed that the public service broadcasting must be the one which is available to the entire population. It must be universally attractive. In other words, it must be concerned with as many interests and tastes as possible. Minorities and disadvantaged groups who suffer discrimination must receive special attention.

Broadcasting must be distanced from vested interests. In developing countries, the radio is looked upon as catalytic agent for development. The Vidyalkar Committee constituted by the Indian Planning Commission in 1963 envisaged an active role for radio when it observed "our development task is so great and our population so large that only by the most efficient possible programmes of public information can we hope to reach our people often enough and effectively enough to activate on the needed scale, discussion processes and subsequent actions in the cities, towns and villages". According to a policy document of the Government of India, "radio should become an input in the nation building tasks and must

strengthen the confidence of the people, promote the concept of self reliance and encourage forces of unity and national harmony."

Radio, TV, New Media

Objectives

Long-term objectives

- " To promote the expression of cultural and linguistic diversity through communication and information,
- " To contribute to building an inclusive knowledge society, where disadvantaged communities may fully participate,
- " To promote the provision and appropriation by local communities of traditional media and ICTs as a development tool,
- " To provide a human and cultural dimension to international cooperation efforts in order to reach sustainable development,
- " To improve inter-cultural communication and understanding and to create an enabling environment for democratic dialogue,
- " To promote a free and better balanced flow of information and freedom of expression,
- " To facilitate the convergence of the traditional strengths of libraries with ICTs to accelerate knowledge development and promote access to local content,
- " To strengthen the capacity of local partners in compiling and maintaining local information resources.

Short-term objectives

- " To provide advanced training in their own regions to content creators from disadvantaged areas,
- " To encourage the production of creative, culturally diverse content for radio, television and the Internet in developing countries,
- " To stimulate the dissemination and exchange of diversified content from developing countries at the national, regional and international levels,
- " To encourage networking of communication and information institutions to widen access to experience and locally produced content for mutual benefit.

The 'Grammar' of Television and Film

Television and film use certain common conventions often referred to as the 'grammar' of these audiovisual media. This list includes some of the most important conventions for conveying meaning through particular camera and editing techniques (as well as some of the specialised vocabulary of film production).

Conventions aren't rules: expert practitioners break them for deliberate effect, which is one of the rare occasions that we become aware of what the convention is.

Camera Techniques: Distance and Angle

Long shot (LS).

Shot which shows all or most of a fairly large subject (for example, a person) and usually much of the surroundings. Extreme Long Shot (ELS) - see establishing shot. In this type of shot the camera is at its furthest distance from the subject, emphasising the background.

Medium Long

Shot (MLS):

In the case of a standing actor, the lower frame line cuts off his feet and ankles. Some documentaries with social themes favour keeping people in the longer shots, keeping social circumstances rather than the individual as the focus of attention.

Establishing shot.

Opening shot or sequence, frequently an exterior 'General View' as an Extreme Long Shot (ELS). Used to set the scene.

Medium shots.

Medium Shot or Mid-Shot (MS). In such a shot the subject or actor and its setting occupy roughly equal areas in the frame. In the case of the standing actor, the lower frame passes through the waist. There is space for hand gestures to be seen.

Medium Close Shot (MCS):

The setting can still be seen. The lower frame line passes through the chest of the actor. Medium shots are frequently used for the tight presentation of two actors (the two shot), or with dexterity three (the three shot).

Close-up (CU).

A picture which shows a fairly small part of the scene, such as a character's face, in great detail so that it fills the screen. It abstracts the subject from a context. MCU (Medium Close-Up): head and shoulders. **BCU (Big Close-Up):**

forehead to chin. Close-ups focus attention on a person's feelings or reactions, and are sometimes used in interviews to show people in a state of emotional excitement, grief or joy. In interviews, the use of BCUs may emphasise the interviewee's tension and suggest lying or guilt. BCUs are rarely used for important public figures; MCUs are preferred, the camera providing a sense of distance. Note that in western cultures the space within about 24 inches (60 cm) is generally felt to be private space, and BCUs may be invasive.

Angle of shot.

The direction and height from which the camera takes the scene. The convention is that in 'factual' programmes subjects should be shot from eye-level only. In a high angle the camera looks down at a character, making the viewer feel more powerful than him or her, or suggesting an air of detachment. A low angle shot places camera below the character, exaggerating his or her importance. An overhead shot is one made from a position directly above the action.

Viewpoint.

The apparent distance and angle from which the camera views and records the subject. Not to be confused with point-of-view shots or subjective camera shots.

Point-of-view shot (POV).

A shot made from a camera position close to the line of sight of a performer who is to be watching the action shown in the point-of-view shot.

Two-shot. A shot of two people together.

Selective focus.

Rendering only part of the action field in sharp focus through the use of a shallow depth of field. A shift of focus from foreground to background or vice versa is called rack focus.

Soft focus.

An effect in which the sharpness of an image, or part of it, is reduced by the use of an optical device. Wide-angle shot. A shot of a broad field of action taken with a wide-angle lens.

Tilted shot.

When the camera is tilted on its axis so that normally vertical lines appear slanted to the left or right, ordinary expectations are frustrated. Such shots are often used in mystery and suspense films to create a sense of unease in the viewer.

Zoom.

In zooming in the camera does not move; the lens is focussed down from a long-shot to a close-up whilst the picture is still being shown. The subject is magnified, and attention is concentrated on details previously invisible as the shot tightens (contrast tracking). It may be used to surprise the viewer. Zooming out reveals more of the scene (perhaps where a character is, or to whom he or she is speaking) as the shot widens. Zooming in rapidly brings not only the subject but also the background hurtling towards the viewer, which can be disconcerting. Zooming in and then out creates an ugly 'yo-yo' effect.

Following pan.

The camera swivels (in the same base position) to follow a moving subject. A space is left in front of the subject the pan 'leads' rather than 'trails'. A pan usually begins and ends with a few seconds of still picture to give greater impact. The speed of a pan across a subject creates a particular mood as well as establishing the viewer's relationship with the subject. 'Hosepiping' is continually panning across from one person to another; it looks clumsy.

Surveying pan.

The camera slowly searches the scene: may build to a climax or anticlimax.

Tilt.

A vertical movement of the camera - up or down- while the camera mounting stays fixed.

Crab.

The camera moves (crabs) right or left.

Tracking (dollying).

Tracking involves the camera itself being moved smoothly towards or away from the subject (contrast with zooming). Tracking in (like zooming) draws the viewer into a closer, more intense relationship with the subject; moving away tends to create emotional distance. Tracking back tends to divert attention to the edges of the screen. The speed of tracking may affect the viewer's mood. Rapid tracking (especially tracking in) is exciting; tracking back relaxes interest. In a dramatic narrative we may sometimes be drawn forward towards a subject against our will. Camera movement parallel to a moving subject permits speed without drawing attention to the camera itself.

Hand-held camera.

A hand-held camera can produce a jerky, bouncy, unsteady image which may create a sense of immediacy or chaos. Its use is a form of subjective treatment.

Process shot.

A shot made of action in front of a rear projection screen having on it still or moving images as a background.

Editing Techniques

Cut.

Sudden change of shot from one view point or location to another. On television cuts occur on average about every 7 or 8 seconds. Cutting may:

- " change the scene;
- " compress time;

- " vary the point of view ; or
- " build up an image or idea.

There is always a reason for a cut, and we should ask, what the reason is. Less abrupt transitions are achieved with the fade, dissolve, and wipe

Matched cut.

In a 'matched cut' a familiar relationship between the shots may make the change seem smooth:

- " continuity of direction;
- " completed action;*
- " a similar centre of attention in the frame;
- " a one-step change of shot size (e.g. long to medium);
- " a change of angle (conventionally at least 30 degrees).

*The cut is usually made on an action (for example, a person begins to turn towards a door in one shot; the next shot, taken from the doorway, catches him completing the turn). Because the viewer's eye is absorbed by the action he is unlikely to notice the movement of the cut itself.

Jump cut.

Abrupt switch from one scene to another which may be used deliberately to make a dramatic point. Sometimes boldly used to begin or end action. Alternatively, it may be result of poor pictorial continuity, perhaps from deleting a section.

Motivated cut.

Cut made just at the point where what has occurred makes the viewer immediately want to see something which is not currently visible (causing us, for instance, to accept compression of time). A typical feature is the shot/reverse shot technique (cuts coinciding with changes of speaker). Editing and camera work appear to be determined by the action. It is intimately associated with the 'privileged point of view' (see narrative style: objectivity).

Cutting rate.

Frequent cuts may be used as deliberate interruptions to shock, surprise or emphasize.

Cutting rhythm .

A cutting rhythm may be progressively shortened to increase tension. Cutting rhythm may create an exciting, lyrical or staccato effect in the viewer.

Cross-cut.

A cut from one line of action to another. Also applied as an adjective to sequences which use such cuts.

Cutaway/cutaways shot (CA).

A bridging, intercut shot between two shots of the same subject. It represents a secondary activity occurring at the same time as the main action. It may be preceded by a definite look or glance out of frame by a participant, or it may show something of which those in the preceding shot are unaware. It may be used to avoid the technical ugliness of a 'jump cut' where there would be uncomfortable jumps in time, place or view point. It is often used to shortcut the passing of time.

Reaction shot.

Any shot, usually a cutaway, in which a participant reacts to action which has just occurred.

Insert/insert shot.

A bridging close-up shot inserted into the larger context, offering an essential detail of the scene (or a reshooting of the action with a different shot size or angle.)

Buffer shot (neutral shot).

A bridging shot (normally taken with a separate camera) to separate two shots which would have reversed the continuity of direction.

Fade, dissolve (mix).

Both fades and dissolves are gradual transitions between shots. In a fade the picture gradually appears from (fades in) or disappears to (fades out) a blank screen. A slow fade-in is a quiet introduction to a scene; a slow fade-out is a peaceful ending. Time lapses are often suggested by a slow fade-out and fade-in. A dissolve (or mix) involves fading out one picture while fading up another on top of it. The impression is of an image merging into and

then becoming another. A slow mix usually suggests differences in time and place. Defocus or ripple dissolves are sometimes used to indicate flashbacks in time.

Superimpositions.

Two or more images placed directly over each other (e.g. an eye and a camera lens to create a visual metaphor).

Wipe.

An optical effect marking a transition between two shots. It appears to supplant an image by wiping it off the screen (as a line or in some complex pattern, such as by appearing to turn a page). The wipe is a technique which draws attention to itself and acts as a clear marker of change.

Inset.

An inset is a special visual effect whereby a reduced shot is superimposed on the main shot. Often used to reveal a close-up detail of the main shot.

Split screen.

The division of the screen into parts which can show the viewer several images at the same time (sometimes the same action from slightly different perspectives, sometimes similar actions at different times). This can convey the excitement and frenzy of certain activities, but it can also overload the viewer.

Stock shot.

Footage already available and used for another purpose than the one for which it was originally filmed.

Invisible editing: See narrative style: continuity editing.

Manipulating Time

Screen time:

a period of time represented by events within a film (e.g. a day, a week).

Subjective time.

The time experienced or felt by a character in a film, as revealed through camera movement and editing (e.g. when a frightened person's flight from danger is prolonged).

Compressed time.

The compression of time between sequences or scenes, and within scenes. This is the most frequent manipulation of time in films: it is achieved with cuts or dissolves. In a dramatic narrative, if climbing a staircase is not a significant part of the plot, a shot of a character starting up the stairs may then cut to him entering a room. The logic of the situation and our past experience of medium tells us that the room is somewhere at the top of the stairs. Long journeys can be compressed into seconds. Time may also be compressed between cutaways in parallel editing. More subtle compression can occur after reaction shots or close-ups have intervened. The use of dissolves was once a cue for the passage of a relatively long period of time.

Long take.

A single shot (or take, or run of the camera) which lasts for a relatively lengthy period of time. The long take has an 'authentic' feel since it is not inherently dramatic.

Simultaneous time.

Events in different places can be presented as occurring at the same moment, by parallel editing or cross-cutting, by multiple images or split-screen. The conventional clue to indicate that events or shots are taking place at the same time is that there is no progression of shots: shots are either inserted into the main action or alternated with each other until the strands are somehow united.

Slow motion.

Action which takes place on the screen at a slower rate than the rate at which the action took place before the camera. This is used:

- a) to make a fast action visible;
- b) to make a familiar action strange;
- c) to emphasise a dramatic moment.

Accelerated motion (undercranking) .

This is used:

- a) to make a slow action visible;
- b) to make a familiar action funny;

c) to increase the thrill of speed.

Reverse motion.

Reproducing action backwards, for comic, magical or explanatory effect.

Replay.

An action sequence repeated, often in slow motion, commonly featured in the filming of sport to review a significant event.

Freeze-frame.

This gives the image the appearance of a still photograph. Clearly not a naturalistic device.

Flashback.

A break in the chronology of a narrative in which events from the past are disclosed to the viewer. Formerly indicated conventionally with defocus or ripple dissolves.

Flashforward.

Much less common than the flashback. Not normally associated with a particular character. Associated with objective treatments.

Extended or expanded time/overlapping action.

The expansion of time can be accomplished by intercutting a series of shots, or by filming the action from different angles and editing them together. Part of an action may be repeated from another view point, e.g. a character is shown from the inside of a building opening a door and the next shot, from the outside, shows him opening it again. Used nakedly this device disrupts the audience's sense of real time. The technique may be used unobtrusively to stretch time, perhaps to exaggerate, for dramatic effect, the time taken to walk down a corridor. Sometimes combined with slow motion.

Ambiguous time.

Within the context of a well-defined time-scheme sequences may occur which are ambiguous in time. This is most frequently communicated through dissolves and superimpositions.

Universal time. This is deliberately created to suggest universal relevance. Ideas rather than examples are emphasised. Context may be disrupted by frequent cuts and by the extensive use of close-ups and other shots which do not reveal a specific background.

Use of Sound

Direct sound. Live sound.

This may have a sense of freshness, spontaneity and 'authentic' atmosphere, but it may not be acoustically ideal.

Studio sound.

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

Selective sound.

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

Sound perspective/aural perspective.

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

Sound bridge.

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

Dubbed dialogue.

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

Wildtrack (asynchronous sound).

Sound which was self-evidently recorded separately from the visuals with which it is shown. For example, a studio voice-over added to a visual sequence later.

Parallel (synchronous) sound.

Sound 'caused' by some event on screen, and which matches the action.

Commentary/voice-over narration.

Commentary spoken off-screen over the shots shown. The voice-over can be used to:

- " introduce particular parts of a programme;
- " to add extra information not evident from the picture;
- " to interpret the images for the audience from a particular point of view;
- " to link parts of a sequence or programme together.

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

Sound effects (SFX).

Any sound from any source other than synchronised dialogue, narration or music. Dubbed-in sound effects can add to the illusion of reality: a stage-set door may gain from the addition of the sound of a heavy door slamming or creaking.

Music.

Music helps to establish a sense of the pace of the accompanying scene. The rhythm of music usually dictates the rhythm of the cuts. The emotional colouring of the music also reinforces the mood of the scene. Background music is asynchronous music which accompanies a film. It is not normally intended to be noticeable. Conventionally, background music accelerates for a chase sequence, becomes louder to underscore a dramatically important action. Through repetition it can also link shots, scenes and sequences. Foreground music is often synchronous music which finds its source within the screen events (e.g. from a radio, TV, stereo or musicians in the scene). It may be a more credible and dramatically plausible way of bringing music into a programme than background music (a string orchestra sometimes seems bizarre in a Western).

Silence.

The juxtaposition of an image and silence can frustrate expectations, provoke odd, self-conscious responses, intensify our attention, make us apprehensive, or make us feel dissociated from reality.

Lighting

Soft and harsh lighting.

Soft and harsh lighting can manipulate a viewer's attitude towards a setting or a character. The way light is used can make objects, people and environments look beautiful or ugly, soft or harsh, artificial or real. Light may be used expressively or realistically.

Backlighting.

A romantic heroine is often backlit to create a halo effect on her hair.

Graphics

Text.

Titles appear at or near the start of the programme. Their style - typeface, size, colour, background and pace - (together with music) can establish expectations about the atmosphere and style of the programme. Credits listing the main actors, the director, and so on, are normally shown at or near the beginning, whilst those listing the rest of the actors and programme makers are normally shown at the end. Some American narrative series begin with a lengthy pre-credit sequence. Credits are frequently superimposed on action or stills, and may be shown as a sequence of frames or scrolled up the screen. Captions are commonly used in news and documentaries to identify speakers, in documentaries, documentary dramas and dramatic narratives to indicate dates or locations. Subtitles at the bottom of the screen are usually used for translation or for the benefit of the hearing-impaired.

Graphics.

Maps, graphs and diagrams are associated primarily with news, documentary and educational programmes.

Animation.

Creating an illusion of movement, by inter-cutting stills, using graphics with movable sections, using step-by-step changes, or control wire activation.

Narrative style

Subjective treatment.

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

Objective treatment.

The 'objective point of view' involves treating the viewer as an observer. A major example is the 'privileged point of view' which involves watching from omniscient vantage points. Keeping the camera still whilst the subject moves towards or away from it is an objective camera effect.

Parallel development/parallel editing/cross-cutting. An intercut sequence of shots in which the camera shifts back and forth between one scene and another. Two distinct but related events seem to be happening at approximately the same time. A chase is a good example. Each scene serves as a cutaway for the other. Adds tension and excitement to dramatic action.

'Invisible editing'.

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

story in a particular way. The 'seamlessness' convinces us of its 'realism', but its devices include:

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

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

Mise-en-scene.

(Contrast montage). 'Realistic' technique whereby meaning is conveyed through the relationship of things visible within a single shot (rather than, as with montage, the relationship between shots). An attempt is made to preserve space and time as much as possible; editing or fragmenting of scenes is minimised. Composition is therefore extremely important. The way people stand and move in relation to each other is important. Long shots and long takes are characteristic.

Montage/montage editing.

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

Talk to camera.

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

Tone.

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

Formats and other features

Shot.

A single run of the camera or the piece of film resulting from such a run.

Scene.

A dramatic unit composed of a single or several shots. A scene usually takes place in a continuous time period, in the same setting, and involves the same characters.

Sequence.

A dramatic unit composed of several scenes, all linked together by their emotional and narrative momentum.

Genre.

Broad category of television or film programme. Genres include: soap operas, documentaries, game shows, 'cop shows' (police dramas), news programmes, 'chat' shows, phone-ins and sitcoms (situation comedies).

Series. A succession of programmes with a standard format.

Serial.

An ongoing story in which each episode takes up where the last one left off. Soap operas are serials.

Talking heads.

In some science programmes extensive use is made of interviews with a succession of specialists/ experts (the interviewer's questions having been edited out). This derogatively referred to as 'talking heads'. Speakers are sometimes allowed to talk to camera. The various interviews are sometimes cut together as if it were a debate, although the speakers are rarely in direct conversation.

Vox pop.

Short for 'vox populi', Latin for 'voice of the people'. The same question is put to a range of people to give a flavour of 'what ordinary people think' about some issue. Answers are selected and edited together to achieve a rapid-fire stream of opinions.

Intertextuality.

Intertextuality refers to relationships between different elements of a medium (e.g. formats and participants), and links with other media. One aspect of intertextuality is that programme participants who are known to the audience from other programmes bring with them images established in other contexts which effect the audience's perception of their current role. Another concerns issues arising from sandwiching advertisements between programmes on commercial television (young children, in particular, may make no clear distinction between them).

Writing Style Differences in Newspaper, Radio, and Television News

Introduction

Journalism students who begin the study of broadcast news often complain of the difficulty of writing in an unaccustomed style, a difficulty compounded when the student concurrently takes a broadcast news course and a news editorial skills course. Writing news copy in a separate style for each course presents the novice journalist with the type of confusion found in learning a new language. Many students leave with an imperfect understanding of any news writing style.

No magical way exists to learn a foreign language without practice, and none exists to develop a facility in more than one writing style without practical experience. Nevertheless, it

may be possible to ease the burden of writing in more than one style by systematically comparing the styles to determine what sets them apart. Such a systematic comparison might find some practical use by journalism instructors, perhaps as a handbook. Introductory general news writing courses sometimes cover both print and broadcast news and some journalism curricula require students to learn to write for both.

While any number of textbooks offers guidance in writing news for a particular medium, no textbook to the author's knowledge undertakes direct comparisons, point by point, of the elements of these styles to note where they are similar and where they diverge. A combination of learning underlying principles to explain the reasons for the divergence plus learning of day-to-day practices in newspapers and broadcast stations might reduce the level of frustration just a bit.

Merely to tell a student to "write conversationally" for radio or television does not help much. Specifically what are the actual differences? Admittedly, no study of the stylistic differences in newspaper, radio and television news is likely to vanquish students' frustrations totally. Only the experience of a lot of actual writing, preferably done on the job under a competent, demanding editor, will bring the needed level of confidence.

Why News Styles Differ

Differences are not due to happenstance. Writing styles have evolved in newspapers, radio and television due to the unique nature of each medium and to the manner in which its audience consumes each medium. An evolutionary process has been at work adapting each news writing style to its medium. Further, by taking note of the gradual shift of many newspapers to a more conversational writing style and the shortening of both television news stories and sound bites, one could well argue that the evolutionary process will continue.

Newspaper Style

News in newspapers is written so that it may be edited from the bottom up. As old editors liked to say, a page form is not made of rubber. It won't stretch. What doesn't fit is thrown away. Historians trace the inverted pyramid, which is not the traditional style of British or

other foreign newspapers, to the American Civil War, when correspondents, fearing that the telegraph would break down before they could finish Irving Fang transmitting their dispatches, put the most important information into the first paragraph and continued the story with facts in descending order of news value. During the days of letterpress printing, the makeup editor fit lead type into the steel chase by the simple expedient of tossing paragraphs away - from the bottom - until the type fit the allotted space. In modern offset lithography the same job can be accomplished by a razor blade or a computer delete key; the editing, especially under time pressure, is often still done from the bottom of a story up.

The reading of a newspaper matches bottom-up editing. The reader's eye scans the headlines on a page. If the headline indicates a news story of interest, the reader looks at the first paragraph. If that also proves interesting, the reader continues. The reader who stops short of the end of a story is basically doing what the editor does in throwing words away from the bottom.

Television Style

Television news style is much like radio news style, for a viewer can no more return to a group of facts than a listener can. The viewer, like the listener, does not always focus on what the newscaster says. Television news adds further complexities when pictures join the words; that is, anchors or reporters deliver what is called a "voice over."

Ideally the words that accompany a videotape story of an event are written, even under time pressure, only after the writer has viewed the unedited videotape and made editing decisions such that the pictures follow a logic of their own. In practice the ideal method of editing video first and writing text afterward is rarely followed in television newsrooms, but the better news writers at least keep the pictures in mind as they write, and the tape is edited to fit the words.

Besides all the other constraints which limit the writing of a news story - lead, chronology, clarity, etc. - the words should relate in some way to the pictures. If the words and the pictures do not support each other, they surely fight each other for the viewer's attention, a dissonance that detracts from understanding.

An examination of a random selection of television newscasts will demonstrate that nearly all of the fresh information is found in the words, but it is the pictures that carry the impact for the viewers. It is the pictures that will be remembered.

There are other types of videotape stories, such as news about the economy, which consist primarily of film tape chosen for the sole purpose of illustrating the words.

FILM & TV PRODUCTION ROLES AND DEPARTMENTS

Key Creative Team

Producer

The producer initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, contracting and arranging for distributors. The producer is involved throughout all phases of the process from development to completion of a project.

Director

The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's sound track.

Screenwriter

Screenwriters or script writers are responsible for researching the story, developing the narrative, writing the screenplay, and delivering it, in the required format, to the Producers. They are almost always free lancers who either pitch original ideas to Producers in the hope that they will be optioned or sold, or who are commissioned by a Producer to create a screenplay from a concept, true story, existing screen work or literary work, such as a novel or short story.

PRODUCTION DEPARTMENT

Executive Producer

An executive producer is usually an investor in the project or someone who has facilitated the funding of the project. There may be multiple executive producers on a project, depending on the financing arrangements.

Line Producer

Typically, a line producer manages the budget of a film production. Alternatively, or in addition, they may manage the day to day physical aspects of the film production.

Production Manager

The production manager supervises the physical aspects of the production including personnel, technology, budget, and scheduling. It is the PM's responsibility to make sure the filming stays on schedule and within its budget. The PM often works under the supervision of a line producer and directly supervises the Production Coordinator.

Production Coordinator

The production coordinator is the information nexus of the production, responsible for organising all the logistics from hiring crew, renting equipment, and booking talent. The PC is an integral part of film production.

Production Secretary

The Production Secretary provides administration assistance in the production office to the production co-ordinator and production manager. 2

Production Accountant

Production accountants are responsible for managing finances and maintaining financial records during film production. They work closely with the Producer and the production office to manage the day-to-day accounting office functions, and report on the project's financial progress against the budgets (cost reporting).

Post-production Supervisor

Post-production supervisors are responsible for the post production process, during which they maintain clarity of information and good channels of communication between the

Producer, Editor, Supervising Sound Editor, the Facilities Companies (such as film labs, CGI studios and negative cutters) and the Production Accountant.

First Assistant Director

The first assistant director (1st AD) assists the production manager and director. They oversee day-to-day management of the cast and crew scheduling, equipment, script, and the set. They ensure the filming comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work.

Second Assistant Director

The second assistant director (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD works closely with the Production Coordinator to create the daily Call Sheets that let the crew know the schedule and important details about the shooting day.

Third Assistant Director

The third assistant director (3rd AD) works on set with the "First" and may liaise with the "Second" to move actors from unit base, organise crowd scenes, and supervise one or more production assistants.

Production Assistant/Production Runner

The production assistant or runner assists the first assistant director with on-set operations. PAs also assist in the production office with general tasks.

Script Supervisor

Also known as "continuity", keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. They make notes on every shot, and keep track of props, blocking, and other details to ensure continuity from shot to shot and scene to scene.

Stunt Coordinator

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

SCRIPT DEPARTMENT

Story Producer

The story producer has overall responsibility for the story across episodes. In reality TV, the story producer is responsible for creating a story line via editing/producing the show's source footage. They may also be responsible for writing the host's dialogue. 3

Script Editor

Provides a critical overview of the screenwriting process, using their analytical skills to help the screenwriter identify problems and thereby help to strengthen and develop the screenplay.

Script Co-ordinator

The script coordinator is responsible for producing each draft of the script and annotating it for ease of use for the production team.

LOCATION DEPARTMENT

Location Manager

The location manager is responsible for finding and securing locations to be used for the production and coordinating the logistics, permits and costs involved. They are also the face of the production to the community.

Location Assistant

Assists the location manager and is on-set before, during, and after the filming process. General responsibilities include arriving first at the location to allow the set dressers onto the set; maintaining the cleanliness of the location areas during filming and fielding complaints from neighbors.

Location Scout

Responsible for the initial scouting of locations for the production, taking into account production logistics, eg location fees and budgetary restrictions, local permitting costs and regulations, camera and lighting requirements, convenience to other locations, production services, crew and unit parking.

CAMERA DEPARTMENT

Director of Photography/Cinematographer

The director of photography is the head of the camera and lighting department of the film. The DoP makes decisions on lighting and framing of scenes in conjunction with the film's director.

Camera Operator

The camera operator operates the camera under the direction of the director of photography, or the film director, to capture the scenes on film. Depending on the camera format being used for filming (eg film or digital), a director of photography may not operate the camera, but sometimes these two roles are combined.

First Assistant Camera (Focus Puller)

The first assistant camera (1st AC) is responsible for keeping the camera in focus while it is shooting.

Second Assistant Camera (Clapper Loader)

The second assistant camera (2nd AC) operates the clapperboard at the beginning of each take and loads the raw film stock into the camera magazines between takes. Also oversees the log books that record when the film stock is received, used, and sent to the lab for processing.

Loader

The loader transfers the film from the manufacturer's light-tight canisters to the camera magazines for attachment to the camera by the 2nd AC. After filming, the loader then removes the film from the magazines and places it back into the light-tight cans for transport to the lab.

Camera Production Assistant

Usually a trainee in the camera department, the camera PA assists the crew with menial details while learning the trade of the camera assistant, operator or cinematographer.

Digital Imaging Technician (DIT)

On digital productions the digital imaging technician is responsible for the coordination of the internal workings of the digital camera. Under the direction of the director of photography,

the DIT will make adjustments to the multitude of variables available in most professional digital cameras to manipulate the resulting image.

Data Wrangler

On digital productions the data wrangler is responsible for managing the transfer of data from the camera to a computer and/or hard drive.

Steadicam Operator

The steadicam operator is someone who is skilled at operating a Steadicam (trademark for a camera stabilization rig).

Motion Control Technician/Operator

This technician operates a motion control rig, which essentially is a 'camera robot' able to consistently repeat camera moves for special effects use.

Video Split/Assist Operator

A video split is used by directors to watch a monitor during each take. This is captured by special recorders fitted to film cameras next to the eye piece.

SOUND DEPARTMENT

Production Sound Mixer (Sound Recordist)

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

Boom Operator (Boom Swinger)

The boom operator is responsible for microphone placement and movement during filming. The boom operator uses a boom pole to position the microphone above or below the actors, just out of the camera's frame.

GRIP DEPARTMENT

Grips are trained lighting and rigging technicians. Their main responsibility is to work closely with the electrical department to put in lighting set-ups required for a shot.

Key Grip

The key grip is the chief grip on a set, and is the head of the set operations department. The key grip works with the director of photography to help set up the set and to achieve correct lighting and blocking.

Best Boy (Grip)

The best boy grip is chief assistant to the key grip. They are also responsible for organizing the grip truck throughout the day.

Dolly Grip

The grip in charge of operating the camera dolly is called the dolly grip. They place, level, and move the dolly track, then push and pull the dolly, and usually a camera operator and camera assistant as riders.

ELECTRICAL DEPARTMENT

Gaffer

The gaffer is the head of the electrical department, responsible for the design and execution of the lighting plan for a production. Sometimes the gaffer is credited as "Chief Lighting Technician".

Best Boy (Electrical)

The best boy electric is the chief assistant to the gaffer.

Lighting Technician

Lighting technicians are involved with setting up and controlling lighting equipment.

ART DEPARTMENT

Production Designer

Responsible for creating the physical, visual appearance of the film - settings, costumes, props, character make up.

Art Director

Oversees the artists and craftspeople who give form to the production design as it develops.

Set Designer

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

Illustrator

The illustrator creates visual representations of the designs to communicate the ideas imagined by the production designer. 6

Set Decorator

The set decorator is in charge of decorating the set, including the furnishings and all the other objects that will be seen in the film.

Buyer

The buyer locates, and then purchases or rents the set dressing.

Set Dresser

The set dressers apply and remove the "dressing", i.e., furniture, drapery, carpets-everything one would find in a location, even doorknobs and wall sockets.

Props Master

In charge of finding and managing all the props used in the film. Usually has several assistants.

Standby Props

Work on set during the filming of a scene, overseeing the use of props, and monitoring their continuity. They are able to respond quickly to requests for moving props and fixtures and to help position actors, crew and equipment.

Props Builder

Props builders are technicians skilled in construction, plastics casting, machining & electronics.

Armourer

The armourer is a specialized props technician who deals with firearms.

Construction Coordinator/ Construction Manager

Orders materials, schedules the work, and supervises the construction crew of carpenters, painters and labourers.

Key Scenic

Responsible for the surface treatments of the sets, including special paint treatments such as aging and gilding, simulating the appearance of wood, stone, brick, metal, etc.

Greensman

Deals with the artistic arrangement or landscape design of plant material.

HAIR AND MAKE-UP DEPARTMENT

Make-up Artist

Make-up artists work with makeup, hair, prosthetics and special effects to create the characters look for anyone appearing on screen. Their role is to manipulate an actors on screen appearance.

Hairdresser

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

WARDROBE DEPARTMENT

Costume Designer

The costume designer is responsible for all the clothing and costumes worn by the cast. They design and plan construction of the garments down to the fabric, colours, and sizes.

Costume Supervisor

The costume supervisor works closely with the designer to supervise the creation or sourcing of garments, hiring of support staff, budget, paperwork, and department logistics.

Costume Standby

The costume standby is present on set at all times to monitor the quality and continuity of the actors and actresses costumes before and during takes. They also assist the cast with dressing.

Art Finisher

An art finisher may be employed during pre-production to "break down" garments. This specialised job includes making new clothing appear dirty, faded and worn.

Buyer

On large productions a buyer may be employed to source and purchase fabrics and garments.

Cutter/Fitter

A costume technician who fits or tailors costumes, usually on-set. They can also be called seamstresses or tailors.

POST PRODUCTION

Film Editor

(Offline Editor for video productions)

Assembles the various shots into a coherent film, working closely with the director.

Assistant Editor

Assists the editor by collecting and organising all the elements needed for the edit.

Online Editor

(for video productions)

When the offline edit is complete, adds visual effects, titles, and applies color correction.

Also ensures that the program meets the technical delivery specifications.

Colourist

Adjusts the colour of the film to achieve greater consistency.

Negative Cutter

Cuts and splices the film. Provides assembled negative reels to the lab for prints to be made. 8

VISUAL EFFECTS (VFX)

Visual Effects Supervisor

The visual effects supervisor is in charge of the visual effects department.

Compositor

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

Roto/Paint Artist

Manually creates mattes for use in compositing. May also paint visual information out of a scene, such removing wires and rigs, logos and scratches.

Matte Painter

These artists draw /paint entire sets or extend portions of an existing set.

POST PRODUCTION - SOUND/MUSIC

Sound Designer

In charge of the post-production sound of a movie.

Dialogue Editor

Responsible for assembling and editing all dialogue in the soundtrack.

Sound Editor

Responsible for assembling and editing all sound effects in the soundtrack.

Re-recording Mixer

Balances the sounds prepared by the dialogue, music and effects editors.

Music Supervisor

Works with the composer, mixers and editors to create and integrate the film's music. Negotiates licensing of the necessary rights for all source music used in a film.

Composer

The composer is responsible for writing the musical score for a film.

Foley Artist

Creates and records many of the sound effects for a film.

OTHER PRODUCTION CREW

Casting Director

Works closely with the Director and Producer to understand requirements, suggests artists for each role, as well as arranging and conducting interviews and auditions.

Storyboard Artist

Visualises stories using sketches on paper. Quick pencil drawings and marker renderings are two of the most common traditional techniques, although nowadays Flash, Photoshop and specialist storyboard software applications are being used more often.

Caterers

Catering is provided by specialist companies who drive catering trucks packed with food and a range of equipment including ovens, gas and water to each Unit Base for filming.

Unit Nurse

Provides first aid cover and primary healthcare to the cast and crew on a film production. This includes ensuring that people are looking after their own health.

Unit Publicist

Responsible for Unit press and the publicity budget set by Producers. Work on a free lance basis, and are hired only for the duration of each shoot, although may also be employed to handle distribution publicity in the run-up to the film's release.

Stills Photographer

Stills Photographers usually work on set, recording scenes from the film, but they may also be required to set up photographs in the style of the film in a studio environment.

INTERACTIVE MEDIA

Producer

Identifies and specifies the product's high-level requirements or purpose, ensuring that its business objectives and creative vision are understood and maintained by everyone involved in the project. This is a senior, client-facing role that requires expertise in business, management, content, design and technical disciplines.

Designer

Creates the 'look and feel' of an interactive media product. Produces visuals of user interfaces, using software such as Adobe Photoshop or Illustrator. They usually follow a design brief that may be given as verbal instructions, a written specification or 'wire-frame' diagrams.

Developer

Developers use authoring tools, mark-up languages and scripting languages to create the product. Sometimes this will be according to designs created by someone else (such as a Designer); other times the Developer may design the product as well.

Production Assistant

Contributes to the production of an interactive media product by helping other members of the team. Usually works with the Designer and Developer or with a Web Editor. Often taken on as interns.

Studio Manager

Ensures the smooth running of an interactive media studio, managing the team, overseeing the work and liaising with other departments within the company. May also set up the studio and recruit staff. 10

Project Manager

Plans, schedules and co-ordinates interactive media development projects, ensuring they run smoothly, on time and within budget. Focuses on the mechanics of running the project rather than creative requirements.

Account Manager

Develops, maintains and improves relationships with existing clients, ensuring their needs are met, and obtaining repeat business from them.

New Business Developer

Generates business for the interactive organisation or agency.

Content Strategist

Scopes and plans interactive media product's content and determines its overall style - what to say, how to say it effectively, when and where to say it.

Information Architect

Interprets high-level requirements in order to design the overall user experience of an interactive media product.

Web Editor

Plans and oversees the on-going management of a web site and the publication of content to it. This may involve writing copy from scratch, or coordinating and editing contributions from others.

SEO Specialist (Search Engine Optimisation)

Optimises a web site or pages to make them as visible as possible to internet search engines, in order to maximise traffic to them.

Programmer

Produces computer software in order to give a product its functionality. Similar to the Developer role but is usually more purely technical and focuses on high-level programming rather than scripting - although they often overlap. It does not usually involve visual or interface design, but may include technical design, such as devising systems or databases.

Usability Specialist

Ensures an interactive media product meets the needs of its intended audiences through analysis, evaluation and testing of the user experience. This is very much a research-led role, but it may sometimes also require technical skills.



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