

**BA (JMC) 206**

**TELEVISION PROGRAMMING AND PRODUCTION**

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## UNIT-1

### 1. Brief Historical Background of Television in India

television came to India on September 15, 1959 with experimental transmission from Delhi. It was a modest beginning with a make shift studio, a low power transmitter and only 21 community television sets. All India Radio provided the engineering and programme professionals. A daily one-hour service with a news bulletin was started in 1965. In

1972 television services were extended to a second city—Mumbai. By 1975 television stations came up in Calcutta, Chennai, Srinagar, Amritsar and Lucknow. In 1975-76 the Satellite Instructional Television Experiment brought television programmes for people in 2400 villages in the most inaccessible of the least developed areas through a satellite lent to India for one year.

Doordarshan is a Public broadcast terrestrial television channel run by PrasarBharati, a board formed by the Government of India. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Doordarshan

had its beginning with the experimental telecast started in Delhi in September, 1959 with a small transmitter and a makeshift studio. The regular daily transmission started in 1965 as a part of All India Radio. The television service was extended to a second city Mumbai in 1972. Till 1975, only seven cities were covered by Doordarshan and it remained

the only television channel in India. Television services were separated from Radio in 1976. Each office of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi. Finally, its existence came into being when Doordarshan became a National Broadcaster. It is one of the largest broadcasting

organizations in the world in terms of the infrastructure of studios and transmitters. Recently it has also started digital Terrestrial Transmitters. Doordarshan is the only network that it is permitted to broadcast television signals domestically. In a communications breakthrough for Indian Television in July 1995, Doordarshan agreed, for a US \$1.5 million annual fee and 50 percent of advertising revenue when it exceeds US\$1.5 million, to allow CNN to broadcast twenty-four hours a day via an Indian satellite. Indian television channel Doordarshan offers national, regional, and local service of Indian television viewers. DD became national when it started to telecast national programmes in the year 1982.) In the same year, colour TVs were introduced in the Indian markets. The first colour programmes were the live telecast of the Independence Day parade on 15\* August, 1982, followed by the Asian Games being held in Delhi. The eighties was the era of Doordarshan with soaps like *Hum Log* (1984), *Buniyaad* (1986-87) and mythological dramas like *Ramayana* (1987-88) and *Mahabharata* (1988-89) glued millions to Doordarshan.

(Other popular programmes included Hindi film songs based programs like *Chitrahaar* and *Rangoli* followed by the crime thrillers like *Karamchand* (starring Pankaj Kapoor), *Byomkesh Bakshi* and *Janki Jasoos*. Now more than 90 percent of the Indian population receives

Doordarshan (DDI) programmes through a network of nearly 1400 terrestrial transmitters.

About 46 Doordarshan studios are presently producing TV programme. Currently, Doordarshan operates 19 channels - two All India channels, 11 Regional Languages Satellite Channels (RLSC), four State Networks, an International channel, a Sports Channel and two channels (DD-RS & DD-LS) for live broadcast of parliamentary proceedings.

On DD-1 national programmes, regional programmes and local programmes are carried on time-sharing basis. DD-News channel was launched on 3<sup>rd</sup> November 2003 which replaced the DD-Metro Entertainment channel that provides 24 hour news service. The Regional Languages Satellite channels have two components i.e., the Regional Service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the regional language in prime time and non-prime time available only through cable operators. Sports channel is exclusively devoted to the broadcasting of sporting events of national and international importance. This is the only sports channel which telecasts rural sports like *Kho-Kho*, *Kabaddi*, etc., something which private broadcasters will not attempt to telecast as it will not attract any revenues.

Doordarshan is often criticized for low quality of programmes and sometimes even poor telecast and presentation in quality. Additionally, since it is not a profit and loss enterprise like private channels Sun Network or Zee TV or Sony TV or Star Plus, it does not have the requisite push for better programming. Despite being heavily funded and protected by the government, many critics have pointed out that it

Prasar Bharati (Broadcasting Corporation of India) is India's national public broadcaster. It is a board nominated by the Government of India. It comprises Doordarshan television and All India Radio which was established in November 23, 1997. It was due to the demand that the government owned broadcasters in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990. But it was not enacted until September 15,

1997. Doordarshan is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Recently it has also started Digital Terrestrial transmitters.

Gone are the days of Indian T.V. serials with which the people could relate. The journey from Doordarshan to Zee, Sony and Star plus has been a long one. Indian Soap had its humble beginnings in "*Hum Log*" the first ever T.V. serial to be broadcasted by Doordarshan the sole



T.V. channel in 1984. People were glued to their television sets to watch each episode of ManoharShyam Joshi's "w/w Log".

This was a story of an Indian family that a large section of people could identify with. People could relate to the characters, their happiness and sorrows. Over the years, Doordarshan has presented many popular and engrossing serials. For example "Waghley Ki Duniya", "Yeh Jo HainZindagi", "Nukkad", "Rajni" and the list goes on. The common theme across all these stories was the background setting which reflected everyday life's struggles, failures and triumphs. These serials had an underlying positive message upholding tradition, moral values and strengthening the fabric of Indian culture. From the mid 1990's, Cable TV brought about a home entertainment revolution. Doordarshan found itself struggling to compete with a hope to have a subscriber base of two million, which may help the platform net additional private TV channels." DD Direct Plus is a free to DTH service offering 32 FTA TV channels, including 13 private ones, and 12 customized radio channels. A subscriber would have to make a one-time investment of Rs 3000 - Rs 3500 on the hardware and pay no monthly subscription fee, unlike the country's first DTH service, marketed by ZEE Telefilms under Dish TV brand name. DD Direct Plus, beaming through NSS 6 satellite, includes all DD channels, apart from the likes of BBC World, Sun TV, Star Utsav, from the Zee stable Kairali TV, Zee Music and Smile TV, Jain TV, AajTak and Headlines Today. The radio channels include All India Radio channels and according to the words given by the Prime Minister, DTH is reaching now to the mass of India in a huge way with all facilities. National broadcaster Doordarshan has launched two new channels in the public interest. Speaker SomnathChatterjee and RajyaSabha deputy chairman, Bhairon Singh Shekhawat did the honours by flagging off the two satellite channels. It was his intention that to telecast the proceedings live of both the Houses of Parliament. Chatterjee's idea of exposing the honourable members in live telecasts of their actions in Parliament with a hope that it will improve their behaviour which will cost the tax payer a reported Rs 12 billion annually for each of the channels. Now Doordarshan and local channel of Doordarshan as Doordarshan North East services are available in Tata Sky too, a satellite tele service.

#### Cable and Satellite Television :

The decade of 1990s brought a big challenge for Doordarshan. The CNN covered Gulf War through satellite and telecast it in national channels of most of the western and Asian countries. It has created potentiality among the viewers to receive and watch foreign broadcast via satellite particularly in developing countries. In 1992, a Hong Kong based group of companies launched STAR TELEVISION (Satellite Television Asian Region). The programmes of STAR Television are beamed by Asian set Satellite. Its channel Star Plus, Prime Sports, BBC and MTV (now replaced by V Channel) beam their signal round the clock. The Hindi channel Zee TV also showed its programmes by hiring a transponder from Star TV.

The advent of Satellite television was a boon for cable operators. It motivated them to receive the programmes of Star TV, CNN, ATN, CNBC, AajTaak, NDTV 24 X 7, Headlines Today, BBC, STAR Movies, ZEE TV, SONY, SAHARA ONE, ZEE CINEMA, Pakistan TV etc. Apart from linking satellite channels, cable operators also show their own programmes in their own local

channel (mainly films, popular serials and film based programmes). It provided an alternative of the DD to Indian middle class families. The popularity of satellite television was not confined only to metropolitans but it also became popular in small towns and villages of India. This growing popularity of satellite television first compelled DD to improve the quality of the programs on its metro channel with an assumption that the phenomenon of satellite TV shall be confined to metros. But after receiving reports about its popularity in

small towns the Ministry of Information and Broadcasting, Govt of India decided to launch some more channels through Satellite INSAT 2B.

Cable television came to the lower middle class localities in the bigger cities of Gujarat and Maharashtra in 1984. Initially it was considered as a cost-effective alternative to watch borrowed cassettes of feature films. As the investments required were small, the local entrepreneurs took it in a big way.

A privileged few watched CNN programmes during the Gulf War of 1991 in five star hotels and with the launch of ASIASAT-1 later that year, the cable operators could access the star channels. Zee TV was launched in the October 1992 by the pioneer Subhash Chandra, the driver of the expansion of cable television. In 2001, ZEE TV became a pay channel. With a reach of more than 80 countries and access to more than 225 million viewers globally, cable or satellite TV has created strong demand for the growth of the satellite and cable industry in India. The satellite channels logo became synonymous with entertainment of the Indian kind topping TRP ratings. Satellite TV channels programming delivers a variety of choices for all segments of the audience, including primetime comedy, drama series, television movies, miniseries, theatrical films, specials, children's programs, daytime dramas, game shows, and late night shows. Their menu kept expanding and so did the number of channels, keeping pace with the phenomenal growth of an audience spread across Asia, Africa and Europe.

#### CULTURAL ORIENTATION:

Culture is the most essential component of mankind. Several social scientists have tried to understand it. American anthropologist Herskicits observed that whatever we see in the world is made up of two things i.e., nature and culture. While nature is the god made part of the environment, culture is the man made part.

Culture is the sources of the more-or-less spontaneous actions and reactions of a people and their mode of dealing with objective reality and subjective formations. (Verma, 1994). Indian culture has evolved over a period of about 8000 years. Today it is a living factor in the lives of about one-fifth of the people of the globe spreading over a vast peninsula of two million square miles. Starting with the Upanishads of the great ascetics over eight centuries before Christ, Indian culture has contributed immensely to the understanding of spiritual thought and the material world—combining religion and science. Culture means the total accumulation of material objects, ideas, symbols, sentiments, values. And social forms which are passed on from one generation to another on any given society. (Ranganathananda, 1963).

Freedom of information through the press, radio and the TV is critical for the well-being of a national culture. Yet, in a country where illiteracy and poverty are rampant, the medium which shape and reshapes cultural values have the potential; to cause distortions and to counter to the nation's culture. As Dua and Manonmani argue, " Culture is not the product of our mass media but the mass media in our society has heralded the arrival of mass culture and eventual cultural invasion." Studies reveal that socialization—the primary function of a family is affected by TV to

a great extent. In 56 percent of the dual earner families' children are getting socialized more by the TV than by their mothers.

Culture is an inter-subjectivity produced publicly held phenomenon. It helps to provide a space or identity, means of social exchanger and a sense of community. Edward B Taylor has defined culture as that complex whole, which includes knowledge belief, art, morals, customs and any other capabilities and habits acquired by men as a member of society. It is the integrated pattern of human knowledge, values and behaviour. A value in this context may be defined as a preference quality in action. Organized round the major themes of culture, values set the parameters of action by ascribing most desirable, neutral, undesirable and most undesirable qualities to possible choices in a given solution. They are series of explicit or implicit culturally sanctioned guides to action that set the direction and limits of behavior in specific situations within the framework of a given culture.

Culture by nature is dynamic. It undergoes change relating to the changing needs and experiences of certain generations. Dreler and Cams defined cultural change as the modification or discontinuance of existing tried and tested procedures transmitted to us from the cultures of the past, as well as introduction of new procedures. Culture is essentially an adaptive mechanism. No culture is static. It has elements of both continuity and change. Cultural values reflect both these kinds of elements. While some emphasize stability and persistence of certain components of the culture, others encourage adaptation, accompanied or followed by value change. It would thus be erroneous to attribute a static quality to cultural values. Changes take place within and among cultures

by diffusion of advantageous cultural traits among societies. These are approximately equivalent stages of cultural development, by acculturation, or the acquisition of a foreign culture by relatively subject people, or by evolution of cultural elements over a period of time.

Culture is closely tied to history, the geographic location of a social block, and the moment in time when the culture is being studied. In India, too, culture has been formulated in a manner specific to India, its history and its specific practices.

India is a multi-ethnic, multi-cultural and multi-religious country. Her long history of multi linear cultural processes, ethnic as well as cultural and religious diversity, the differential exposure of the various sections and segments of the population to foreign cultural influences, and the varied paths taken by the renaissance of modern India make the identification of the core



elements of its tradition difficult. In a composite culture that is amorphous, it is easier to speak of tradition than a tradition.

Process of fusion and synthesis has been the constant features of Indian culture. Over the centuries even Islam and Christianity have acquired a distinctive Indianness. With the growth of national consciousness it has been observed the slow growth of what may be called the emergent national tradition. Today a mass culture is slowly emerging. It has several common characteristics, although it does not obliterate the uniqueness of some of the folk and regional forms.

The Ethical Values has an important bearing on the cultural aspects of any given society. Ethics is concerned with the norms of human social behaviour. "It is that study of human behaviour which propounds the supreme good of human life and which formulates the judgements of right and wrong and good and evil." It is also called moral philosophy. The Latin word 'mores' from which is derived the English 'moral' is not much different from the Greek 'ethos' which means habits or customs. Ethics as a science or body of knowledge is not so much concerned with what an individual considers as good for himself as with the ultimate good of the society as a whole. It is a science of values as distinguished from a science of facts such as physics or chemistry. It is by applying these values that judgements of human conduct are formed. According to ethics, good conduct is an intrinsic value. The two great concepts, which have a bearing on Indian ethics, contained in the Vedas are the Rta the law of good or the Eternal Law, and Satya, truth. God is Ritavaan, the upholder of the Eternal Order, and 'He' is Satya-dhama, the 'One' for whom truth is the law of being. Anyone who acts in accordance with the law of truth and the law of 'Eternal Order' is 'good'. Manu lists the virtues expected of the student, the house-holder, the renunciand, the priestly class and the ruling class. Respect for elders is considered as one of the cardinal virtues. Women, he says, must be honoured and mutual fidelity between husband and wife must continue till death (of both).

Groups, societies, or cultures have values that are largely shared by their members. The values identify those objects, conditions or characteristics that members of the society consider important and valuable. In the United States, for example, values might include material comfort, wealth, competition, individualism or religiosity. The values of a society can often be identified by noting which people receive honor or respect. In the US, for example, professional athletes are honored (in the form of monetary payment) more than college professors, in part because

the society respects personal values such as physical activity, fitness, and competitiveness more than mental activity and education. This may also be the case because the society takes its education for granted and repays its teachers with non-tangible honors of relatively equal value with that of the athlete. Surveys show that voters in the United States would be reluctant to elect an atheist as a president, suggesting that belief in God is a value. There is a difference between values clarification and cognitive moral education. Values clarification is, "helping people clarify what their lives are for and what is worth working for. Different cultures reflect different values. Members take part in a culture even if each member's personal values do not entirely agree with

some of the normative values sanctioned in the culture. This reflects an individual's ability to synthesize and extract aspects valuable to them from the multiple subcultures they belong to.

If a group member expresses a value that is in serious conflict with the group's norms, then the group's authority may carry out various ways of encouraging conformity or stigmatizing the non-conforming behavior of its members. For example, imprisonment can result from conflict with

social norms that have been established as law.

Indian people cannot be said to have rendered unquestioning

obedience to the dictator of traditional time. And again they questioned the value premises underlying the social order, articulated their doubts and vigorously came forward to offer alternatives. Change has as much been a part of Indian tradition as continuity. There have been powerful currents of dissent and strong movements of protest and reform. Indian society has responded to the imperatives of changing historical contexts

## 2. CHARACTERISTICS OF TELEVISION AS A MEDIUM

### AUDIO VISUAL MEDIUM

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

### DOMESTIC MEDIUM

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

### LIVE MEDIUM.

The important characteristic of television is that it is capable of being a live medium. This is



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

### **MASS MEDIUM**

All of us know that there are a large number of people who cannot read or write. Such people may not be able to read a newspaper, but they can watch television. Anyone

with a television receiver can access the information shown on television. This makes it an ideal medium to transmit messages to a large audience. In a country like ours,

with a huge illiterate population, this characteristic of television .Makes it an ideal instrument for transmitting social messages. Television also has a very wide output, range and reach. It is truly a mass medium.

### **A TRANSITORY MEDIUM.**

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

### **EXPENSIVE MEDIUM**

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

## **3 Formats and types for TV Programmes**

### **Formats of Television**

#### **1. Television News**

→The Standard Newscast in India employs the technique of reading out the news in a formal manner from script (on electronic teleprompter), interrupted with an occasional still, a map or a moving pictures.

→News is an event or incident which has an audience interest in it to gather information or to make opinion about the matter.

#### **2. TV Documentaries & Features**

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

### 3. Interview Programmes

→Interview programmes are of various types: 1. Personality interview.  
2. Content interview: the message rather than personalities is of prime importance. 3. Group interview: such as Press Conference.

### 4. Quiz Programmes & Game Shows

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

### 5. Children Programmes

→These programmes are specially made for and offered to children at certain special times. Cartoons, puppet shows, stories and plays, educational items etc. are the examples of children show.

→Feature films in Hindi for children are screened occasionally.

### 6. Programmes for Farmers & Industrial Workers

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

### 7. Music & Dance Programmes

→These programmes are entertainment programmes.

→Very popular amongst the audience. Eg. Chitrahaar, Nach Baliye, Zara Nach Ke Dikha, Sa Re Ga Ma etc.

### 8. TV Commercials

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

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

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

### 9. Soap Operas & Sitcoms

→Soap Operas are on going television serials for years. Eg. Kahani Ghar Ghar Ki, Hum Log, Saath Phere etc.

→Sitcoms are episodic programmes. Sitcom means situational comedy eg. FIR, Office Office,

etc.

## TV News script format

### Scripting for Fiction/Non Fiction

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

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

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

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

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

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

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

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

**Film may have colour and audio elements.** It's not only about moving images. Most films, unless the filmmaker chooses not to use them, have the elements of sound and colour. These



elements are always, if present, incorporated into the script.

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

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

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

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

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

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

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

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

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

tested way to do this.

#### 4. Stages of Programme Production

The four main stages of production

Program production consists of four main stages:

1. Pre-production :

- a. research
- b. scriptwriting and storyboard
- c. Project planning
- d. Briefing performers
- e. securing locations, acquiring permissions
- f. Production and agreement of project timeline and deliverables\*

2. The Shoot

3. Post-production :

- a. assembly of footage
- b. animations and motion graphics
- c. music
- d. recording of voice-over
- e. titles and graphics
- f. rough edit
- g. final edit

4. Duplication and delivery :

- a. Output to chosen media format
- b. cover design (where required)
- c. packaging (where required)
- d. distribution

We will schedule the stages of production with you and will require your approval at key stages providing you with the opportunity to suggest small changes.

\*All parties commitment to adhering to the Timeline is critical to achieving the delivery deadline. Production resources are booked as per the agreed timeline, any delay in the deliverables section of the timeline will mean production resources must be re scheduled causing inevitable delays.

## Unit-II [Pre-Production]

### 1. Ideation, Programme Brief, Objectives, Synopsis, Research - Recce and Treatment

#### Idea

The beginning is the most important part of the work.

- Plato

sources for ideas.

→ Friends, family, or fellow students

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

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

#### Idea

The treatment, or outline

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

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

Generally, the purpose of the treatment is to show and illustrate the following: The way the story develops your film thesis and conflicts

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

Scripting a Programme: Story Boarding and Script Breakdown



## **Pre-Production: Treatment or Outline**

### **RESEARCH**

Research can be broken down into four sections:

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

#### **1. Print Research**

→Read as much as possible about the subject.

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

#### **2. Photographs and Stock Footage**

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

#### **3. Interviews**

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

You should look for people seriously involved in the subject.

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

#### **4. Location Research**

You should experience the subject on location.

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

#### **5. Screenplay and Script**

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

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

## UNIT-3

### 1. Stages of Production

#### Pre-Production

Pre-production is a term which refers to the tasks undertaken before production begins. Exactly what is included in this stage depends on the medium and situation. For a small video company, pre-production may refer to everything that happens before shooting begins, for example, meeting with the client, research, storyboarding, location planning, etc.

#### PRODUCTION

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

>Multi-cam productions are continuous and single camera productions are discontinuous.

>Continuous in this context means that you do not stop after each shot, but sequence a series of shots through instantaneous editing (switching) without interruption.

>It also implies that you are directing simultaneously various production activities, such as shot composition, camera movement, switching, audio, lights, VTRs, graphics and special effects.

>In single camera productions, the videotaping is discontinuous. your aim is to produce effective videotape segments that can be shaped into a continuous program through extensive post-production.

#### POST-PRODUCTION

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

Editing:

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

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

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

#### Pre-Production

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

Location scouting

Prop and wardrobe identification and preparation Special effects identification and preparation

Production schedule  
Set construction  
Script-locking (semi-finalization of the script)

## Pre-Production

### 1. Idea

The beginning is the most important part of the work.

- Plato

sources for ideas.

→ Friends, family, or fellow students

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

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

### Idea

The treatment, or outline

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

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

Generally, the purpose of the treatment is to show and illustrate the following: The way the story develops your film thesis and conflicts

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

## Pre-Production: Treatment or Outline

### RESEARCH

Research can be broken down into four sections:



5. (1) Print research,
6. (2) Photograph and archive research,
7. (3) Interviews, and
8. (4) Location Research.

### 1. Print Research

→Read as much as possible about the subject.

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

### 2. Photographs and Stock Footage

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

### 3. Interviews

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

You should look for people seriously involved in the subject.

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

### 4. Location Research

You should experience the subject on location.

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

### 5. Screenplay and Script

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

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

## 2. Maintaining Continuity, Make-up, Set-designs, Costumes, Props, Floor Plan

### Maintaining Continuity



Even in blockbuster movies, continuity errors happen, and eagle-eyed viewers love to find the mistakes. Shooting a movie over a period of days, weeks or even months can be a very difficult task - especially when it comes to maintaining continuity. When everything in the shot, scene and movie is consistent, then you've succeeded in maintaining continuity. If an actor picks up a cup with her right hand, the cup has to be in her right hand in the next shot, to stay consistent and maintain fluidness and continuity. In this column, we will look at continuity, cite some examples and explain how you can prevent continuity errors in your next project.

Why, Oh, Why?

When a feature film is shot, there is usually only one camera and the scene is done many times. The director will usually want to shoot the scene a variety of ways. Shooting a scene from various angles and shot sizes is known as coverage. The more coverage, the more options the editor and director have during the editing process. However, the more you shoot a scene, the greater the risk is that you will have lapses in continuity. Think about it. Actors have to do the same movements, wear the same costumes and move the same places, all over many hours and usually days of shooting. How can you possibly maintain continuity?

The person in charge of continuity on a film set is the script supervisor, who must maintain a record of scenes shot and how they may have deviated from the original script. The script supervisor also creates a continuity report and works with an assistant to make sure continuity is maintained.



The continuity report provides a detailed record of the day's shoot, including crew list, camera settings, weather and the acting, audio and picture quality of each shot. The continuity report also describes in detail the action that occurs and any possible continuity problem areas. The assistant will take pictures of costumes, hair and makeup, set dressings, actor positions and props to compare when setting up later takes of the scene. This report helps cut down on the continuity errors, which, if caught early enough, can be fixed, but only through an expensive reshoot. Yes, today filmmakers can fix some errors through digital touch-ups, but that too is very expensive and usually beyond the financial and technical abilities of the typical video producer.

#### Costumes, Makeup and Jewelry

To illustrate how difficult it is to maintain continuity, let's look at some movie examples and talk about how to prevent continuity problems. Keep in mind, movies are shot over a series of days, weeks and even months. Maintaining continuity is very difficult when working on a massive project, and sometimes things get missed.

Let's start with a classic, *The Wizard of Oz*. When Dorothy and the Scarecrow are fighting the trees, the Scarecrow taunts the trees and gets hit with a lot of apples. The very next shot, Dorothy is wearing black shoes instead of her Ruby slippers. This very quick but obvious continuity error is easily explained and prevented. When making the film, Judy Garland would have worn comfortable shoes except when her feet would be seen. Obviously, in this shot, the frame was a little larger than anticipated or, in the fury of the shoot schedule; someone forgot to look at her shoes. Always check your actors' costumes to make sure they are correct and in the same position. Watch for straps, buttons, zipper placement and other parts of the costume that may change.

Makeup and hair can also be a very big problem. In the original *Batman*, Jack Nicholson's Joker character rubs a bit of skin-toned makeup off his forehead revealing his dead white skin beneath. This small patch of white skin changes shape and location throughout the remaining series of shots.



In Lord of the Rings: Return of the King, Frodo has a wound on his lower right cheek near his chin. Later in the film, it flips to his left cheek. When Sam cradles his head while sitting on the slopes of Mount Doom, the scar has obviously changed positions (or the film was flipped). When working with makeup and hair, make sure you take Polaroid or digital pictures, so that you can duplicate the look days later. Watch for pieces of hair getting into the actor's face or the style falling or slightly changing between takes. If the hair is wet, make sure it is wet in all subsequent scenes until given a chance to dry. Don't let an actor go underwater without having his hair wet in the remaining close-ups!

Jewelry can also be a bit of a hassle. Sometimes it is so small or insignificant that it is easily forgotten. In Rocky Balboa, Marie's necklace disappears and reappears several times during her conversation with Rocky outside of her home. As with makeup, maintain a series of photos of the actor's jewelry to make sure it is consistent.

### Settings and Action

A director will often shoot a wide or cover shot of an action and then shoot closer shots to bring the audience into the action. This can create continuity headaches. In Batman, the Joker's henchmen are throwing colored paint all over invaluable masterpieces. At one point, there is a medium shot of paint being thrown all over a large painting. In the next wide shot, the painting is pristine without a drop of the damaging paint.



If your script calls for a wide shot after pieces of the set or props have been altered, and if you are unable to supply numerous copies of various set pieces for your actions, shoot the close-up actions first and then match them with a cover shot. This way, you can avoid using a clean master shot after a portion of your set has been destroyed.

Always look at the sequence of events and draw up storyboards, so that you can prevent possible continuity errors. (See [Paul Clatworthy's article on storyboarding](#))

In Spiderman, the web-slinger comes to the rescue of Mary Jane, who is being mugged by four

men. Spiderman throws two of the men through two windows behind Mary Jane. When we next see Mary Jane, the windows behind her are unbroken. This continuity problem can be eliminated by carefully maintaining a photographic record of the set. This will help you make sure that, when you shoot out of sequence or are doing singles of your main characters, the setting matches the look for that part in the sequence. Obviously the two shots of Mary Jane were shot at the same time. Someone forgot that Spiderman throws the guys through the window behind her.

Blocking action is often a difficult continuity problem, because the shots have to match so precisely. Moving from an interior to an exterior can be especially problematic. In *Night at the Museum*, when Larry asks her to go so he can lock up, Rebecca leaves through the middle, rotating door. Yet in the exterior shot, she is leaving through the door on the right. These shots were probably shot days, if not weeks, apart, and the correct door was forgotten. To prevent this, write out blocking notes and be as specific as possible. Use diagrams or photos to maintain the proper screen direction, as well as entrances and exits.

### Props

Props are perhaps the most difficult pieces of the continuity puzzle. Carefully work with your actors to make sure they handle the props exactly the same way every time. Make sure the props department records which props are used during which scenes. Again, in *Lord of the Rings: The Two Towers*, Gandalf and company enter King Theoden's chamber. As Gandalf walks toward the camera, he holds his wizard's staff vertically. In the rear angle shot, however, he is holding it horizontally. At the next cut, the staff is now upright, and at the following cut, the staff is horizontal again.



During every take, the action must be the same. Make sure your actors know what movements they are making during the lines they are speaking. They must maintain these movements for every shot. This can be difficult because the cover shot - or wide shot - might have been taken hours, if not days, before the closer shots. A continuity note should be made, so that the actions

can be duplicated.

In Ocean's Eleven, Linus and Rusty are talking in the Botanical Gardens of the Bellagio. Rusty is eating a shrimp cocktail that changes from a cocktail glass to a plate and back again. In American Pie, during one bedroom scene, a girl is holding a clear cup of beer. In the next few shots, the cup goes from clear to blue and then back to clear. These are unusual mistakes, because props people always have very specific props for each scene. Maintain a strict props list, and always refer to it when setting up each shot.

In Dick Tracy, when Tracy is talking to the boy over a glass of milk in the restaurant, the level of the milk constantly changes. Using props that the actor drinks, smokes or eats can be a continuity nightmare. The only way to prevent this kind of continuity problem is to try to shoot in sequence and keep track through photos of consumable props for each step of the sequence. If the actors take a drink, note it and the level of the liquid. If they are smoking, keep track of the length of the cigarette or cigar and, if they are eating, maintain the correct remaining portion throughout the sequence.

#### Final Report

Maintaining continuity can be a difficult task. However, if you maintain a detailed record of every scene, with supporting pictures and script notes, you should be able to avoid family, friends and clients pointing out the little continuity problems that can creep into your production. Just keep your eyes open for the little things.

#### 4. Budgeting

A film production budget determines how much money will be spent on the entire film project. It involves the identification and estimation of cost items for each phase of filmmaking (development, pre-production, production, post-production and distribution).

The budget structure is normally split into "above-the-line" (creative) and "below-the-line" (technical) costs.

Production budget may also refer to a budget set by a business for how many units of a product will be produced

### UNIT-3 PRODUCTION

#### 1. Steps involved in production and utilization of a TV programme

2. 1. Single camera Production
3. 2. Multi-Camera Production Single-cam Vs. Multi-Cam



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### **There are three aspects of single camera production**

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

### **Multi-camera productions**

-->Multi-cam directing means that you direct and coordinate various production elements simultaneously from a television control room in the studio or the remote truck.

-->Multi-cam directing involves the coordination of many technical operations as well as the actions of the talent.

### **Directing from the Control Room**

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

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

### **Rehearsals**

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

### **Directing the show**

#### **I. Standby Procedures:**

-->Call on the intercom every member of the production team who needs to react to your cues- TD, Camera operators, mic operators, floor manager etc.

-->Check with the floor manager to make sure that everyone is in the studio and ready for action.

-->Announce the time remaining until the on-air-telecast. -->Again alert everyone to the first cues.

-->Check the videotape operator is ready to roll the tape.

-->Ready the opening C.G. titles and music and have the floor manager get the talent into position.

## On Air Procedures

-->Give all signals clearly and precisely. Be relaxed but alert. -->Cue talent before you come up on him or her with the camera.

-->Indicate talent by name. do not tell the floor manager to cue just "him" or "her". -->Do not pause between the take and the number of the camera. Do not say, "Take [pause] two".

-->Watch the preview monitors. Do not bury your head in your script or fact sheet. -->Talk to the cameras by number, not by the name of the operator.

-->Call the camera first before you give instructions. For example: "two, give me a close-up of Ron. Three, CU of Marry. One zoom in on the guitar".

-->After you have put one camera on the air, immediately tell the other camera what to do next.

-->If you make a mistake, correct it as well as you can and go on with the show. Do not stuck on how you could have avoided it while neglecting the rest of the show. -->During the show, speak only when necessary. If you talk too much, people will stop listening and may miss important instructions.

## On Air Procedures Main Points to Remember

-->The two principal methods of television directing are multi-camera and single-camera directing.

-->Multi-cam directing involves the simultaneous use of two or more cameras and instantaneous editing with a switcher. It is done from the control room.

-->The various rehearsals include script reading; dry run, or blocking rehearsal; technical and talent walk-through; camera and dress rehearsals and walk-through/camera rehearsal combination.

-->Directing from the control room requires adhering to a precise production schedule for rehearsals and on-the-air performance and following clear standby and on-air procedures.

## 2. Production Personnel: Role and Responsibilities in Studio & Location Shoot.

### Production Team

#### Executive Producer

This role (interchangeable with the title of show runner, considered the „auteur“ of the program) is more abstract than other roles in production, though likely the most crucial to the production happening in the first place.

The concept and initiative for the program often comes from this person/s. In commercial productions, an executive producer is often the chief financial backer or production company head. Occasionally, an executive producer/show runner may have conceived the program's idea, and will develop its direction throughout the series, though wishes to delegate the tasks of executing their idea to a producer.

## Producer

In television, a producer is generally the primary person of responsibility for the production. The program may often be their own brain-child and a producer's role co-ordinates all elements of production at its highest level.

A talented producer is adept at co-ordination - of crew and cast; administrative, legal, financial, budgeting and scheduling issues, as well as being the driving creative force. With all these issues and tasks to consider, a talented producer is a great delegator, being willing and able to pass on responsibility to trusted production team members they have assembled. It's often best for the producer to delegate as many roles as necessary to ensure they have enough time (and headspace!) to coordinate the production.

## Director

The role of director varies between programs filmed in-studio and on- location shoots.

A director of a multi-camera studio program is responsible overall for the inner workings of the control room, and the crew working within (occasionally known as a tech manager on some SYN TV productions). As such, they hold responsibility of the final product of a program as it goes to air live, trying to maintain quality output from the in-studio camera operators; as well as vision switchers, audio operators and graphic operators in the control room. A talented director is knowledgeable of all equipment in studio, plus the broadcast equipment it feeds in to. Similar to a floor manager, a good director makes decisions quickly, communicates clearly, and can react with a level head swiftly to unexpected occurrences, understanding any occurrence in studio or the control room to be expected. The director communicates to the crew member's earpieces via a studio microphone.

An on-location program's director carries out duties similar to what a film director may, though the TV program's vision and ultimate creative responsibility lies with the producer - whereas in film, this would be the director. The director is responsible to the producer's wishes - though a producer may also direct, which may be favourable for some productions so the director can pay more attention to the production elements. They are able handle these dual roles by delegating producing tasks to an assistant on shooting days.

The director's tasks include directing actors, co-ordinating the senior technical crew, as well as holding the central authority for the execution of the day's filming on-set. A director will likely work in close tandem with the producer from early in the creative process. The task of creating a shot list lies within a director's responsibility also, assisting whoever in the production team is to schedule the filming of these shots. A good director is conscious of all production elements at a big-picture level; is able to keep the day's shoot to schedule; holds a strong vision of their final product and an ability to communicate this evocatively, as well as holding a sound direction of the steps necessary to reach that vision. As the leader on-set, it's also important for a director to foster a good working environment for all cast and crew to aid the creation of the final product.



## Assistant Director

On location-based programs, an assistant director acts as somewhat of an intermediary between the director and the cast and crew - this role is somewhat optional, and may depend on the scale of the production. For live television productions (and with regards to SYN TV's live shows), the Assistant Director may also keep time to make sure all segments are running to the appropriate duration. The AD also counts ad breaks in and out.

## Assistant producer

As its name suggests, this role is the right-hand person to the producer, and often the first line of delegation - perhaps tasked with delegating to others in the crew, yet again.

This role may occasionally serve as the producer's representative on shooting days, ensuring the shooting goes to plan. A good assistant producer communicates well with the producer and is self-motivated to carry out the tasks requested of them.

Other similarly-titled producer roles delegated by the head producer may include a segment producer, tasked with being responsible for a pre-taped segment's production; or a daily producer, who may hold responsibility for a particular day's production for a program which shoots live each weekday.

## Writer

A writer's role varies depending on the program. For a narrative-based program, writers are tasked with forming a screenplay to be filmed from. In a program's credits, the person who conceived the broad structure of the story (credited as "Story by...") may have been different to the person that filled that broad story out to a usable script (credited as "Screenplay by..." - this credit is also used when a script has been adapted from an existing work e.g. novel.)

In a studio-based program (i.e. talk show) a writer, or team of writers may write jokes for a host's monologue or similar segments, depending on the type of program.

## Publicity

A publicist is given the task of raising awareness of a production's airing to increase the viewership, and sales if applicable. This may be done via various mediums of promotion, including advertising, social media, press releases, media interviews and articles and further alternate means of marketing.

## Casting director

A casting director casts actors or personalities to appear on camera to suit each role in a script, as instructed by the director/producer.

## Crew

### Production manager

A production manager's role varies dependent on whether the production is commercial in nature. In commercial productions, the role is head of the administrative business of the production, organising the crew and its technical requirements.

A non-commercial production manager's role holds similar tasks of organising the crew and tech requirements, though may be less responsible for managing and reporting the costs. A talented production manager has a good mind for the practicalities of creating a TV program.

### Floor Manager

In a studio-based program, the floor manager holds responsibility for operation of the studio floor where filming takes place, co-ordinating the talent, crew, props, set and tech equipment - acting as the main line of communication from the director within the control room. A good floor manager is able to co-ordinate many tasks and variables with a cool, even temperament and adapt flexibly and swiftly to the frequent unexpected occurrences typical of many shoots. They do this by communicating succinctly and clearly to the crew members they co-ordinate. Additionally, a floor manager ensures the set - with its many items and cables - is safe for all cast, crew and visitors.

They will be responsible (though able to delegate) for checking that any props or required equipment are available for use; may situate and turn on lights in the absence of a lighting director; make announcements and requests to crew and audience (including keeping order on the set) as well as calling cues to begin the action. A floor manager may delegate duties to an assistant or team of runners to carry out miscellaneous duties and communicate to crew members, guests, etc. to ensure a taping goes to script and schedule.

To keep the program to schedule, they may keep time, performing countdowns to the broadcast, ad breaks and upcoming segments aloud to the crew via the studio microphone. In larger productions, this role is often delegated to a separate crew member.

### Camera operator/Cinematographer/Director of Photography

A camera op generally operates at the instruction of the director, and the composition (or framing) of their shots may be left to their own initiative, or instructed specifically to the director's desire. A talented camera op has a natural feel for shot composition and light factors; takes instruction well, and has good stamina and stays attentive on a long day's shoot, in addition to a good instinct to the action taking place.

A cinematographer (or Director of Photography) is only necessary for productions that wish for one (generally when a director/producer has a specific vision of the program's appearance), as the role is concerned with the creative aesthetic of the TV program - evoking themes, emotions

and setting a tone for the audience. This is done by capturing and manipulating light, as well as factoring in the use of lenses, camera type (or film stock, if not shooting on digital) and various factors related to film photography. On a smaller crew, a camera op may hold the role a cinematographer would on a production concerned with how the visuals will affect the audience. In a production involving a cinematographer, a camera op would take instruction from the cinematographer. A cinematographer collaborates prior to, and during filming with the director, to ensure the director's creative vision is translated to film

### Audio operator

Depending on the scale of production, sound can be handled by a single audio operator. On larger productions however, these roles can be broken up and delegated.

In a small studio, this role can advise on-air presenters and guests of the positioning of their lapel or wireless microphones, while mixing the audio output from these mics within the control room's audio mixing desk. In larger studios, a separate sound mixer would be operating an audio mixing desk, keeping the various mic outputs to a volume and quality suitable for broadcast. Location shoots may simply require a crew member operating a boom or shotgun mic to capture audio, while listening to the output through headphones to ensure appropriate audio levels are being achieved.

A separate sound mixer may be used in the editing process, to mix the sound for the final product. In some cases however, the editor may perform this task themselves, using their editing software. It serves the sound mixer best however, to capture the best audio quality possible while shooting.

### Boom operator

Whether in-studio or on location, a boom operator's main task is operating and placing a microphone from lengthy boom poles. A boom op positions the mic to record audio as required, ensuring the mic hovering above or near the action on-camera, is out of shot. As this sometimes heavy pole is on occasion held for long lengths, a boom operator has physical strength and stamina in holding the boom for extended periods. In a large team, they communicate and receive instruction from a sound mixer in the control room.

### Vision switcher

A vision switcher (or mixer) performs switching between the different video sources - both from camera shots and videos to be played during an in-studio shoot, selecting shots presented before them on a bank of screens in the control room,. Along with this, the role requires managing the contrast balance and colour of the final broadcast output. Performing this function occurs via a vision switching panel in the control room. In some productions, a director's role holds this task, and in others, gives instruction to a vision switcher. A good vision switcher has a natural intuition for which shots and pace of cuts suit the nature of the program.



### Graphics operator

This role prepares and displays on-screen graphics to go to air, usually via the use of a graphics-operating software on a computer. They conduct this role during an in-studio shoot, with a swift reaction and flexibility to opportunities for the display of a graphic as required by the action on-camera.

### Make-up artist

This crew member is tasked with applying make-up to those appearing on screen. The use of make-up isn't essential to all productions, though in those which elect to use it, this is to make the on-screen face appear more aesthetically pleasing - or whatever the production requires - in some cases applying materials to evoke more elaborate or grotesque features. A hair stylist and wardrobe designer may multi-task under this role, or be separate altogether.

Along with the make-up artists, the hair stylists, costume designers, and dress technicians all combine their effort into transforming an actor into a character, or a person into a presenter.

### Costume designer

The costume designer selects, designs and is in charge of all garments and accessories to be worn on-camera, as well as designing, planning, and organising the creation of the garments down to the fabric, colours and sizes. On some productions, this role is considered an art form, with each costume piece meticulously procured or created, contributing to the overall aesthetic and creative tone of a production - perhaps conveying the inner, emotional mindset and interpretation of a character. On other productions though, the role is mostly practical to have the on-air presenters clothed appropriately.

### Production designer

The production designer holds the responsibility of the visual appearance of a production, evoking a vision in accordance with the producer or director. They design, plan, organise, and arrange set design, equipment availability, as well as the on-screen appearance a production will have.

### Gaffer/Lighting director

A gaffer is the primary electrician on-set, tasked with lighting the stage at the instruction of the cinematographer or tech manager. The term "gaffer" is often limited to film production and lighting may even be co-ordinated by the tech manager where possible. The term "best boy" refers to one of the gaffer's electrical assistants. In a smaller television production, the Gaffer positions lighting to ensure the set is well-lit.

### Dolly grip

A dolly grip places and moves the dolly track (“dolly’s” being a vehicle which allows for smooth camera movement along the ground) where required by the camera op or cinematographer, motioning the dolly along the track during filming.

### Key grip

A key grip’s responsibility is the movement of equipment for camera mountings and support when that equipment is more complex than a simple tripod. Grips may also be tasked with manoeuvring of tech equipment on a large set.

### Runner

Runners are tasked with carrying out the miscellaneous tasks required for the production, in support of those crew members requesting it.

### Post-production

#### Editor

On programs which do not go live-to-air, in post-production an editor will work alongside the director (and possibly the producer) to edit the footage that has been shot to create the final product. An editor’s role is largely one of cutting together and juxtaposing shots and audio to the requirements of the director/producer. In some productions however, an editor’s abilities may influence the creative output.

An editor may commence work prior to the completion of the shoot and in most productions the editing process takes longer than the shoot. Editing work is commonly carried out on computer-based video editing software. An editor’s ability is largely dependent on their proficiency with that software, as well as their intuitive feel for the editing together of disparate shots to create the tone and pace instructed by the director/producer. The process is fairly labourious and may go through many changes before being suitable for presentation as a final product.

#### Music/Composer

This role is required for productions requiring their own original music - whether for an opening theme, closing credits, or music to be played throughout the program. The composer writes and sometimes also performs this music. They may also conduct or produce a group of musicians to perform the work they have written. The tone of the composition and theme may be communicated by the producer, or written based on a viewing of the cut of an episode.

#### Opening titles designer/motion graphics designer

The opening titles displayed at the beginning of a program can set the tone of the program to come. As such, a producer will communicate to an opening titles designer a brief of what they

may like these titles to convey. The titles designer may be given a lot of freedom to design and conceive an idea, or be instructed specifically, tasked with producing in accordance with this brief. The titles design should often be designed with the opening titles music in mind. This position may also be responsible for creating stings and breakers for the program, as transitions between segments. They may animate a graphic created by someone else, or produce their own graphic for animation.

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

Editing Modes:

-->There are two basic editing modes, 1.OFF-LINE  
2.ON-LINE.

## ON-LINE EDITING

-->Editing a videotape with the highest VTRs and editor controllers. The process results in final edited master but costs more than offline.

-->Second meaning of on-line editing could be, performing editing while shooting or during live telecasts.

## OFF-LINE EDITING

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

EDITING MODES

BASIC EDITING SYSTEMS 1.Linear System 2.Non-Linear Systems

LINEAR EDITING:

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

I. Assemble Edit:

-->Assemble edit are produced „in order“ from the beginning to the end.



-->They may be performed on black tape.

-->You first set up the title and then record it. Next, you set up the first scene and record that. Next, you set up your second scene and so on.

-->Tape to tape recording.

## II. Insert Editing:

-->Use to correct an error or to change something after your programme is finished. -->Insert editing do not lengthen or shorten your programme.

-->They merely replace one part of your programme with a new part. -->They are always made over previously recorded tape.

## III. Video Insert Only

## IV. Audio Insert Only

### Disadvantages of Linear Editing:

-->Everything must be done in sequence, in chronological order.

-->If you wish to add something to an existing tape, you have to take something out to make room for it.

-->Generation loss. -->Time consuming.

### In linear editing the process goes like this:

-->shoot -->edit -->distribute.

### In NLE the process goes like this:

-->Shoot -->Log -->Digitize

-->Compose, render transitions. -->Print to tape

-->Distribute.

-->NLE: computerized video editor that permits scenes to be selected and rearranged on the computer screen.

### NLE ADVANTAGES

-->NLE softwares are friendly.

-->No generation loss while making copies. -->Easy to play and experiment with the footage. --

>It is time saving

-->Can use more video and audio tracks simultaneously.

### NLE DISADVANTAGES

-->Time consuming

-->Need to be perfect in handling the machine

-->Lots of software (high and low end) available in the market. -->Computer knowledge is needed.

-->takes time to learn a software. -->Set up is expensive (professional).

## **NLE FUNCTIONS OF EDITING:**

### **Combine:**

1.Joining different shots from different sources in the proper sequence. 2.Eliminating NGs shots and selecting OKs shots.

### **Trim**

1.Trimming available material to make final and finished work.  
2.To eliminate extra-material so that programme fit a given time slot. 3.To lengthen or shorten a shot by a few frames during editing.

### **Correct:**

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

### **Build:**

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

### **Basic Transition Devices**

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

There are four basic transitions: 1.The cut

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

## **I. CUT**

-->The cut is an instantaneous change from one image (shot) to another. It is most common and least obtrusive transition device, assuming that the preceding and following show some continuity.

-->The cut itself is not visible; all you see are the changing field of the human eyes. -->The cut, like all other transition devices, is basically used for the clarification and intensification of an event.

-->Clarification means that you show the viewer the event as clearly as possible. Eg. In an interview show, the guest holds up the book she has written. To help the viewer identify the title of the book, you cut to a close up of it.

## **II. DISSOLVE**

-->The dissolve or mix, is a gradual transition from shot to shot, the two images temporarily overlapping. The dissolve is a clearly visible transition. Dissolves are often used to provide a smooth bridge for action.

-->Depending on the overall rhythm of an event, you can use slow or fast dissolves. -->A very fast one functions almost like a cut and is therefore, called a soft cut.

-->If dissolves are overused, your presentation will lack precision and will bore the viewer.

## **III. WIPE**

-->Electronic special effects transition that allows one image to be replaced by another with a

moving line separating the two pictures. Stopping a wipe in mid-movement creates a split screen.  
 -->There are variety of wipes available. One of the simplest wipes is one picture seeming to push the other off the screen.

#### IV. FADE

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

-->You use the fade to signal a definite beginning (fade in) or end (fade out) of a scene.

-->The fade is technically not a true transition. Some directors and editors use the term cross-fade for a quick fade to black and followed immediately by a fade in to the next image. The cross fade is also called the “**dip to black**”.

-->Do not go to black too often, the programme continuity will be interrupted. Many times fades suggest final endings.

-->Never go to black craze: some directors do not dare go to black for fear of giving the viewer a chance to switch to another channel.

-->Live mixing means that you combine and balance sounds while the production is in progress.

-->Post-production mixing means that you create the final videotape sound track in the audio production room after the production of the videotape segments.

Basic steps to follow while live mixing 1.Label each input.

2.Calibrate the audio system. 3.Check the mic individually.

4.If foldback is required, check the foldback levels in the studio. 5.Do a brief test recording and listen to the mix on playback.

6.Adjust the necessary quality controls until the singer’s voice sounds the way you like it to sound.

7. 7. As in field production, try to record major sound sources on separate tracks. Such separation makes post-production mixing much easier than if you mix everything live on a single track.

8. 8. Anticipate the director’s cue.

### The production personnel – Single camera and Multi camera production

#### Multiple-camera setup

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

Diagram showing a multicamera setup.

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



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

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

### Single-camera setup

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

### Analysis

As its name suggests, a production using the single-camera setup generally employs just one camera. (Additional cameras may be used simultaneously on occasion, usually in order to save time shooting a dialogue scene or to film a stunt that would be impractical to stage more than once.) Each of the various shots and camera angles is

taken with the same camera which is moved and reset to get each shot or new angle. In addition, the lighting set-up may be reset for each new camera set-up. By contrast, the multi-camera setup has the cameras arranged to take all of the different shots of the scene. Each camera of a multicamera setup covers its own angle of the scene and is switched-to in order to show the perspective from a new camera angle.

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

camera productions tend to cluster the shooting of all the scenes that utilize a certain set and cast, while most multiple-camera productions are shot "in sequence"—the shooting progressing sequentially through the script.

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

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

### **Use of graphics and special effects**

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

### **TV Graphic**

TV graphics used to be limited to whatever you could photograph with a videocamera.

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

We'll start with simple graphics.

### **Titling**

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

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

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

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

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

### **Paint Programs**

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

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

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

### **Weather Graphics Systems**

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

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

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

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

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

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

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



## Developing a video brief

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

### What is the purpose of your corporate video?

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

### What is your message?

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

### What is your target audience?

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

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

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

Some other questions to consider:

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

## UNIT-4

### Aesthetic Factor of video editing

#### Aesthetic Factors and Editing

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

## Editing

-process of selecting and ordering shots in an appropriate order

## 2 types

### 1. Editing done during production

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

### 2. Post production editing

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

## Role of the Editor

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

## Types of Editing

two general techniques:

1. **Continuity Editing**
2. **Dynamic Editing**

## Continuity Editing

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

## Establish and Maintain Screen Position

### Establishing shots

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

## Cut Ins and Cut Outs:

**cut in**: close up of some detail of the scene

- - establishes important detail of scene
- - when cutting in objects and people should maintain relative position in frame
- - often used when action is about to take place

## Jump Cuts and Matched Cuts

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

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

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

**Using Eye lines to Establish the Direction of View and Position of Target Object** **eyeline:** a line created by your eyes when you look at a target object  
- very important in creating continuity

### **Maintain Continuity in Direction of Action**

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

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

### **Use Shot Content to Motivate Cuts**

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

### **Dynamic Editing**

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

### **Editing to Maximize Impact**

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

### **Manipulating the Time Line**

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

**flashbacks of flash forwards:** frames of past or future events

### **Editing Rhythm:**

#### **1. Editing to music**

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

#### **2. Timed cut**

- - determined by time, not content

### **Sound Selection**

**sound bites:** most important sound selections



**voice over (VO):** narration without narrator on screen **sound on tape (SOT):** narrator is on screen

### Sound Sequencing

-most common is the straight cut

**segue:** one sound fades out completely before next fades in **cross-fade:** sounds overlap fading in/out

**both edit:** audio and video are cut together

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

### Sound Layering

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

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

### Different Types of Video Editing

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

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

### Film Splicing

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

Traditionally, film is edited by cutting sections of the film and rearranging or discarding them. The process is very straightforward and mechanical. In theory a film could be edited with a pair of scissors and some splicing tape, although in reality a

splicing machine is the only practical solution. A splicing machine allows film footage to be lined up and held in place while it is cut or spliced together.

### Tape to Tape (Linear)

Linear editing was the original method of editing electronic video tapes, before editing

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

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

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

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

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

### **Digital/Computer (Non-linear)**

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

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

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

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

### **Live Editing**

In some situations multiple cameras and other video sources are routed through a central mixing console and edited in real time. Live television coverage is an example of live editing. Live editing is a fairly specialist topic and won't concern most people.

### **Assemble and Insert editing**

### **Assemble:**

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

### **Insert Editing:**

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

### **Online and offline editing**

#### **Online:**

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

#### **Offline:**

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

### **Designing, Evaluation and field testing of programme**

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

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

**2 Choosing the evaluation methods:** Once the type of evaluation has been determined, there are different methods that can be applied to carry out an evaluation. This section describes the different study types possible, explaining the advantages and disadvantages of each type of method. It outlines the types of performance indicators that can be used to measure the success of a programme. This section also briefly describes how to conduct an economic evaluation, and provides guidance on calculating sample size.

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