

Resource Material

MASS MEDIA STUDIES

CODE-835

CLASS -XII

Unit -1

Selling /Marketing/Exhibiting a
Product Through Advertising

Chapter 1

Advertising Concept and Process

Product specifications

When a product is to be launched, a lot of work goes in to its definition. It is a long term and an ongoing process.

The Research and Development [R & D] section of an organization creates a product. The section defines its form, specifications, conditions, look, appearance, packaging- in case of a physical product. They would also give the USP - the unique selling point. Sometimes market testing of products is done. At times different colour schemes and appearances are chosen and the name of the product is blanked out. It is then shown to different groups and their responses are gathered. Sometimes the responses are analyzed by psychologists and sociologists to come to conclusions about the most likely to be successful choice of the look and packaging of the product. This is the first stage in defining the identity of the product.

What is described above mostly applies to the consumer products, but sometimes a service may also be marketed and advertised like a product by manufacturing industries. Such a product or service may be of use to industrial clients and not to the general public. Advertising play an important roll there too. In case of industrial clients it becomes a case of one manufacturer serving some specific needs of another. In this case, the process begins with identifying the need of the customer. This is done through extensive research at his work place. The data compiled is analyzed and the precise nature of the problem/s is identified. Then a practical solution is evolved based on expertise. The solution then is presented to the client in a systematized way as a product or a service.

Sometimes some gadgetry may be an industrial product. In that case, the technical specifications of the gadget, the range of its functions, how is it an improvement on the existing system and what are the tangible benefits, are that the buyer will get due to its usage, would be presented in as attractive manner.

Market research would give a projection to the targeted buyer and audience in terms of its socio-economic profile, how the product is to be positioned so as to appeal the targeted buyers, what the selling should be strategy etc. An advertising campaign is an extension of this process. Advertising is a process of giving a product a personality/identity through audio-visual language. It is a comprehensively planned and launched effort.

Targeted buyers

Every product belongs to a sector of business. And the buyers are distributed as per their needs and income levels. The main categories of various products and services are as follows-

Automotive

In this sector we find a whole range of offerings with an economy brand like Nano priced at 1.25 lakhs to the other hatch backs, priced between 2.50 lakhs to 7 lakhs, sedan cars in the range from 5 lakhs to a few millions and the top premium brands cost even higher. Two wheeler segment in India is a large one with many scooters and motorcycles.

Beverages

Beverages are of two types, alcoholic and non-alcoholic. In India, advertising of alcoholic products is not permissible. So only aerate drinks or drink extracts are advertised. In this, we have global brands, national brands and regional brands.

Cellular Products

This sector has seen a phenomenal growth in India in the last few years. An extensive range of products from the most functional to the multi utility one in the price range of Rs. 1,200 to Rs. 35,000 are available.

Clothing

This is again a sector with an ample variety for the buyers. We have the global brands, national brands and many regional brands. They all coexist in the vast marketplace. The price range is also large. At the low end would be the local brands with regional reach. At the high end of this segment would be the high profile fashion industry products.

Computers

From the assembled desktops to the laptops and the recently available i-pads, this is a well defined and a range bound market. The products and prices are standardized.

Electronics

This would include audio and video gadgets like the tape recorder, the walkman, CD player, DVD player, the radio, the transistor and the various combinations of these. The landline telephone can also be included. These are again very standard and range bound products.

Entertainment

Films, music concerts, plays, live events would form a part of this segment. Television with its vast reach and the ability to accommodate variety of programmes is another territory by itself.

Financial

Banking, investments, insurance and the related activities are included in this sector. Being a rather competitive sector with many players, innovation is of paramount importance.

Food and snacks

This segment would cover simple products like aata, rice to luxurious products like chocolates. Instant cooking products and snacks like sweets, cookies, biscuits, chips etc. populate this segment. Housewives and children are important targets.

Health Related

Basic medicines to be consumed at home would form the backbone of this sector, however, of late we see a profusion of health related products. Some are medicines, some are nutritional supplements, some gadgets for exercise of different body parts.

Home appliances

Refrigerators, washing machines, vacuum cleaners, various cooking appliances like the pressure cooker, the microwave oven, food processors and the like would be included in this segment.

ISP and Search

Internet Service Providers and Search engines are areas with tremendous growth potential.

Given the scale of operations and infrastructure required, there shall always be a handful of players in this segment. ISP are local, but the search engines have already set their bench mark on global. Scale Therefore, the potential for Net advertising is also huge in case of search engines. Media like YouTube and social media like Facebook offer attractive channels for advertising. These services can be looked at products in themselves, yet are vehicles for advertising.

Magazines

Among the magazines there is a whole range from general purpose magazines to the specialized ones catering to selected groups. Also the publications are of international, national and local reach. It has more or less a predictable readership.

Personal care

Necessary hygiene products like tooth paste, soaps, shaving kit, women's health care products would form the bulk of the products in this segment. Cosmetics would form the high end of this market.

Fast Food

Chains of fast food restaurants in big cities and on major highways comprise this segment. It is a typical kind of service a niche product a product that is produced & marketed for use in a localised and specialised but profitable market among the regular food business. Chains of Coffee shops can also be included in this sector. We see the presence of global as well as national brands in this.

Retailers

Since the big business houses have entered this segment, retailing has become a business territory and constituency.

Travel Related

Tourism is an expanding sector in these days of globalization. The increase in business travel also contributes.

Regular travel bookings and arrangements as well as specialized products are available to the consumers now.

When we talk about the buyers, there is a huge marketplace within which there are several markets and each product and sector taps its own.

Defining The Market -

Defining one's own market is an elaborate activity. It is based on a lot of research and pre-testing of prototypes. Before you zoom in on the buyers you have to understand them as individuals. Their economic, sociological and psychological profile is defined.

The entire process can be outlined as follows-

Identifying The Customer Need

The very first step would be to identify as to what are the features and benefits of the product/service that one is

offering. A feature is a characteristic of a product/service that automatically comes with it. For example, if one is

introducing a new cleansing liquid that acts as stain remover for clothes, then that is the main feature. The benefit to the customer, however, is that they do not depend on professional laundry services and it can be conveniently done at home without any extra effort or money. That could be a good motivation for the consumer to buy it.

By knowing what your product/service has to offer and what will make customers buy, you can begin to identify common characteristics of your potential market.

Segmenting Your Overall Market

It is a very tempting idea to target as many people and groups as possible for marketing your product. But, there are two major risks involved in this strategy. One is that the message might be spread out or in such a way so as NOT to reach the target group at all or may reach in a diluted form. Secondly, in order to reach out wider, more content and forms may be included to take precise feedback making the promotional budget less cost effective. Thus one may end up short of creating a highly focused campaign.

Market segmentation is the process of breaking down a larger target market into smaller segments with specific characteristics. It helps to customize a product/service and also evolve the advertising strategy to reach the target group.

Another example of market segmentation is the athletic shoe industry. Major manufacturers of athletic shoes have several segmented markets. One segment is based on gender and the other segment is based on the type of sport or activity. They have different promotional campaigns for each market segment.

How to break large markets into smaller ones?

Larger markets are most typically divided into smaller target market segments on the basis of geographic, demographic, psychographic and behavioural characteristics.

Geographic.

The socio-economic structure of rural & urban population different and affects the purchasing preferences & power. If you are in retail stores business, then your locations within the cities matter. If you are selling a product that is climate sensitive like air conditioning or heating, then certain areas would be your priority areas and your market is not a uniform one. For instance room heaters would have larger market in areas of the country which has severe winter, but not much of a market in Maharashtra or Goa. Accordingly, one will have to decide, whether the scale of one's business will be local regional or national or international.

Demographic.

Customers are individuals and there are many factors that go into the making of an individual personality such as age, race, religion, gender, income level, family size, occupation, education level and marital status.

Behaviouristic.

Consumers' reasons for purchasing products and services can be varied and complex. It could be a fascination or identification with the brand or a loyalty with an existing one or it could be the cost or a belief induced by peer pressure. It is necessary to understand the buying habits and patterns of the customers. Consumers do take their own time in deciding what to buy, whether it is a kitchen product or a vehicle or a home.

Psychographic.

There are certain products that have different considerations to some people than the feeling of necessity. The desire for a feeling of elevated status, enhanced appearance and feeling rich are some considerations that go into the purchase examples of. These factors are the psychographic variables that influence buying decision. This applies especially to luxury items. Owning a particular brand of a car, or gadget or wearing a costume of a particular brand and style may be a status symbol for some.

Since all products do not have uniform and extensive range, most businesses use a combination of the above to segment their markets. Demographic and geographic criteria will usually identify and define the target markets. This will give you a clear idea of the purchasing power of the potential customers and will also establish the product is easily accessible to them in their location. Then mostly the psychographic and behaviouristic factors are brought into play to launch a promotional campaign that will appeal to the individuals within the target market.

Exercises

Section A

Answer these questions in brief

1. Enlist the products which are advertised under the entertainment category.
2. Discuss the factors that decide a customer's need for a product or service.
3. Write about the features which go into determining the identity of a gadget that will be advertised in the industrial market.
4. What are the broad categories of various products and services that are advertised?
5. Describe the way for determining the unique selling point of a physical product.
6. Explain the meaning of market segmentation? Why is it important?

Section B

Discussion and Writing

Discuss in groups the plausible reasons for a consumer's preference for purchasing a particular product or service. How the individual preferences could be affected extrinsically? Analyse the various psychographic factors involved in it.

Section C

Writing for your Portfolio

You have been assigned to design a model Workbook for Science subjects for Class X students. Define the primary buyers for this Workbook. Define your market in geographic, demographic, psychographic and behaviouristic terms. This product has to sell nationally. Identify what is important to your customers. Make a note of all the specifications in your portfolio journal.

Section D

Further Research

Find out the top ten advertising companies in India and compare their work with any international advertising house. Substantiate the reason for any major deviation found

Chapter 2

Functions of Advertising

A strong market research and analysis programme forms the support of an advertisement campaign. The marketing strategy defines the profile of the product, the market segmentation, the target audience in all possible details. This detailed brief would be given to an ad agency and thoroughly discussed with them. This prepares the launching pad for an advertising campaign to be launched. Professionals of the advertising industry take over the process from this point onwards.

Let us briefly recall the various functions that advertising serves

Advertising serves the following purposes-

- It introduces a new product in to the market.
 - It helps distinguish a product from its competitors.
 - Through persistent messages and associations, it creates a brand identity.
 - It sustains interest in an existing brand.
 - It creates brand loyalty.
 - It expands sales.
 - It creates new demand.
 - It creates a buzz and keeps the idea of the product going.
- These then, are the challenges before the advertisers.

Chapter 3

Types of Advertising

Having created an advertisement campaign the next interesting stage that follows logically is the use of the available media to disseminate the messages. Although underlying main message is the same for the product or the service that is being advertised. The following are the prominent media available.

Print -newspapers, magazines, brochures, fliers and posters.

OOH -billboards kiosks tradeshow events

Broadcast advertising -Radio TV Digital Internet + Mobile + Social Media

'In film' promos

Celebrity endorsements

Cross promotions

Merchandise

Games (Mobile and computer)

Covert advertising

How To Select The Best Media?

Two factors will influence this decision. Budget and the possibility that the chosen medium offers to comprehensively reach the highest percentage of one's target audience.

The old paradigm divided these media into two categories - Published media and Audio-visual media. Published media would include all kinds of Newspapers, Magazines, Brochures, Fliers. Visual and aural media would include Television, Radio, Cinema, Billboards, Posters.

Internet combines the properties of both the streams.

While the traditional media continue to exist and be relevant in their own ways, the digital media offers exciting new possibilities due to convergence and a rapidly growing audience.

No medium is absolutely suitable for all kinds of products. All media are relevant due to their specific and significant relation to the products that they are best suited to sell. If the target buyers of the product are young collegians in the cities, then internet and social media may be the natural choices. But, if the product is mainly for the rural buyers, then the other media like radio posters, newspapers and television will be better options.

All forms of media exist with their advantages and disadvantages.

Newspapers

In India the highest percentage of spending on advertisements was on newspapers for the year 2010. Newspaper advertisement rank highest for credibility for all media. It offers high local coverage and immediate delivery of your message. It is low cost. It has a preservation value. People have the habit of cutting out pieces and preserving them, Special sections like the shopping guide inculcate the habit in the readers to regularly follow up that section. Sunday supplements have a higher and special readership.

On the other hand it has the disadvantages of existing in a cluttered and competitive environment and also has low production quality. Newspapers have a short life span too.

Magazines

Magazines Advertisement have much better visual and overall production quality. They also have longer shelf life and assured and loyal readership. Since the magazine readership is a known factor, publication houses already have a selected readership.

Its disadvantages include inability to deliver messages immediately, comparatively high costs and low frequency.

Radio

Radio Advertisement have the following main advantages.

They deliver the messages immediately and with very high frequency even within a single day. It has a captive audience and the one that will share information locally with each other.

It also has a low cost of production. It can reach traveling audience too due to transistors, car radios and mobile phones.

The disadvantages are one can disseminate only audio messages. The messages are ephemeral (Short Lived) and have no shelf life. Listening sessions are typically cluttered with all kinds of messages, hence your message exists in very competitive environment.

Television As An Advertising Medium

Three key phrases will define the importance of television to advertisers -Immediate delivery of messages, High frequency of message and very high impact. In addition to these there are some other major advantages too. Depending upon the channels and other associations, television advertisement carry high prestige. Also the reach of television now days is phenomenally large as compared to any other medium. Moreover, the communication is synchronous internationally. This factor reduces the cost per consumer substantially.

One of the major disadvantages of television is the very high cost of production and that of the airtime. Secondly, the message makes its impact momentarily and then is replaced by another one. So no matter how powerful is the message it exists in a torrent of many similar ones. Then remote control spoils the continuity further by offering an easy facility of channel surfing, so there is no guarantee that the particular message will be seen uniformly as many times as it is aired.

Direct Mail

Direct mail may not have any glamour or high profile quality to it, but it is certainly a very effective channel of communication. Normally it has been found to elicit the highest response rate of all media. It also offers the highest level of selectivity of all media. The control over what is communicated is much better than the other channels. The responses of the consumers are easy to measure and quantify in this form. The results are easy to test. In this form, there is no clutter or noise problem, as it reaches the consumer directly and personally. Durability or life span of the message is long. Direct mail is a particularly attractive option for small business owners, as it can communicate a lot of information about a product or service and reach almost any conceivable target group for a relatively low cost.

There are certain disadvantages of direct mail system. Per consumer cost is very high. Since everyone tries out this form, there can be over saturation and the feeling of junk mail may be associated with it. Some people may have the resistance to buy through mail.

Outdoor As An Advertising Media

Out door or out Of Home [OOH] will include billboards, kiosks, tradeshow, and events. Billboards /hoardings are most prominent. If they are in the right place then have highest visibility round the clock. Large size does make an impact.

On the negative side are the following considerations -high initial costs are involved in setting up, impact is hard to measure, not too much of content can be put and the cost per consumer is on the higher side.

Kiosks can be set up in malls and similar public places. Tradeshow and events have the advantage of face to face interaction and large volume if people coming in, but the effort required is expensive.

Cross promotion

"Cross promotion is a specific marketing tactic wherein two or more businesses team up together to reach a broader shared population."

"Cross promotion is a process in which two or more advertisers of a product or service associate themselves with each other to increase their profile, reach more people etc."

CASE STUDY

We have one proven case study from USA from many years ago. One American coffee and beverage shop wanted to increase their business. The owner approached another [Egyptian] restaurant in the same building with the offer to serve each others products like sandwiches and pizzas etc in both shop . By doing that they hoped to attract the lunch time customers to their place. While they made no profit from the each others products , they attracted the clientele that would have gone somewhere else for the snacks people usually ordered beverages along with sandwiches and pizza. For the Egyptian restaurant too it was a positive situation as their products sold outside their own premises and their branding increased. It was a win win situation for both.

This strategy has caught on well in India and we see a lot of cross promotion happening. Manufacturers of clothes, watches, travel goods etc. team up with the periodicals to offer incentives to the readers. Cross promotion broadens your clientele base: saves time as more people are reached more quickly; saves money as costs are shared. Cross promotions have a catchy quality about them. They at once seem attractive and get people interested instantly. Another fall out of this activity is that since both the partners are mutually promoting each other, their credibility goes up and working together breeds synergy and innovation as new ideas begin to emerge.

Some recent forms

Celebrity endorsements can be very popular and build strong associations in the buyers, but they are quite expensive to produce and air on prime time. Even state Governments are using celebrities as brand ambassadors.

Merchandise- good, clothes bearing the logo or names or designs of the products are another popular way to advertise, but it will be limited to the class of buyers. It is also called Specialty Advertising. A company can have its name put on a variety of items, such as caps, glassware,

gym bags, jackets, key chains, and pens. Since these items remain in use over a long period of time, most companies are successful in achieving their goals for increasing public recognition and sales through these efforts.

Games (Mobile and computer) can be devised to promote the brand, but the reach is limited to mostly the young or tech savvy consumers.

Covert advertising is presently a hot trend in promoting products and services. It embeds a product or brand in entertainment and media. Like Aston Martin has promoted itself as the high profile car used by the legendary character James Bond. The brand and car will have a very dramatic visual presence in the film.

Once upon a time 200 advertisement made on celluloid film exhibited in theatres were important, they still are shown, but television with its phenomenal reach has assumed priority now.

In India, Newspapers get the highest share of the advertisement expenses, followed by Television and next come the periodicals. Media spends on social issues has expanded in the past 12 months. Issues like health & hygiene, women's and family welfare, primary education etc. are being sponsored by private sector too.

Advertising Trends: Digital Convergence

Like most areas of marketing, advertising is changing rapidly. New forms of media available are blurring the distinction between different avenues. Convergence of different media is giving rise to an advertising

convergence. The convergence of television and internet opens many potential opportunities for marketers to target customers in ways not available with traditional television advertising. Even the print is merging into web. The Internet has become new hub for the ICE age[information, Communication, Entertainment]. Podcasting Audio

- Podcasting Video - RSS Feeds - Networked Gaming - may offer themselves as major outlets for advertising, in the near future. The game of old plus new goes on and the marketers must stay informed of new developments and understand how their customers are using these in ways that may offer advertising opportunities.

Exercises

Section A

Answer these questions in brief

1. Write down the criteria that decides the best media for an advertisement
2. Make a list of the prominent media available to disseminate advertisements.
3. Discuss the utility of radio as an advertising medium.
4. Discuss the scope of Direct Mailing in context of advertising.
5. Enumerate the disadvantages of advertising on billboards/hoardings.
6. Discuss the benefits of cross promotion.
7. Explain the term Specialty Advertising.
8. What limitations do mobiles and computers have as advertising media?

Section B

Discussion and Writing

Discuss the advantages and disadvantages of newspaper and magazine advertisements. How important is television as a medium for advertisement?

Section C

Writing for your Portfolio

You have been assigned to design a model Workbook for Science subjects for Class X students. Define the primary buyers for this Workbook. Define your market in geographic, demographic, psychographic and behaviouristic terms. This product has to sell nationally. Identify what is important to your customers.

You have already done the above-mentioned exercise in Chapter 1. Based on that formulation, design an Ad Campaign for the Science Workbook along the following lines.

1. Define your target audience.
2. What are the media that you will use? Why?
3. What are the media that you will not use? Why?
4. Prepare a Prototype of the Advertisement at least in ONE FORM of media i.e. Newspaper/ TV/ Web. Add it to your portfolio.

Remember that your product is being nationally sold. So you must define the kind of newspaper it

will appear in, the channel that you would prefer the most and the time of transmission, in case of web, you will indicate the website/s that it should appear on.

Section D

Further Research

Find out which are the latest cross promotion advertisement products in the Indian market. What are the promotion strategies being adopted? For example: "bundled" offerings, joint media appearances and events, unconventional cause-related marketing, resource booklets and videos, co-branding, coop advertising, and shared space.

Chapter 4

Forms of Advertising

As there are many advertisers trying to advertise similar commodities and other factor like different audiences, advertising has evolved into various forms. On the basis of various situations Advertising may be categorized in to following classes.

Product advertising is the art of establishing a relationship between a product and its potential consumers. It creates the need in the consumers, gets them interested in its features and directly or indirectly informs them as to how the product is better than those of its competitors.

By its nature, this kind of advertisements concentrate on building up the personality or individuality of the products through attractive associations with in the mind of the consumers.

It can use multiplicity of media and a repertoire of techniques to achieve this. It can use celebrities to form glamorous and credible associations with the products. An eminent sportsperson advocating a sports gear or sports wear or an energy drink will form an instant and appropriate equation. A mature person with high status endorsing a product like suiting will lend dignity to it.

Every campaign 'pitches' itself at a level depending upon its purpose. If it is the introducing a new product in a competitive market, then it will be an aggressive campaign, one that is aimed at catching everyone's attention by creating a buzz in the market about the new product. If it is an already well established product then it may take less aggressive tone and may be will seek to appeal in a familiar way to the consumer. It will seek to renew the already established bond in an innovative way.

The audio-visual strategy or the nature of images and text will depend upon 'the pitch' that has been set.

Institutional Advertising Institutional advertising is substantially different than the 'hard sell' that is involved in selling a product. The basic purpose here is to promote the image of the company. Often some progressive causes like support to community based programmes, environment, gender issues are taken up as a part of the values of the company. Sometimes it may promote a novel business idea hat would benefit many businesses Any alignment with a positive cause helps create a good image of the company in the public's mind.

In case, any company has received some negative publicity for whatever reasons , this kind of image promotion through advertising helps reduce the impact of it. It may also help in improving the image of the company once again.

Public Service Advertising

Public Service Advertising is also known as Public Awareness Advertising, Social Service Advertising and Social Awareness Advertising.

Public Service Advertising typically involves generating and transmitting short and precise messages regarding a cause or a problem. The messages have to be dramatic to seek immediate attention and for impact creation on the viewer/ reader. It usually will have a strong appeal to discontinue wrong practices and/or inculcate new ones. The stress is always on positive communication that believes in a better tomorrow. While planning the advertisement a thorough understanding of the target group must be the starting point.

Public Service Advertising has become very popular and the trend is rising.

Advocacy Advertising

The term advocacy has become an important concept and practice on social activism. It has also been institutionalized by NGOs, Government agencies as well as UN agencies.

Advocacy is an activity by an individual or by a group that seeks to influence public opinion on matters of public importance such as electoral reforms. The idea is to raise a public debate through media within the Governmental institutions. Sometimes advocacy may have a perspective to influence public-policy and political decisions. Sometimes advocacy seeks to modify resource allocation within the socio-economic sector. Lobbying, conducting public events, publishing research and articles is very much a part of the scenario and advertising can become an important part of the process.

Advocacy advertising is normally thought of as any advertisement, message, or public communication regarding economic, political, or social issues. The ultimate aim of all advocacy is to influence political and economic decision making in the interest of society at large or certain groups within it.

Comparative Advertising

Comparative advertising compares one brand directly or indirectly with one or more competing brands. This is very common and is used by nearly every major industry. This type of advertising is particularly resorted to by companies that are introducing a new product in a competitive market. The underlying idea to be told to the consumers in comparative terms, could be how their new product is superior to all the existing ones.

Normally the competitor's product is never named directly, but implied. Also the manufacturers have to be careful about not misinforming the public about their competitor's product as it may attract a lawsuit. Comparative advertising is legal in Europe, United States, Canada, Australia and many other developed countries, but some countries do not allow it. It is matter of attitude. The United States' Federal Trade Commission (FTC) asserts that comparative advertising is "a source of important information to consumers and assists them in making rational purchase decisions". It also "encourages product improvement and innovation, and can lead to lower prices in the marketplace".

Everyone may not accept this uncritically as comparative advertising is known to have produced skepticism among consumers. Secondly, there is no positive data regarding its success in changing the established choices of the consumers. It can be tricky to resort to this technique, as if executed incompetently, it reinforces attention to the competitor's product.

Cooperative Advertising Cooperative advertising is a system that allows two parties to share advertising costs.

Cooperative advertising is when two businesses-- usually one very large business and one small business cost of advertising by advertising together. The most commonly seen example of this form of advertising is in case of local grocery stores. A large manufacturer of cold drinks will book large and exclusive space under the control of the grocery shop to advertise its product with some consideration to the shop owner. The advertisements would be prepared by the big company in its standard format and placed by the local retailer, using the store's name. Its benefit to the manufacturer is being able to advertise at the local rate for media, since all advertising is displayed by the local retailer. This usually works out cheaper than the national

rate.

The small business got a sign for cheap and the soft drink company got themselves a building to advertise on. Cooperative advertising is found in print, radio, and television as well on the walls of buildings and on billboards. Hence, it is symbiotic in nature.

Direct-Mail

We have seen the advantages and disadvantages of this form in the earlier chapter, but we must understand it conceptually as the most direct and personal form of advertisement that uses mass media. This is its uniqueness.

Point-of-Purchase Advertising

A lot of our buying is impulsive. Something attracts our attention and we end up buying it as an on the spot decision. Point of purchase advertising is precisely designed to induce us into such buying. Various window displays, floor stands, banners are strategically placed like near the payment point in a shop- so that it catches your eye and induces the impulse to buy. Window shopping may also induce this impulse. Banners anywhere can make you curious.

It is estimated that a lot of specific decisions about buying are made inside the retail shops and to encourage the trend further a lot of large stores have introduced Dynamic POP (Plarler of Paris) displays, small screen to 42"(or larger) LCDs and projection displays, helping deliver targeted marketing content to shoppers at the point-of- decision.

Informational Advertising

Informational advertising is mostly used when a new product is first being introduced. It has a comprehensive approach to the information regarding the product. The emphasis is placed upon making the product name registering sharply, on stressing upon the benefits, and the possible uses to the consumer. When sport utility vehicles (SUVs) were first introduced, the car manufacturers used this strategy quite successfully.

Once the new product becomes familiar , then the campaign may change its pitch and go in for more persuasive and brand building techniques.

When the aim of the advertising is to give people information about the availability, characteristics and prices of goods, we call it "informational advertising." This sort of advertising increases the consumer's range of choice and may improve the quality of the decisions consumers make.

Exercises

Section A

Answer these questions in brief

1. Describe the purpose of Public Service Advertising.
2. Why do companies resort to comparative advertising?
3. In what way is the advertising campaign of new product different from that of a well-established one?
4. How does institutional advertising promote a positive image of the company?
5. Write about pros and cons of comparative advertising?
6. Examine various techniques of Point-of-Purchase advertising?
7. How does advertising reflect advocacy?
8. Discuss the benefits of cooperative advertising?
9. What kind of knowledge does informational advertising impart about a product? Give an example.

Section B

Discussion and Writing

Discuss in groups the techniques that product advertising uses to establish the individuality of the product.

Section C

Writing for your Portfolio

Find an example for each of the various forms of advertising and analyze them in 4 lines each, highlighting their main features. Add the analysis to your portfolio.

Section D

Further Research

1. Alyque Padamsee was the first Indian to enter the 'CLIO Hall of Fame' for his public service film - India on Handicapped Children: The Story of Hope. Find out about CLIO AWARDS. What are they? Why are they considered prestigious?
2. There was the "Pepsi Challenge" contest in 1975 sponsored by the Cola Company in direct competition to Coca Cola its main rival brand. It is an on-going phenomenon. This is the most famous example of comparative advertising. Find out the process and the controversies involved in it.

End of the Unit Exercises

Section A

Answer these questions in brief

1. Write down the advantages of advertising on radio.
2. Chalk out an exhibition campaign for a product having a pan-India appeal in order to make it successful throughout the country.
3. Describe the various forms of prototypes in which an advertisement can be made?
4. Explain the latest trend of convergence in advertising with suitable examples.
5. On what basis does market segmentation occur? Discuss each characteristic briefly.
6. What is common to cooperative and point-of-purchase advertising?
7. Give a brief outline about the pre-work that is done by an organization before launching an advertisement campaign.

Section B

Discussion and Writing

'Information is essentially ethically neutral'. In context of this statement, discuss the ethical issues involved in advertising with your peers. What should be the role of government agencies in checking the dissemination of information that is exaggerated beyond facts?

Section C

Writing for your Portfolio

Read up advertisements in newspapers, magazines, films, television etc. and do a survey of the most common and popular forms of media being used by Indian advertising agencies for advertising Fast Moving Consumer Goods Products/White goods under FMCG, targeted at the young collegians (e.g. Anti-acne creams, face washes, cosmetics, beverages, funky mobiles etc.) and products specifically targeted at the old-aged consumers (e.g. hearing aids, blood pressure and blood sugar monitoring machines, walking sticks, lumbar support equipment, vitamin supplements etc.) Is there a difference in the media forms for advertising? Why? Write a report on the basis of your observations.

Section D

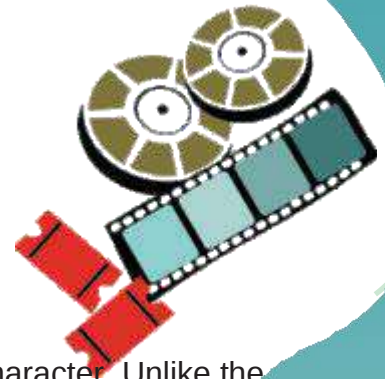
Further Research

Collect data from various sources and find out what the future of digital media in advertising, is. Find out and prepare a list of the most famous products and services that have been promoted through covert advertising.

Unit – 2

INTRODUCTION TO THE PRODUCTION PROCESS

Chapter-1 FILM



FILM – FROM AN IDEA TO THE RELEASE OF PRINT

The process of filmmaking is special and has its own special character. Unlike the other arts, it involves large sums of money, a big team of people- working at various levels of skill and a rigorous management of resources in terms of a given time frame. Therefore, although it is a creative process, it can be likened to an industrial operation.

The entire process of filmmaking is a continuous one. One stage logically leads to the next one. From the time someone gets an idea for making a film to the actual making of it, is a long drawn process. This process can be seen to be taking place through the three principal stages -

Pre- shooting stage
Shooting Stage
Post-shooting Stage.

Pre-shooting stage

This stage basically consists of

- Writing a
- Budgeting the project
- Acquiring financ
- Casting actors
- Finalizing the technical and production team and then
- Plannin a time schedule of the shooting and the post-shooting stage.



EVERY FILM BEGINS WITH AN IDEA

The ideas often do come from different sources. It could be the writer's own inspiration, or a story or a novel or a play may appeal to him or the director or the producer. The producer may then buy the rights of adaptation from the original writer and employ a film-writer to write the script either independently or in collaboration with the original writer or director.

The Godfather was a novel written by Mario Puzo. When Paramount Pictures made a series of films based on the novel, Mario Puzo wrote the script in collaboration with Francis Ford Coppola, who directed the films. Most of the films Satyajit Ray made were adaptations of fictional works. Sometimes he adapted the large novels like Pather Panchali and on other occasions expanded upon short stories like Jalsaghar. Charlie Chaplin's famous film Monsieur Verdoux was based upon an idea suggested to him by

Orson Welles his contemporary filmmaker. A lot of Shakespeare's plays have been adapted in several languages of the world and still continue to be adapted.

EVERY FILM HAS TO BE PLANNED IN TERMS OF THE BUDGET

There are a no of expenses involved in the entire process of filmmaking. The main categories of the same would be

- above line expenses
- below the line expenses
- contingent expense

FILM BUDGET BASICS



ABOVE THE LINE COSTS - In a production budget, the amounts to be spent on "the principal creative elements," such as story and script, producer, director, and lead performers.

BELOW THE LINE COSTS - In a production budget, all the amounts to be spent on the production of the film that are not included in above-the-line costs, including cast (other than leading performers), crew, travel/living expenses, laboratory, legal and accounting fees, insurance, financing expenses, and post- production expenses.

CONTINGENCY - An extra allowance added to the production budget to cover unexpected expenses. The contingency normally is at least 10 percent of the above-the-line and below-the-line expenses to satisfy the completion guarantor.

NO FILM CAN BEGIN WITH EMPTY POCKETS

Acquiring finance for the project is the Producer's job.

It is obvious that filmmaking being such a complicated operation, spread over a large period of time and requiring varying skills, vast technical and monetary resources require meticulous planning. This is the legacy of the Hollywood Studio system, which evolved quickly in the 1920s. 'The Studio' was a well-defined organization, wherein; all filmmaking operations were conducted under one roof. Thus an entire feature film could be written, financed, shot, processed in the laboratory, edited, recorded and delivered as a complete product: with ALL these operations taking place within the boundaries of the studio.

In India the filmmakers were quick to adapt to this system and followed the model quite successfully making the necessary adjustments. Thus we had the famous Prabhat studio in Pune, New Theatres in Kolkata, Bombay Talkies in Mumbai, AVM, Vijaya Vauhini, Prasad in Chennai and many others in other parts of the country.

The studio system brought in the concept of planning a film production with a sum allocated to all heads of expenditure within the master budget. That practice has helped filmmakers over the years.

Finalizing the script and securing the finance can sometimes take extremely long and requires a great deal of patience, faith and commitment on the part of the makers. Sir Richard Attenborough's Gandhi script went through 12 drafts and took 17 years to get to the production stage, since the idea was conceived and was actively being pursued. K. Asif's Mughal e Azam was in the making for over a decade.

So, after securing the finance and when the script is finalized, casting of actors and deciding on the technical and production crew is the next step.

Each member of the crew is provided with a copy of the script to assist preparations for the shooting. Decisions are made about which parts of the film will be shot on studio sets, and which on location. If it is a location shoot,

locations are selected during preproduction and all the practical arrangements are made in preparation for the arrival of the cast and crew. Before filming begins, a shooting schedule is prepared. This describes the order in which scenes will be filmed, which usually differs from the order in which they will appear in the finished film.

The plan allows the film to be shot as quickly and cheaply as possible. All the scenes using a particular set or location are normally shot consecutively. The availability of actors can also dictate the order in which scenes are filmed.

Shooting Stage

This stage basically consists of getting the shooting done on locations and studios as per the planned schedule. Since there are so many factors involved in the shooting process- and some of these could be beyond the control of the producer and director- many times improvisation is called for. Getting the

shooting done on time is the art of making things possible in the face of many difficulties.

Ideally, all producers would prefer to finish the shooting on one schedule, but it is quite often not possible due to various reasons. Sometimes the principal actors may not be available continuously, sometimes the script may demand parts of the film to be shot

in different seasons, sometimes there could be other restrictions on the availability of locations etc. therefore, two or three major schedules could be prepared.

For every shooting schedule, planning of all requirements- be they be artistic, be they be logistical- is done on a day-to-day basis. By the first day of filming, every member of the crew is expected to be familiar with the shooting schedule, and all the necessary equipment for the day's work should be available. Each member of the crew is provided with a call sheet, indicating when and why he/she is required on set. The sets will be built and dressed,

and lights positioned in accordance with the scheme agreed by the director and the director of photography. Cameras and microphones are positioned and camera movements and lighting adjustments are rehearsed with the help of standins which walk through the actions. Marks are placed on the floor to ensure that actors make the same movements when the scene is shot. While this is going on, the actors spend time in costume, hair, and makeup. Once the technical aspects of shooting

the scene have been firmly established and the actors are dressed, they are called to the set. At the discretion of the director, some time is normally spent rehearsing

before the scene is filmed.

When the director is ready to shoot, an assistant calls for silence. If filming takes place in a studio, the doors are closed and a red light switched on above them to signal that entry to the set is forbidden. The director instructs the camera operator and sound recordist to begin recording. The scene and take numbers are read out and the hinged clapperboard snapped shut, which assists with marrying sound and image in postproduction. The director then calls "action" and the actors begin their performance.

The first take is rarely the successful one. It may be spoiled by actors missing their lines or by technical errors in camera movement or focus, or sometimes lights may blow off during a take or microphones or any other object might intrude into the picture frame. Repeated takes are therefore a part and parcel of shooting activity. We have the extreme example of Charlie Chaplin going through 342 takes of a scene in *City Lights* (1931) in which his Little Tramp buys a flower from the blind girl. In contrast, Satyajit Ray was

reputed for being a very fastidious planner of his shots and always shot within a reasonable shooting ratio, which was at times astonishingly low like 1:3 or 1:4. The greatness of Satyajit Ray was he achieved it without any compromise of quality. In general, careful planning and rehearsal can help keep the number down and reduce unnecessary waste of expensive film stock.

What is a shooting ratio?

*It is the ratio of the finally finished length of the film to the length of the film that is actually shot. Normally, a film would have anything between 1:10 to 1:20 as the shooting ratio, depending upon the scale of production. During the shooting of *Apocalypse Now* [1979] director Francis Ford Coppola shot nearly 200 hours of film footage for this 153 minutes' film. This was unprecedented and amounted to 1:97 shooting ratio. While shooting *The Hurt Locker* [2008] the director Kathryn Bigelow went even further to end up with 1:100 shooting ratio. Both these were war*

*films requiring massive action scenes to be shot. Many cameras were used at a time to shoot the same scene. This was done to film scenes in documentary style for the sake of authenticity. This cannot be considered as wastage as the results are brilliant. K Asif's *Mughal e Azam* was a production on a mammoth scale. While filming some of the scenes it took three days just to light up the huge sets. For the battle sequence, 2000 camels, 4000 horses and 8000 troops were used, many of them soldiers on loan from*

the Indian Army. Altogether the film cost Rs. 1.5 crores (38.29 crores in present terms) in the making.

All low budget films however, are shot between 1:3 and 1:5 ratio.

When the director is satisfied with a take, he or she will ask for it to be printed. The same scene may still need be filmed again from different camera angles, though. Alternatively, a scene may be shot with more than one camera at once. This allows a range of options when it comes to editing, and it is an especially valuable technique where a scene can only be filmed once due to danger or expense. Sometimes, to lend variety and yet retain cost-effectiveness, multiple cameras are used. Akira Kurosawa used multiple cameras while shooting action scenes in his films.

At the end of each day's shooting, the film is developed and the takes the director has selected are printed and screened for the director and production team. This material is known as the "dailies," or "rushes," and is used to evaluate the film's progress. It also reveals mistakes overlooked during the day's filming and directs attention to scenes that must be re-shot, while actors are still available and sets still standing. However, it is not quite often possible in

modern day filmmaking as a lot of films are shot on location and the processing laboratory may be quite distant from the shooting location.

While the director concentrates his attention on filming the main scenes—normally the ones in which the stars appear—the task of shooting other footage may be assigned to other units. A second unit is often used for filming in other locations, for shooting fights and action sequences.

In some rare instances directors insist on shooting films completely in sequence—a practice that allows actors to fully engage with their roles, but is very costly in other respects. Akira

Kurosawa the Japanese master followed this practice.

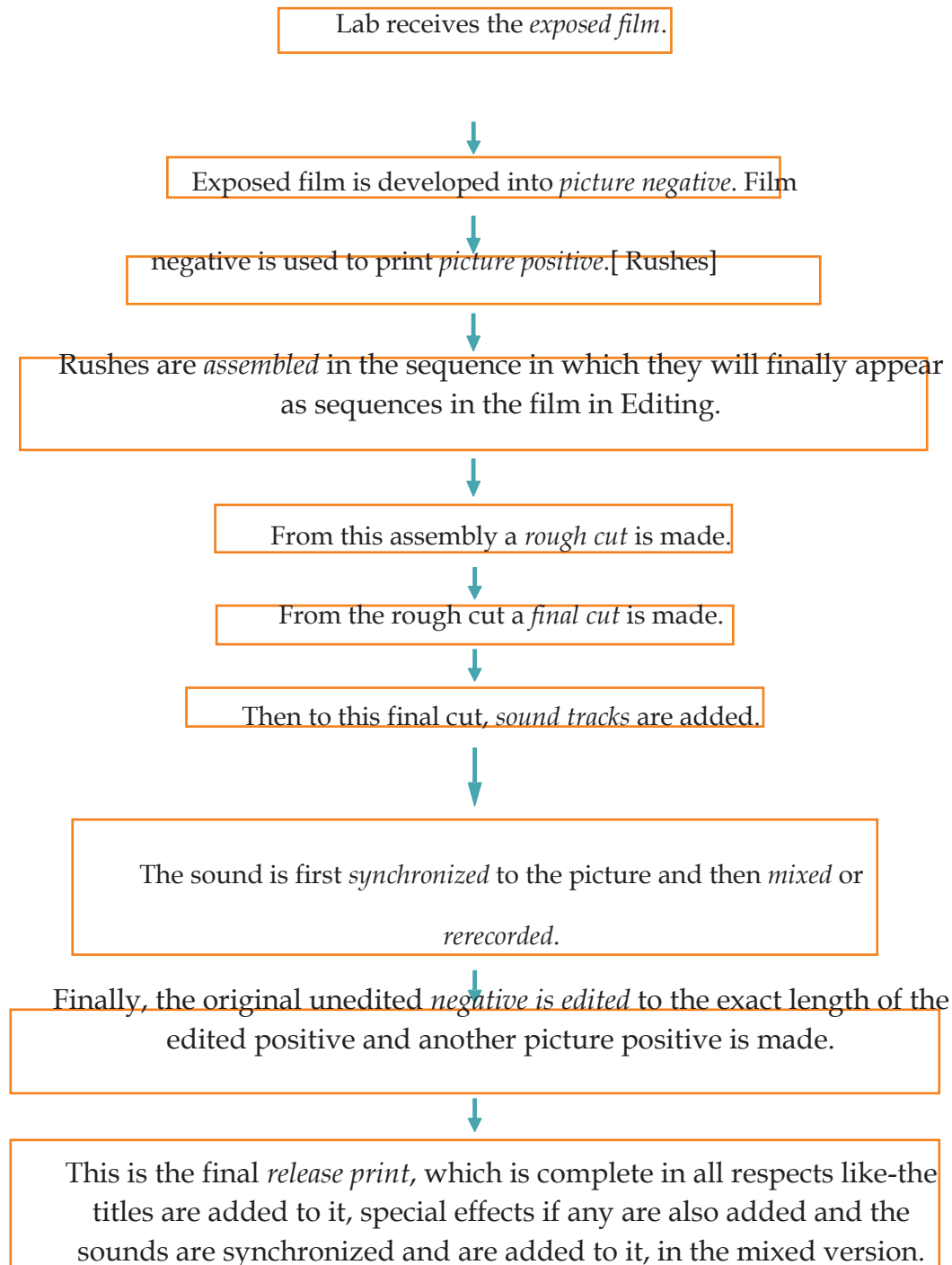
Post-shooting stage

This stage basically consists of

- Lab processing
- Editing
- Sound work

After the shooting is concluded, the production process moves to postproduction. Postproduction transforms the thousands of feet of raw footage into a finished film.

The whole process moves between lab, editing room and the sound studio.





One of the most important elements of postproduction is the editing process in which shots are selected and assembled in an appropriate order. Attention is then turned to the soundtrack. While the majority of US films record dialogue on set, some parts may be rerecorded due to poor sound quality. Music and sound effects must be recorded and the different tracks combined into a final mix. Opening and/or end credits

must also be added, and other optical and visual effects work may be required.

Editing, like script development, goes through several stages. Traditionally, the editing process has involved working with a physical copy of the film, cutting and splicing pieces of footage manually. It is now more common to load the images onto a computer using a system such as Final Cut Pro or Avid, which allows easy experimentation with different ways of arranging the shots. Whichever method is used, the basic processes remain

the same. First, the dailies are assembled in the order specified in the shooting script. Excerpts are then taken from individual shots and arranged in such a way as to tell the story as economically as possible, while at the same time preserving a sense

of coherent time and space. This is traditionally referred to as the "rough cut." Although normally it does not have a soundtrack, it is generally a reliable guide to the finished film.

The editing that produces the rough cut often uncovers deficiencies that had not been detected before. Editor uses his/her ingenuity to salvage the mistakes, but sometimes the deficiencies may be major and may require some additional shooting.

While the editing is taking place, work is carried out on the soundtrack, with different crew members working on the music, sound effects, and dialogue.

Normally the composer does not begin work until after viewing the rough cut. Sound effects are often taken from existing recordings held in sound libraries, but some films require the creation of new effects. This process is undertaken in a recording studio by a foley artist. It may also

be necessary to record post-synchronized dialogue. This normally entails placing the actors in front of a film projection so they can ensure their lip movements match the image.

Earlier, when most of the films used to be shot in studio, the dialogues that were recorded at the time of shooting were the ones finally used in the film. This is called 'Sync sound'.

The studio portions of Guru Dutt's films, all the films of Shyam Benegal, and recently the films *Lagaan* [2001] and *Swades* [2004] were shot with sync sound. In India, sync sound is not the norm for a variety of reasons.

The different pieces of sound are recorded on separate tracks. They are combined in premixes, which are the sound equivalent of the visual rough cuts. As the editing of the image track progresses, the sound needs to be remixed in accordance with the lengthening, shortening, rearranging, or deleting of scenes. This process has been made easier by the development of computerized sound-editing software.

When the editing of the image track has been completed, a copy of the original negative is cut to match the edited print. A new positive print, known as an "answer print," is struck from the edited negative. This print is then graded, which ensures that color and light levels are consistent throughout the film. The process may be repeated several times before unwanted variations are eliminated.

Work on the final version of the soundtrack is also completed at this stage. The final sound mix is made to synchronize perfectly with the finished image track, and the sound is recorded onto film in order to create an optical soundtrack. A negative is created from

this and combined with the interneg. Any titles and optical effects are also added at this stage. The resulting combined optical print will be the source of the "interdupe" negative, from which the final release prints will be struck.

Throughout postproduction, executives of the producing or distributing company carefully monitor the progress of the film. If dissatisfied with the results, they may insist on changes, sometimes even replacing the original editor and/or director.

This may happen at any stage from the rough cut onwards.

The conflict between the studio executives and directors on their right to determine the final cut has frequently resulted in bitter battles. An extreme case of such confrontation in Hollywood was the conflict between MGM studio and director Erich von Stroheim. von Stroheim's own version of his film ran upto FIVE hours. MGM executives, who thought this was commercially unviable, demanded further cuts. And when von Stroheim failed to comply, they appointed their own editor, and cut the film down to the more marketable length of about 90 minutes.

In Hollywood, if the studio is uncertain about the audience appeal of a film, it will often undertake test screenings with different groups of audiences in order to gauge reaction and obtain guidance for improvements. Reediting, or even reshooting, is

undertaken at times, if audience reactions fall short of expectations

It is also common to prepare multiple versions of films for release in different countries. Perhaps the most obvious feature that needs to be localized is the language. Often the dialogue is dubbed into local languages, which means the newly recorded voice tracks need to be remixed with the music and sound effects. Title sequences may be replaced completely—sometimes with entirely different visual designs—or subtitles may be added to the existing credit titles. If the film has not been dubbed, dialogue subtitles will be needed throughout the film. Sometimes films are planned as bi-lingual

ventures such as Mani Ratnam's Roja [1992] and Yuva[2004] were.

Language is not the only feature that varies between countries, however. Different censorship regulations mean that sequences allowed in one country may have to be removed in another. Sometimes within one's own country Censorship may prevail

and force certain changes to a film before it is released.



Activity

Find out more about the following-

Making models for sets

Boom

Clapper board

Foley effects

Title sequence

Inter-negative[Interneg]

Blimped camer

Non-linear editing

Interneg[ative]

CHAPTER - 2 - TV



Television –Live and Non Live broadcasting

The entire season of IPL has matches everyday from different cities for a stretch of time which you get to see every night on Television. It is a live telecast of a three and half hour event each day giving you a view of the match with details you miss in the stadium like slow motion replays from various angles and analysis by commentators.

Compare this to the favourite TV serial in your home, based on a fictional story which has taken weeks to shoot and finish before it reaches you. It is also coming every night as a daily soap with the added prerequisite of being on air everyday at the same time with a continuously changing storyline. This show is scripted with

details incorporated to create dramatic experience for you in each segment. In a T-20 match the drama unfolds on its own, with the script written each ball by the two teams.

The two are examples of a Live and Non Live TV show which is brought to you on a regular basis. It may be a Twenty Five minute show or a Four Hour event, months have gone in planning and execution before it reaches you.

How does it happen? What are the Phases common in the Producing of these two very different shows.

In a fiction based Drama series, after a basic research is done, the programmers decide the broad content or the flavour of a programme that they are looking at. In a Non Fiction event based show or a reality show like Indian Idols which is based on an already existing model, the content is already defined. This is then passed on to a suitable producer, who produces the show, as shoots and edits it and presents it to the channel. The programme is then pitched to the sponsors after which it is launched. The process from the stage of ideation to the final delivery is categorized under the three stages of production.

There are three stages of programme production

1. Pre production

2. Production

3. Post production

Pre-Production

This stage includes everything you do before entering the studio or reaching the shooting location. It involves idea generation, research, scripting, discussions with all the crew members and talents (actors), arranging equipment, video/audio tapes, properties, costumes, sets designing or location hunting and booking of editing shifts.

The first thing to know about any and every production is what you want the programme to look like. This is the pre production stage. You need a clear idea of what you want to make. Only then will you be able to make a good programme, understandable by the audience. Once the idea is clear, the next stage is how to get from the idea to the television image. To translate an idea on

screen effectively you need a good and detailed script.

In all it involves planning everything in advance. This is very essential to get desired results. If you have all the raw ingredients ready in your kitchen, you can easily cook the food. Similarly, if you have worked well in this stage of programme production, the other two stages become easy and workable.

The Pre-Production Phase

In Pre-Production the basic ideas and approaches of the production are developed and set in motion. It is in this phase that the production can be set on a proper course. This assumes both knowledge of the prime directive and the target audience, and it ends up being a key to the success of any programme. Each Production phase is planned keeping in mind the needs, interests, and general background of the Target Audience (the audience your production is designed to reach). For Live and Non-Live shows specific issues are addressed and assessed before hand and may even have Dry Runs before the actual shooting happens. For instance as per the needs of the script which has been written on an idea, a location is required. The characters demand appropriate actors to be casted with suitable costumes and make-up before they go in front of camera. Besides logistic support of transportation, stay, food etc. would also be looked into to keep a smooth flow of production. The planning and placement of these factors require specific responsibilities to be assigned to respective individuals which may need to be identified and hired for the show.

A regular news show would have pre production requirements like placing newscasters in position for various segments to be brought in live with an anchor in the studio switching to them for updates with the help of technicians sitting in a separate room. This would be done with a pre planned intention of providing various inputs to keep the audience informed with latest developments on a story considered to be of significant nature.

Similarly as you might have seen for sports matches a small studio is carried inside a well equipped van to the stadium to facilitate smooth telecast of that match. Various cameras with their pre decided position transmit pictures out of which the Producer sitting in the van decides to use one for a few seconds for you to see. These small segments called shots are put together one after the other to create a continuous flow of action for your benefit by an on line editor. The commentator and producer can ask for replays

and certain elements to be specially highlighted like the condition of a ball or the ground to make a certain point. This interactive production is done to give the viewer an all encompassing view of the action on the field. While in a Live telecast these are done on the spot, simultaneously at that very moment, in a Non-Live (mostly fiction) show they are first shot from various angles during production phase (Execution stage) and then put together afterwards in the post production stage, with support of music, sound and visual effects.

These additional audio-video inputs enhance the dramatic experience for the audience, very often keeping them glued to the TV sets.

This is what a Pre-Production plan may look like if you are doing a Fiction Drama series.

Presuming that you have a script to shoot, the next step is planning the production. Planning the shoot makes the shooting experience more enjoyable and less overwhelming. Planning frees the mind from the distractions of worrying during shooting so that you can concentrate on the creative process. It makes the editing process easier because there is less of tendency to forget shots and there is usually less wasted footage to search through. Here are some things to plan before starting the shoot.

Story Board

Though we do not use story boards for TV programmes in India, it is a good tool to plan your sets, actors movements, camera angles and narrative flow.

Story boarding is like setting up a comic book of the production you are planning. It gives the actors an idea of their blocking. It helps the cinematographer plan his camera angles. It lets the person in charge of lighting know how to position the lights and create a mood. It helps the director know how all the shots will fit together so that there are less wasted takes. Storyboarding helps bring focus to what everyone is doing before shooting occurs. Even though story boarding can be a lengthy and consuming process, it will help save time in the long run.

Schedule

Make a schedule and put it on paper for everyone to see. To plan a successful and smooth group activity, it is essential that your group knows and feels comfortable with the plan. It also allows members of the group to help find gaps you may have missed when planning. Even if you plan everything out, production can still be a stressful experience. Having your schedule written out in front of you can help you feel more calm. With the schedule in everybody's hands, you will be more certain you and your group can walk down the same path of completion together.

Location

Where and when are good starting points when drafting your schedule. You are expected to go and hunt for locations to shoot your script which is called doing a RECCE. But for initial plans, you divide your scenes in the two broad locations. The best place to shoot is obviously a television studio where you have complete control of space, lighting and sound. Your

choices for shooting locations can be broken down into two basic categories:

1. Interior locations
2. Exterior locations

If you are trying to shoot interior you are presented with two more basic shooting options of available locations;

1. Private residence
2. Public location

Shooting in a private residence offers some distinct advantages over shooting in public location: more control of sound, lighting and people. However, many

times it is almost impossible to afford the props or scenery you would find shooting in a public location such as a store. If your shoot happens to be mobile, have an idea or direction as to where you are going. Remember, filming is a group activity. If you don't start with a general direction for the group to go, the shooting can become unfocused and as a result, less will be accomplished.

Personnel

Shooting a TV show like Film is generally not a one man show; it requires the help of many. It is important that the people working on the production are capable of setting up the various pieces of equipment and running the equipment before production occurs. It is also important to make sure everybody you work with already knows the whole plan and has feeling where they fit in and how they contribute.

Equipment

Make reservations for rental equipment at least 10 days in advance. In addition, test your equipment before you start shooting. It may seem obvious, but many times equipment will somehow be broken the day of the shoot, it's a divine rule.

Transportation

It may sound obvious, but it can often be overlooked. Lighting kits, tripods, props, cords, camera equipment and people can take up a lot of room. Make sure there is a vehicle(s) large enough to hold all of your equipment personal. That way you will be able to plan more than one trip if it is necessary.

Power

You need power for your camera, and you need power for your lights. Make sure there are electrical outlets where you are shooting and bring along extension cords to reach those outlets. Check to see the amount of voltage the circuit breaker can handle. Bring backup batteries and chargers for your camera and microphones. Charge all of your batteries the night before.

Plan Alternate Routes

The path towards completion is not always a straight route, you will approach many road blocks. With so many variables and people working together, something is bound to go wrong. So make backup plans. Have alternate shooting locations. Plan on using the camera mic if your external mic doesn't work. Have people that can play more than one part, and realize that you may have to fill in for people that quit or don't show up on time.

Assignment 1: Do a pre -Production plan for shooting the assembly session of your shoot, keeping in mind the movements and possible camera angles.

Assignment 2: Draw a possible list of personnel you may need to do this

Production

This is the stage when you are on the studio floor or on location and are ready to shoot or are actually shooting.

It includes managing all the facilities, handling of talent and crew members, controlling the crowd, shooting without hurdles and solving any problem related on the spot at that time.

The Production Phase is where everything comes together (one can hope) in a kind of final performance.

Productions can be broadcast either live or recorded. With the exception of news shows, sports remotes, and some special-event broadcasts, productions are typically recorded for later broadcast or distribution.

Unlike the Live event telecast, recording the show or program segment provides an opportunity to fix problems by either making changes during the editing phase or stopping the recording and redoing a segment.

Television Production Process -

In order to make a television programme we need various equipments and people to operate them for the production of a specific kind of programme.

Let us now discuss the equipments required for the production process.

Machinery and Equipment required for Production -

Imagine you had to paint something on a canvas. Essentially, you will need a brush, colours and a palette. Similarly, if you want to make a good programme on television, you need some essential equipment like camera, lights, sound recorder etc. We can categorise the basic production elements as follows:

Camera

The most basic equipment in each and every production is the camera. In our lives also, many of us or our friends must have used the camera for capturing various events.

If you carefully look at any camera, you will see a lens in it. This lens selects a part of the visible environment and produces a small optical image. The camera is principally designed to convert the optical image, as projected by the lens, into an electrical signal, often called the video signal.

Lights

Have you ever tried to see something in dim light? It's difficult to see. Isn't it?

Now imagine seeing in the dark. You must be wondering how it is possible to see in the dark? Just like the human eye, the camera also cannot see without a certain amount of light. There comes the role of lights in television production. Lighting any object or individual has three main purposes:

1. To provide the television camera with adequate illumination for technically acceptable pictures.
2. To show the viewers what the objects shown on screen actually look like, say, for instance, if there was no light in the room, we would not have been able to see how the chair, table or anything else for that matter would look like. Lights also help us know when the event is taking place, in terms of the season and the time of the day.
3. To establish the general mood of the event.

Microphone

You may have seen a microphone being used by people to talk on various occasions. Have you ever wondered why we actually use microphones ?

Just as you have learnt that the camera converts what it sees into electrical signals, similarly the microphone converts sound waves into electrical energy or the audio signals. But the sounds that we produce are very feeble in nature and, therefore, cannot be sent to larger distances. Therefore it is amplified and sent to the loudspeaker which reconverts them into audible sound.

There are different types of microphones available for different purposes. Picking up a news anchor's voice, capturing the sounds of a tennis match, and recording a rock concert - all these require different types of microphones or a set of microphones.

Sound Recorder

Television sound/audio not only communicates information, but also contributes greatly to the mood and atmosphere of the visuals that come along with the audio on screen. The sound recorder essentially records the sound picked up by the microphone. With a sound recorder, you can:

1. Select a specific microphone or other sound input
2. Amplify a weak signal from a microphone or other audio source for further processing
3. Control the volume and ensure the quality of sound
4. Mix or combine two or more incoming sound sources

Videotape recorder

As we all know that television is an audio-visual medium, we need to record both audio and visual components. While the sound i.e. audio is recorded on sound recorders, visuals are recorded on video tape in a videotape recorder.

Most of the television programmes that we see are recorded on videotape or computer disk before they are actually telecast.

Post production

Editing Machines

The post production editing equipment/machines help to edit the programme after it is recorded. While many of the elaborate editing systems may help you to

obtain the desired results, most of them cannot make the creative decisions for you. It is therefore important for you to know the desired result and shoot accordingly.

The Post-Production Phase

As you know, before we present any food item on the dining table, we need to garnish it. Likewise in television programmes also, before we actually telecast a programme on television, we need to do the post production. This is the third stage of programme production. It is the stage when you get the final shape of the programme. In the post production stage, you select from the recorded material, those visuals which seem to be most relevant and copy them onto another videotape in a specific order. This is called editing.

Again, the better the pre production and production stages of the programme are, the easier is the post production stage.

Even though post production includes tasks, such as striking (taking down) sets, dismantling and packing equipment, handling final financial obligations, and evaluating the effect of the program, most people associate postproduction with editing or packaging of a programme for final telecast.

As computer-controlled editing techniques and postproduction special effects have become more sophisticated, editing has gone far beyond the original concept of simply joining segments in a desired order. Editing is now a major focus of production creativity. It includes cutting the recorded visuals into appropriate length, arranging the visuals in a proper sequence, use of desired effects for the visuals or text / captions, commentary recording, music/song recording, and final assembly of the entire programme. Armed with the latest digital effects, the editing phase can add much in the way of razzmatazz to a production. In

fact, it's pretty easy to become enthralled with the special effect capabilities of your equipment.



CHAPTER – 3 - PRINT

PRINT MEDIA: THE DAILY NEWSPAPER

A daily newspaper like the Times of India or Dainik Jagran needs several individuals to work together in teams in different departments of a publishing organization. The following are the main departments of a newspaper organization:

- Editorial
- Commercial [Advertising, marketing]
- Management – Policy making, Accounts and Administration
- Technical
- Distribution

Division of work –

All these departments have different functions, which contribute to the running of a newspaper.

The content of the newspaper can be very broadly categorized as news and news related on the one hand and the commercial one on the other.

The editor and his team prepare the news content.

Advertising and marketing departments look after the advertising- small and big and the other related areas.

Top management frames the overall policy of the newspaper, which the editorial team has to follow.

The Printing or Production Department sees to it that the required copies of the paper are printed in time.

The distribution department ensures the timely delivery to the main distributors, who will on their part ensure the retail delivery through the vendors and news

agents in every nook and cranny of the city and its outlying mofussil and rural areas. The Circulation and Marketing Department assists in this massive exercise every morning.

The process -

It's the Editorial Department that is responsible for the gathering and processing of news. It is also responsible for the design and layout of the newspaper. It's the Department that turns the name of the paper into a well-known brand, which goes a long way in increasing the circulation and readership of a newspaper.

The editorial department is the creative organ of a newspaper. It is manned by writers and re-writers. The writers are the editor and his assistants, as well as reporters and correspondents. The re-writers are called sub-editors (or copyreaders). In the jargon of the profession, the 'subs edit copy' before it is sent down to the compositor in the printing department. Desktop publishing (DTP) has eliminated the roles of the compositor and the layout artist, and has simplified the production process considerably.

An equally important Department is the Advertising/Response, which woos advertisers to buy space on different pages of the newspaper. Space-selling is an art in itself; advertising rates depend on circulation and readership but also on the brand value of the paper. English dailies have much higher advertising rates, for instance, than Hindi or Marathi papers.

News and news related material as well as the advertisements make up for the total content of the newspaper. The first stage is gathering of the material. The second is processing it editorially and otherwise. The third stage would be to arrange it page by page alongside the visuals like photographs. A newspaper usually has a settled form of its own, with which its readers identify.

To Do

1. Find out what is the difference between the 'circulation' and 'readership of a newspaper.
2. Why do you think that English newspapers command higher advertising rates than Hindi and Marathi newspapers?
3. What is the main source of revenue for a daily newspaper?

The Content -

Headlines, News stories, features, interviews, edit page articles, advertisements and readers' letters to the editor are arranged in their order of the importance.

This process happens over a whole day and a typical day in the newspaper office could be described as follows-

Morning

The editor will call a meeting and the heads of photography, features, desk, designers and daily news bureau will be present. Various ideas are discussed, approved and the editor gives directions. Then each section gets busy on creating its own material.

Forenoon and afternoon

Photographs are made available to accompany various news stories, features, interviews, columns etc. The news people begin tracking stories and filing in their reports by afternoon. The sub-editors at the desk begin to edit the copies. Designers begin to get all the data especially the ads and other commercial information from marketing section. Most news stories start coming in between 4.30 PM and 6.30 PM. The latest time by which they are finalized is between 7 PM and 8 PM.

Evening

By late afternoon the status of the stories gets clearer. The designers also get the exact direction about placing ads [from marketing]and photographs [from sub-editors].

Page making begins by 6 PM and by 9.30 PM they are sealed for the early city edition. Then they are uploaded on the server and printing can begin in the night, so that the copies are ready for distribution for the vendors by 4 AM of the next day.

Weekend supplements are sealed about three days prior to the day of distribution.

Activity

Look at the front page of today's newspapers. Compare about 3-4 newspapers of the same day.

What are the main headlines?

Are they about the same event/s or are they different?

In either case, what does it tell you about the event/personality etc., if they are about the same topic? And, if they are about different topics, then what does it tell you about the newspapers?

Do this exercise for about three days in succession to confirm, if your first impressions were correct or you need to modify them.

Activity

List three ways in which a feature differs from a 'news story' in terms of its language, structure and statement of opinions.

Questions -

— *What are the differences between the job of a reporter and that of a 'sub-editor'.*

— *Why is 'reporting' a more glamorous job than 'subbing'?*

Activity

Bring out a class newspaper where one group makes up the team of reporters and another team the team of sub-editors. Select an Editor for the newspaper; he/she will be the head of the newspaper organisation and will be totally responsible for the contents and also bringing out the newspaper by the deadline.

NOTE –

ALTHOUGH IN THIS CHAPTER WE HAVE THE CASE OF DAILY NEWSPAPER, BROADLY THE BASIC PROCESS IS SIMILAR IN CASE OF PERIODICALS. THEIR CONTENT, PRICING, LAY OUT WILL DEPEND UPON THE RELATIVELY LIMITED READERSHIP AND PERIODICITY OF PUBLICATION.

CHAPTER – 4 - RADIO



Radio Formats and Genres

Radio programmes may be classified into two broad groups:



- (1) Spoken word programmes, which include news bulletins, talks, discussions, interviews, educational programmes for schools and colleges, specific audience programmes directed at women, children, rural and urban listeners, drama, radio features and documentaries.

- (2) Music programmes which include disc jockey programmes, 'countdown' shows, musical performances of all types and variety programmes (called 'magazine programmes').

It is obvious that a good number of programmes like drama, features and documentaries need both the spoken word and music.

News Bulletins

News bulletins are put out by AIR almost every hour of the day in English and the various regional languages. The major bulletins are of 15 minutes' duration, while others are of only five minutes' duration. They present summaries of news stories in order of importance and interest-value. National and international happenings get pride of place, while regional and local news is read out if time permits. Human interest stories and sports news generally round off the major bulletins.

Newsreels

Newsreels, generally of 15 minutes' duration, present 'spot' reports, comments, interviews, and extracts from speeches. A much more complex and expensive format than the news bulletin, it calls for skilled tape editing and well-written link narrations.

Documentaries/Radio Features

Documentaries or radio features are usually factual, informational in character and sometimes educational in intent. They bring together the techniques of

talks and drama to tell the story of events, past or present or those likely to happen in the future. They may sketch the biography of a great leader, or merely offer an interpretation of the world around us, or teach us about peoples and cultures unfamiliar to us, or even inquire into social, political, economic or cultural problems. Indeed, any subject of interest is grist to the mill of a feature writer.

The use of a narrator interspersed with voices of real people or/and actors and of appropriate background effects and music bring a documentary/feature to throbbing life. In Lionel Fielden's words, 'a feature programme is a method of employing all the available methods and tricks of broadcasting to convey information or entertainment in a palatable form'.

Radio Plays

Radio drama is a story told through sound alone. The sound is of course that of dialogue and voices of people, background or mood effects, musical effects, atmospheric effects and the like. Radio drama, like stage drama is based on conflict, uses characters and has a beginning, a middle and an end. Movement and progress, generally to a crisis or climax, must be suggested in radio drama through sounds. The voices of characters must be sufficiently distinguishable, one from the other, lest the listener gets confused. They must sound natural, speak true to character and above all, be interesting.

Radio listeners would be confused by the presence of more than three to four characters. In fact, the shorter the drama (the average duration is 30 to 60 minutes) the fewer should be the major characters. In the early years of Indian broadcasting, the radio play took on the characteristics of the theatre as it existed on the stage in a particular region. Radio plays were broadcast then for three hours at a time. In Bombay, Parsi, Gujarati and Urdu plays were frequently put on the air: in Madras, mythological plays proved very popular. It was

Lionel Fielden who introduced the present norm of the 30-minute radio play on AIR.

Radio Talks

Radio talks are not public speeches; rather, they are chats with a friend who does not see you, but is nevertheless close and attentive to you. Radio talks should give the impression to a listener that the speaker is addressing him or her alone in an informal manner.

The words of a radio talk need to be kept simple and familiar, yet descriptive and powerful, and the sentences short and without dependent clauses and awkward inversions. Care should be taken to keep close to the rhythm of

ordinary speech when writing the talk, and also when recording it. Radio talks have no definite structure. All that the listener expects from them is that they should be interesting and informative.

Music Programmes

Music programmes enjoy much greater popularity than talk shows, as is evident from the popularity of FM channels. We enjoy music for its rhythms, melodies and harmonies and above all for the relaxation it provides. Like any talk show, a music programme must have unity and form. Disc Jockey (DJ) programmes of 'pop' or 'disco', therefore should not be mixed up with classical or light classical music. Variety is the keynote to any music programme; the different items should be linked together with interesting comments, announcements and narration.

Movie trailers

Movie trailers are sponsored programmes usually of 15-30 minutes' duration. They are fastpaced, and packed with extracts of dialogue and songs from the film being advertised. The narrator links the elements with dramatic appeals and announcements. The names of stars, of the producer, director, playback singers and musicians figure prominently in the trailers.

Quizzes: Largely studio-based and inexpensive to produce, the quiz show is easily one of the most popular programmes for the family. It's the sense of participation and involvement in the quiz questions that makes the programme very enjoyable family fare.

1. *List the programmes you listen to on your favourite FM Channel. Which genre or format do they belong to?*

Basic Elements of Radio Production

We now turn to factors that need to be taken into account for effective programming.

These can be divided into three categories: technical, content and presenters.

Technical factors are:

- **Sound quality.** Is the audio recording clear? Are music levels balanced? Etc.;
- **Special sound** effects. You might need the sound of rain, or wind, etc. as they relate to the issue of the programme's focus; and
- **Accents.** You make sure that certain passages are emphasised, (usually by a higher level of volume).

Content and its organisation includes a number of factors such as:

— **Opening** Closing. The way you introduce a programme is very important, as it will provide the basis upon which a listener may decide to go on listening or not.

Similarly the end of the programme is supposed to provide a punch line that will make the listeners reflect upon or remember the main message or issue;

— **Slogans-themes-logos.** Radio programmes can include certain slogans or recurrent themes as a distinctive mark, as people are likely to associate the slogans with the programme. Similarly these may also be used to promote and reinforce a certain idea/message. You can see this done very effectively in the advertising world. If you are not sure about it, just turn on your radio or your television!

— **Jingles.** These are similar to the ones above, only that they are usually musical slogans that can be easily sung by everybody. Jingles serve to identify a certain programme, message, product to promote and reinforce a certain idea or message;

— **Humour.** According to the format you have selected humour can play an important part. But you should not abuse it, as humour in certain instances may be offensive to people and counterproductive to the objectives of the programme;

— **Simplicity** ~~Simple~~ presentation. This is especially true in the development context. Avoid jargon and complicated treatment of concepts and messages. Always keep in mind the KISS formula - KeeP It Simple and Straight forward;

— **Accuracy** ~~Accuracy~~ Make sure that the content you are presenting is accurate, and simple to understand. Once broadcast, any inadequacy may have a negative impact on many aspects of the programme;

— **Repetition** ~~Repetition~~ summaries. It is usually a good practice to repeat more than once the crucial points your programme wants to get across. Try to repeat the same points without duplicating them. That is, treat the point in different ways so that the listeners are exposed to the message more than once but in different ways. At the end of the programme you might also want to summarise the main point/s. Remember to do it in a concise and effective way;

- **Pacing.** This has to do with the speed of the radio production's presentation and the way you order and balance the different parts or segments. A well-paced programme should be neither too fast nor too slow and have all the different segments ordered in a logical and balanced way. Pausing is also part of pacing, as pauses are an important factor and can be accomplished either through music, jingles, slogans or even silence; and

- **Interactive capability.** Programmes using a participatory approach must provide an interactive capability, as seen for instance in the case of the Radio Listening Clubs in Zimbabwe. Phoning, where it exists, can be another way of providing interactivity to a radio programme. This means that you must take into account this factor not only when discussing and presenting the issue but also where there is the possibility for immediate feedback.

Presenters and their style of delivery can be another crucial element determining the success of a programme. Factors associated with presentation include:

- **Clarity of speech.** Do not assume every person, just because he or she knows how to talk, can be equally good as a radio presenter. A presenter needs to articulate his talk well and in an understandable way. He/she also needs to follow, or guide, the pace of the programme, using his/her voice to emphasise crucial points;
- **Source credibility.** If the presenter of the programme has a high credibility rate among listeners, this will certainly help the message to be accepted more easily. Consideration should also be given to the presenter's background (do the listeners consider him/her an insider or an outsider). Gender is another factor to consider (for instance a woman is more likely to give higher credibility to another woman talking about breast-feeding practices than to a man); and
- **Role models.** Closely related to the above point is the question of role models. If your presenter is somebody people would want to be associated with, or a popular figure that is highly respected, the message in the radio programme will be regarded highly. Again to see how popular people can effectively give prestige and credibility to a product, look at the way the advertisement world uses sports champions as testimonials which associate them to products that often do not have anything to do with their field of expertise.

Radio Scripting

Finally, another significant element of radio production that should be noted is scripting. When you are ready to work on the radio script before anything else, define the subject, the purpose, the primary audience and the intended duration. Then go through the material you have researched and recorded in the field. Ideally in a good number of cases this process should be done in the community, with the community.

Basic Principles

Here are some tips when you engage in, or supervise the writing, of a radio script:

- **Write for** the ear, not for reading. Spoken language and written language can differ greatly and this needs to be borne in mind all the time. Each word on the script should therefore sound right not necessarily read right. Avoid the use of big and complicated words, too many adjectives, and any word that may be unfamiliar to your audience;
- **Use imagery.** While trying to keep your language simple and straight forward, try also to be creative and allow your audience to visualise what you are talking about;
- **Use** relevant facts. Facts, especially if listeners can relate to them, help in drawing attention to the message. Facts can be the familiar, something the listeners have experienced directly, or memorable, or something extraordinary or known to everybody;
- **Speak as you write them.** As mentioned earlier on, you are writing for the ear. It is good practice therefore to speak the words as you are writing them on paper. The suggestion here is "Think it, Say it, Write it!"
- **Get** straight to the point. Do not cram information and when needed do not be afraid to repeat the information using different ways. Most likely the audience will listen to the programme only once, therefore you need to make sure that they will get the main point/s; and
- **Be informal.** It usually helps to keep the programme, person to person, talking to him/her as you would talk in a normal conversation. Say it the way people say it!
Write out a script for a radio play, produce the play on a cassette with the help of your friends' voices.

Write out a five-minute radio talk on a subject you are interested in. Record your talk on a cassette. Play it back to evaluate your performance.

CHAPTER – 5 - INTERNET

Planning, Creating and Delivering

Like the other forms of media in the production process internet also requires planning, conceptualizing, and there are various processes and steps involved in creating the various web pages we view at the click of a button. Every one now days is dependent on the internet and various web pages to fulfill their various needs but have you ever paused and thought for a moment as to how and who puts up information for access on the internet.

Website

A website is a collection of related web pages, images, videos or other digital assets that are addressed relative to a common Uniform Resource Locator (URL), often consisting of only the domain name, or the IP address, and the root path ('/') in an Internet Protocol-based

network. A web site is hosted on at least one web server, accessible via a network such as the Internet or a private local area network. A web page is a document, typically written in plain text interspersed with formatting instructions of Hypertext Markup Language (HTML, XHTML).

A web page may incorporate elements from other websites with suitable markup anchors. Web pages are accessed and transported with the Hypertext Transfer Protocol (HTTP), which may optionally employ encryption (HTTP Secure, HTTPS) to provide security and privacy for the user of the web page content.

The user's application, often a web browser, renders the page content according to its HTML markup instructions onto a display terminal. All publicly accessible websites collectively constitute the World Wide Web. The pages of a website can usually be accessed from a simple Uniform Resource Locator (URL) called the homepage.

The URLs of the pages organize them into a hierarchy, although hyper linking

between them conveys the reader's perceived site structure and guides the reader's navigation of the site. A website could be a personal website, commercial website, government website, a non profit organization website.

A website is hosted on a computer system known as a web server, also called an HTTP server, and these terms can also refer to the software that runs on these systems and that retrieves and delivers the web pages in response to requests from the website users.

About the first Website

The first web site was built by Tim Berners-Lee at <http://info.cern.ch/> and was first put online on August 6, 1991. It provided an explanation about what the internet was, how to get your own browser, how to set up your own web server and so on.

— **Find out** which are the most widely popular and extensively used websites?

— **Why do** companies spend time and money in designing and maintaining their official websites?

Planning

Web design is the skill of creating presentations of content (usually hypertext or hypermedia) that is delivered to an end-user through the World Wide Web, by way of a Web browser or other Web-enabled software like Internet television clients, microblogging clients and RSS readers.

Web Design is a part of web development. Web development is the broad term used to define any activity that is involved in developing a website for the Internet or Intranet. Web programming refers to the non-design aspects of web development and involves writing code. Web design, on the other hand, refers to the presentation of content on a webpage.

The intent of web design is to create a web site—a collection of electronic documents and applications that reside on a web server/servers and present content and interactive features/interfaces to the end user in form of Web pages

once requested. Such elements as text, bit-mapped images (GIFs, JPEGs) and forms can be placed on the page using HTML/XHTML/XML tags. Displaying more complex media (vector graphics, animations, videos, and sounds) requires plug-ins such as Adobe Flash, QuickTime, Java run-time environment, etc. Plug-ins is also embedded into web page by using HTML/XHTML tags.

Website planning

Purposing web design is a complex, but essential ongoing activity. Before creating and uploading a website, it is important to take the time to plan exactly what is needed in the website. Thoroughly considering the audience or target market, as well as defining the purpose and deciding what content will be developed, are extremely important.

Context

Web design is similar (in a very simplistic way) to traditional print publishing. Every website is an information display container, just as a book; and every web page is like the page in a book. However, web design uses a framework based on digital code and display technology to construct and maintain an environment to distribute information in multiple formats. Taken to its fullest potential, web design is undoubtedly the most sophisticated and increasingly complex method to support communication in today's world..

Purpose

It is essential to define the purpose of the website as one of the first steps in the planning process. A purpose statement should show focus based on what the website will accomplish and what the users will get from it. A clearly defined purpose will help the rest of the planning process as the audience is identified and the content of the site is developed. Setting short and long term goals for the website will help make the purpose clear and plan for the future when expansion, modification, and improvement will take place. Setting a goal practices and measurable objectives should be identified to track the progress of the site and determine success.

Audience

Defining the audience is a key step in the website planning process. The audience is the group of people who are expected to visit your website – the market being targeted. These people will be viewing the website for a specific reason and it is important to know exactly what they are looking for when they visit the site. A clearly defined purpose or goal of the site as well as an understanding of what visitors want to do or feel when they come to your site will help to identify the target audience. Upon considering who is most likely to need or use the content, a list of characteristics common to the users such as:

- Audience Characteristics
- Information Preference
- Compute Specifications
- Web Experience

Taking into account the characteristics of the audience will allow an effective website to be created that will deliver the desired content to the target audience.

Planning documentation

Documentation is used to visually plan the site while taking into account the purpose, audience and content, to design the site structure, content and interactions that are most suitable for the website. Documentation may be considered a prototype for the website – a model which allows the website layout to be reviewed, resulting in suggested changes, improvements and/or enhancements. This review process increases the likelihood of success of the website.

The first step may involve information architecture in which the content is categorized and the information structure is formulated. The information structure is used to develop a document or visual diagram called a site map. This creates a visual of how the web pages or content will be interconnected, and may help in deciding what content will be placed on what pages.

In addition to planning the structure, the layout and interface of individual pages may be planned using a storyboard. In the process of storyboarding, a

record is made of the description, purpose and title of each page in the site, and they are linked together according to the most effective and logical diagram type. Depending on the number of pages required for the website, documentation methods may include using pieces of paper and drawing lines to connect them, or creating the storyboard using computer software.

Some or all of the individual pages may be designed in greater detail as a website wireframe, a mock up model or comprehensive layout of what the page will actually look like. This is often done in a graphic program, or layout design program. The wireframe has no working functionality, only planning, though it can be used for selling ideas to other web design companies.

Activity

What Industry sites and blogs do you read regularly?

***Create the** plan of a webpage of your choice taking into account how it would look, who would be the target audience and the purpose of the website?*

Creating

Now a days there a various ways of creating a web page with existing range of templates which makes it an easy job for individuals and small companies however to make a premium web site or web page one needs to get into the nitty gritty of using the right set of tools to give shape to a user friendly website which could be accessed by one and all.

Typically web pages are classified as static or dynamic:

- **Static** pages don't change content and layout with every request unless a human (web master/programmer) manually updates the page. A simple HTML page is an example of static content.
- **Dynamic** pages adapt their content and/or appearance depending on end- user's input/interaction or changes in the computing environment (user, time, database modifications, etc.) Content can be changed on the client side (end-user's computer) by using client-side scripting languages (JavaScript, JScript, Actionscript, etc.) to alter DOM elements (DHTML).

Dynamic content is often compiled on the server utilizing server-side scripting languages (Perl, PHP, ASP, JSP, ColdFusion, etc.). Both approaches are usually used in complex applications.

With growing specialization in the information technology field there is a strong tendency to draw a clear line between web design and web development.

Web design is a kind of graphic design intended for development and styling of objects of the Internet's information environment to provide them with high-end consumer features and aesthetic qualities. The offered definition separates web design from web programming, emphasizing the functional features of a web site, as well as positioning web design as a kind of graphic design.

The process of designing web pages, web sites, web applications or multimedia for the Web may utilize multiple disciplines, such as animation, authoring, communication design, corporate identity, graphic design, human-computer interaction, information architecture, interaction design, marketing, photography, search engine optimization and typography.

- Markup languages (such as HTML, XHTML and XML)
- Style languages (such as CSS and XSL)
- Client-side scripting (such as JavaScript)
- Server-side scripting (such as PHP and ASP)
- Database technologies (such as My SQL and Postgre SQL)

- Multimedia technologies (such as Flash and Silverlight)

Listed below are a few of the essential ingredients and formats which make the basis of a good website would be made up of without which the web page would not be appealing enough to satisfy the needs and meet the interests of a large number of audience.

HTTP

The Hypertext Transfer Protocol (HTTP) is an Application Layer protocol for distributed, collaborative, hypermedia information systems.

HTTP is a request-response standard typical of client-server computing. In HTTP, web browsers or spiders typically act as clients, while an application running on the computer hosting the web site acts as a server. The client, which submits HTTP requests, is also referred to as the user agent. The responding server, which stores or creates resources such as HTML files and images, may be called the origin server. In between the user agent and origin server may be several intermediaries, such as proxies, gateways, and tunnels.

GIFS

The Graphics Interchange Format (GIF) is a bitmap image format that was introduced by CompuServe in 1987 and has since come into widespread usage on the World Wide Web due to its wide support and portability.

The format supports up to 8 bits per pixel thus allowing a single image to reference a palette of up to 256 distinct colors. The colors are chosen from the 24-bit RGB color space. It also supports animations and allows a separate palette of 256 colors for each frame. The color limitation makes the GIF format unsuitable for reproducing color photographs and other images with continuous color, but it is well-suited for simpler images such as graphics or logos with solid areas of color.

JPEGS

In computing, JPEG (pronounced, jay-peg) is a commonly used method of lossy compression for photographic images. The degree of compression can be adjusted, allowing a selectable tradeoff between storage size and image quality. JPEG typically achieves 10:1 compression with little perceptible loss in image quality.

JPEG compression is used in a number of image file formats. JPEG/Exif is the most common image format used by digital cameras and other photographic image capture devices; along with JPEG/JFIF, it is the most common format for storing and transmitting photographic images on the World Wide Web. These format variations are often not distinguished, and are simply called JPEG. The term "JPEG" is an acronym for the

Joint Photographic Experts Group which created the standard.

HTML

HTML, which stands for Hypertext Markup Language, is the predominant markup language for web pages. It provides a means to create structured documents by denoting structural semantics for text such as headings, paragraphs, lists, links, quotes, and other items. It allows images and objects to

be embedded and can be used to create interactive forms. It is written in the form of HTML elements consisting of "tags" surrounded by angle brackets within the web page content. It can load scripts in languages such as JavaScript which affect the behavior of HTML web pages.

Improvements in browsers' compliance with W3C standards prompted a widespread acceptance and usage of XHTML/XML in conjunction with Cascading Style Sheets (CSS) to position and manipulate web page elements and objects. Latest standards and proposals aim at leading to browsers' ability to deliver a wide variety of content and accessibility options to the client possibly without employing plug-ins.

XML

XML (Extensible Markup Language) is a set of rules for encoding documents electronically. It is defined in the XML 1.0 Specification[3] produced by the W3C, and several other related specifications, all gratis open standards.

XML's design goals emphasize simplicity, generality, and usability over the Internet. It is a textual data format, with strong support via Unicode for the languages of the world.

Although XML's design focuses on documents, it is widely used for the representation of arbitrary data structures, for example in web services.

XHTML

XHTML (Extensible Hypertext Markup Language) is a family of XML markup languages that mirror or extend versions of the widely used Hypertext Markup Language (HTML), the language in which web pages are written.

While HTML (prior to HTML5) was defined as an application of Standard Generalized Markup Language (SGML), a very flexible markup language framework, XHTML is an application of XML, a more restrictive subset of SGML. Because XHTML documents need to be well-formed, they can be parsed using standard XML parsers—unlike HTML, which requires a lenient HTML-specific parser.

PHP

PHP: Hypertext Preprocessor is a widely used, general-purpose scripting language that was originally designed for web development to produce dynamic web pages. For this purpose, PHP code is embedded into the HTML source document and interpreted by a web server with a PHP processor module, which generates the web page document. As a general-purpose programming language, PHP code is processed by an interpreter application in command-line mode performing desired operating system operations and producing program output on its standard output channel. It may also function as a graphical application. PHP is available as a processor for most modern web servers and as standalone interpreter on most operating systems and computing platforms.

Categories of Websites

Web pages and web sites can be static pages, or can be programmed to be dynamic pages that automatically adapt content or visual appearance depending on a variety of factors, such as input from the end-user, input from the Webmaster or changes in the computing environment (such as the site's associated database having been modified).

Content

Content evaluation and organization requires that the purpose of the website be clearly defined. Collecting a list of the necessary content then organizing it according to the audience's needs is a key step in website planning. In the process of gathering the content being offered, any items that do not support the defined purpose or accomplish target audience objectives should be removed. It is a good idea to test the content and purpose on a focus group and compare the offerings to the audience needs. The next step is to organize the basic information structure by categorizing the content and organizing it according to user needs. Each category should be named with a concise and descriptive title that will become a link on the website. Planning for the site's content ensures that the wants or needs of the target audience and the purpose of the site will be fulfilled.

Planning documentation

Documentation is used to visually plan the site while taking into account the purpose, audience and content, to design the site structure, content and interactions that are most suitable for the website. Documentation may be considered a prototype for the website – a model which allows the website layout to be reviewed, resulting in suggested changes, improvements and/or enhancements. This review process increases the likelihood of success of the website.

The first step may involve information architecture in which the content is categorized and the information structure is formulated. The information structure is used to develop a document or visual diagram called a site map. This creates a visual of how the web pages or content will be interconnected, and may help in deciding what content will be placed on what pages.

In addition to planning the structure, the layout and interface of individual pages may be planned using a storyboard. In the process of storyboarding, a record is made of the description, purpose and title of each page in the site, and they are linked together according to the most effective and logical diagram type. Depending on the number of pages required for the website, documentation methods may include using pieces of paper and drawing lines to connect them, or creating the storyboard using computer software.

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For the typical web sites, the basic aspects of design are:

- ~~the content~~ the substance, and information on the site should be relevant to the site and should target the area of the public that the website is concerned with.
- ~~The usability~~ The site should be user-friendly, with the interface and navigation simple and reliable.
- ~~The appearance~~ The graphics and text should include a single style that flows throughout, to show consistency. The style should be professional, appealing and relevant.
- ~~The visibility~~ The visibility: the site must also be easy to find via most, if not all, major search engines and advertisement media.

Multidisciplinary requirements

Web site design crosses multiple disciplines of multiple information systems, information technology and communication design. The web site is an information system whose components are sometimes classified as front-end and back-end. The observable content (e.g. page layout, user interface, graphics, text, audio) is known as the front-end. The back-end comprises the organization and efficiency of the source code, invisible scripted functions, and the server-side components that process the output from the front-end. Depending

on the size of a Web development project, it may be carried out by a multi-skilled individual (sometimes called a web master), or a project manager may oversee collaborative design between group members with specialized skills.

Environment

Layout is a double edged sword: on the one hand, it is the expression of a framework that actively shapes the web designer. On the other hand, as the designer adapts that framework to projects, layout is the means of content delivery. Publishing a web engages communication throughout the production process as well as within the product created. Publication implies adaptation of culture and content standards. Web design incorporates multiple intersections between many layers of technical and social understanding, demanding creative direction, design element structure, and some form of social organization. Differing goals and methods resolve effectively in successful deployment of education, software and team management during the design process. However, many competing and evolving platforms and environments challenge acceptance, completion and continuity of every design product.

Collaboration

Early Web design was less integrated with companies' advertising campaigns, customer transactions, extranets, intranets and social networking. Web sites were seen largely as static online brochures or database connection points, disconnected from the broader scopes of a business or project. Many Web sites are still disconnected from the broader project scope. As a result, many Web sites are needlessly difficult to use, indirect in their way of communicating, and suffer from a 'disconnected' or ineffective bureaucratic information architecture.

Form versus function

A web developer may pay more attention to how a page looks while neglecting other copywriting and search engine optimization functions such as the readability of text, the ease of navigating the site, or how easily the visitors are going to find the site. As a result, the designers may end up in disputes where some want more decorative graphics at the expense of keyword-rich text, bullet lists, and text links. Assuming a false dichotomy that form and function are mutually exclusive overlooks the possibility of integrating multiple disciplines for a collaborative and synergistic solution. In many cases form follows function. Because some graphics serve communication purposes in addition to aesthetics, how well a site works may depend on the graphic design ideas as well as the professional writing considerations.

When using a lot of graphics, a web page can load slowly, often irritating the user. This has become less of a problem as the internet has evolved with high-speed internet and the use of vector graphics. However there is still an ongoing engineering challenge to increase bandwidth and an artistic challenge to minimize the amount of graphics and their file sizes. This challenge is compounded since increased bandwidth encourages more graphics with larger file sizes.

When faced with a large database and many requirements, a design group may throw far too much information for a server to manage. Alternative technology or additional structure (even another server or site) may be required to fit the demand.

Layout/ Layout types

Layout refers to the dimensioning of content in a device display, and the delivery of media in a content related stream. Web design layouts result in visual content frameworks: these frameworks can be fixed, they can use units of measure that are relative, or they can provide fluid layout with proportional dimensions. The deployment flowchart (a useful tool on any design project) should address content layout. Many

units of measure exist, but here are some popular dimension formats:

- Pixel measure results in fixed or static content
- Em measure results in proportional content that is relative to font-size
- Percent measure results in fluid content that shrinks and grows to "fit" display windows

Device

On the web the designer has no control over several factors, including the size of the browser window, the web browser used, the input devices used (operating system, mouse, touch screen, voice command, text, teletype, cell phone, or other hand-held), and the size, design, and other characteristics of the fonts that users have available (installed) and enabled (preferred) on their device. Unique manufacture and conflicting device contentions are further complicated by varying browser interpretations of the same content, and some content automatically can trigger browser changes. Web designers do well to study and become proficient at removing competitive device and software markup so that web pages display as they are coded to display. Eric Meyers, a well known educator and developer, is one of many resources who have spear-headed HTML reset coding. While they cannot yet leave one local environment to control another, web designers can adjust target environments to remove much common markup that alters or corrupts their web content. Because device manufacturers are highly protective of their patent markup, Meyers and others caution that reset remains experimental.

Browser

A browser is used for testing your site. Firefox is the best browser for web development, followed by Safari. If you pick Firefox, be sure to grab the Firebug extension. If you pick Safari, open the Preferences, and in the Advanced tab, select "Show Develop menu in menu bar."

Text Editor

A text editor is used for creating and editing the website files. For Windows, get Notepad++. For Mac, get Smultron or TextWrangler. For Linux, a text editor should be already installed: use gedit if you're running Gnome, or Kate if you're running KDE. NOTE: Microsoft Word is a word processor, not a text editor. Do not use Microsoft Word for making websites.

URL Structure

URLs are structured in such a way as to provide information about where files are located. Using the URL scheme, you can determine what the specific URL is for a file on a web server. You can also apply this scheme in reverse: Given a specific URL, you can determine where the web page file is on the web server.

Each URL has four parts: protocol, domain, path, and file. Let's analyze a sample URL: <http://www.example.com/public/blog/2008/entry1.html>

- The protocol is in gray. This indicates that we are using HTTP: the Hyper Text Transfer Protocol, which is the standard protocol for serving websites.
- The domain is in black. This indicates the "family" of websites that this webpage is on.
- The path is in blue. This indicates the "path" of directories we travel down to reach the webpage file. Directories are separated by forward slashes. In this case, we start at the public directory, then go into the blog directory, and then go into the 2008 directory.
- The file is in green. This indicates that the webpage file is called entry1.html, located in the directory specified by the path.

UNIT – 3

NEW MEDIA

Chapter-1-

Convergence and the New Possibilities of Communication

ICE AGE

Today's age can be redefined as another

ICE age. ICE = Information

Communication Entertainment

Information

The age of information was brought in, in a major way by the image making technologies of the Nineteenth century viz. the camera and phonograph.

Earlier one could talk about a place or a person only after a first hand experience. But, by looking at a photograph one was able to get an analogous idea of the place or the appearance of the person. This was not a direct experience, but a new experience of information.

Similarly through recorded sounds one could get an idea of a person's voice or could listen to a description of anything, which was limited to the written reports or letters before this invention. In a way, this was the extension of human sight and hearing.

Information has been a privilege denied to the masses till the early part of the Twentieth century. To know about the society in general and the world at a large, one had to have the privilege of being highly educated and with means and opportunities at one's disposal for travel. This was given to the very few, be it in the rich European nations or in the colonized world. Walter Lipmann was an American intellectual and a media philosopher. He wrote a fairly influential book called Public Opinion in 1922, which was a critical analysis of the functioning of the government and media in the democratic societies. Lipmann argued that for a successful functioning of democracy, the average man [voter] be well informed to make good choices. He had expressed concern that there was no adequate system available at that time. We must remember that we call mass media did not exist then. Radio was in its infancy and newspapers reached only to a few in society.

Today the spread of mass media has largely removed the cause of complaint as far as the availability of channels for spread of information are concerned. But, the question remains about the quality and efficacy of the information.

But, there is no doubt that media and their capacity of creating and sharing information in many ways has important political and humanist dimensions.

We can benefit from understanding the views of the two major contemporary thinkers and social scientists viz. Majid Tehranian [Iran] and Amartya Sen in this context.

Majid Tehranian says that Three megatrends characterize our own era and perhaps the rest of the 21st century -Globalization, Regionalization, and Democratization.

He says that globalization and regionalization are proceeding rapidly aided by technical progress and global and national institutions. However, democratization is lagging somewhat behind. In the post 1991[collapse of Soviet Union] world he sees democratization to have become an

unmistakable force throughout the world.

Amartya Sen considers the development of democracy as a distinguished contribution of the 20th century and

adds that the challenge of 21st century is the completion of democracy. He believes that

1. *democracy and associated political freedom are significant parts of human freedom*
2. *democracy enhances political attention that weaker people get*
3. *in democracy, formation of values and priorities takes place through open public discussion and representative participation*

Democracy in essence is the process of setting up just institutions of the state with the checks and other mechanisms, enhancing the idea of a civil society, ensure social justice. Mass media therefore, have become more important than ever before. For, they offer the public space for the on going and widespread debate. Notwithstanding the shallowness in the media many a time, we still see many positive aspects of a free media.

Before the Internet

Model of mass communication had following features -

- It was a process of Broadcasting Messages created and transmitted by a few to a vast number of receivers. Gigantic organization/ corporations
- Huge technical infra-structure
- Large-scale investment and revenue model

The changed paradigm due to the Internet-

- Empowering an individual to post data on the Internet
- Information, message in one medium triggering off activity in the others
- Many sources of the same information
- Distribution of the information between individuals on an unprecedented global scale
- Rapidity of opinion generation on a local, national and global scale
- The socio-political implications of the new information order
- The strengthening of democracy

Exercises

Section A

Answer these questions in brief

1. Analyse the role of various technologies in the development of the age of information?
2. According to Majid Tehranian, what are the three megatrends that characterize our own era?
3. Describe the relationship between information and democracy according to Walter Lipmann?
4. Discuss Amartya Sen's views on the challenge that democracy faces in the 21st century?

Section B

Discussion and Writing

Describe the functioning of a virtual classroom and discuss the role of internet in disseminating Education especially through open and distance mode of learning.

Section C

Writing for your Portfolio

Write down the impact of Information Technology on the lives of poor people of India in terms of Economic Development (where they get assistance in finding jobs and marketing their produce by auctioning on e- bays etc), Social development (free flow of information and democratization of knowledge, increased transparency of Government functioning and disaster management and logistics support for natural calamities etc.) and the

Personal Development (Universalisation of education through life-long learning, reducing gender bias, Telemedicine, Access to information about hygiene and safe water, helping to reduce infant mortality etc.)

UNIT – 4

CREATIVE CONTRIBUTION OF THE KEY PEOPLE

CHAPTER – 1 - FILM

Writer, Director, Producer, Actor, Cinematographer, Audiographer, Editor, Art Director, Music composer are the key contributors to the long drawn filmmaking process. Their work can be summed up briefly as follows-

The writer -

The completed script is the real starting point of any film project. Writer creates the script. His effort therefore, lays the foundation of the film.

There is one fundamental difference between the work of the writer and other key persons in a film unit. The writer begins with a blank page staring at him/her.

The writer either begins with an original idea or embarks upon an adaptation of a short story or a novel or a play. But, in either case, the process of writing goes through the same stages of developing an idea/synopsis into a treatment, which is further developed into a script.

Adaptation requires a good judgement on the part of the writer as regards choosing the focus of the story for the screen, selecting and omitting parts of the original. Sometimes a few sub-plots and characters not in the original work may also be created or the characters may be altered.

It is not necessary that the writer of film scripts is a good literary writer, but it is necessary that he/she understands the principles of storytelling well.

All successful screen-writers have the following qualities

1. A sound knowledge of the technicalities of the process of film making.
2. A good perception of the characters and dramatic conflict.
3. They understand that what one is writing is always subject to the practicality of film production.
4. They are aware of the levels of language that one deals with in writing like the description and the direct speech of the characters [dialogue] or even monologues and voice-overs etc.

Some directors have collaborated with certain writers to define the specifics of what they wanted in the story, while some have written their own screenplays themselves.

In India, scripts have often been collaborative efforts due to the nature of Indian film and the linguistic diversity of the country. A typical mainstream film in India will have dialogues and songs. For a film to be made in Hindi, the writer may be from Bengal or Tamil Nadu, and not necessarily proficient in Hindi. So, he/she shall complete the script with indications of dialogue in English.

After the script is finalized, a dialogue writer, who is well versed in Hindi will be employed as a specialist dialogue writer. A lyricist would write Songs. Thus writing can end up as team effort.

Many eminent writers have their hands at writing for cinema and quite often the results have been disastrous. The reason in most cases being that these writers did not understand that they were not as

autonomous as they were while writing poems, stories and novels: what they have had to write would always be tempered by the technical demands of the film medium and in the ultimate analysis the director and not the writer is the true author of the film.

The Director

Director is the true author of a film. A writer is free to write his own poem, story or novel as per his own ability, inspiration and convenience. Painters and music composers are also in a similar position, but that is not true of a director of a film. His creative urge and ability has to be very essentially supported by his skills in handling people, planning and executing his activities in a strict time schedule and within a given budget. Although the ultimate aim is creative, the actual operation has to be marshaled like an industrial or an army operation with all the details being planned to the minute detail. The director has the main creative responsibility for the film. He or she is normally involved in the project from an early stage and participates in hiring the heads of departments, the casting process, and working with one or more writers to perfect the script. During filming, directors direct the actors, supervise the activities of the crew, and decide which takes to print. Directors often remain involved after shooting ends, working with the editor and other postproduction personnel to ensure that the film is completed in accordance with their design.

Because the director's scope of responsibility is wide and diverse, he or she normally has several assistants, each with designated roles.

A director is called the captain of the ship, as he/she is involved in all major and minor decisions from the pre-production to post-production stage. If he/she is strong and capable and the producer is trusting, then he/she can come up with a work with individual style.

A good script may be inadequately rendered if the director is not up to the mark, whereas, if the director has his own vision and the ability to convert it, then he can make more of a good theme. The Godfather as novel is pulp fiction, but Francis Ford Coppola has transformed it into a classical film, as he had his own perspective of looking at the story and therefore, interpreted it as a more than just a gangster story.

Many times directors have expanded upon short stories and developed them into memorable long narratives i.e. feature films. Satyajit Ray has done that on number of occasions.

The Producer

In American fiction feature filmmaking, as well as elsewhere in the world the producer's work begins with the development phase of a production. That is true of India too, but we do not have the same efficiency levels across the industry. Although the situation has got a lot better in recent years, with some discipline coming into the system, a lot of laxity still remains, as our system remains loosely organized.

Producer like director is involved in everything from the very beginning to the very end and even beyond. A project that may be in a writer or director's mind gets a kick-start only when a producer steps in and assumes responsibility.

Producer works very closely with writer and director in the pre-shooting phase in the development of the script, in putting together the creative unit, assuring them of the infra-structural and logistical support. While working with writer and director his concerns are mainly commercial. Simultaneously, he has to work at arranging finance, handling the legalities, preparing the budget, setting up his own team of assistants and office staff etc.

Depending upon his own strength, priorities and perception a producer may decide to go solo in

producing a film or seek partners. These arrangements will vary from film to film. Sometimes, a parent company may put in the capital and outsource all the production work to him to get the project executed.

Ideally the producer fosters a creative atmosphere in which the talents can work. She or he can also make concrete suggestions to the writer if a scene needs new dialogue or action; direct particular scenes if for some reason the director cannot; and troubleshoot problems on the set whether they involve personnel or technical difficulties.

Throughout post-production, the producer closely follows the process with the director and the editor on cutting and re-cutting the film for a first rough cut to show to the film's financial backers. When a final cut is completed, some producers arrange previews with unit members as well as the potential audiences that might affect the film's final form in the sense certain changes may still be made depending upon the comments made.

As the film takes its final form, the producer can work on its marketing and distribution: getting the film ready for its initial theatrical release. He can decide on the marketing plans, specifically its publicity and advertising for theatrical, broadcast, and home video distribution. Here, the producer can suggest which aspects of the film should be emphasized in posters, trailers, television spots, and so on. Nowadays, there are many new channels of revenue open for distribution of films such as private hotels, airlines, 'pay-per-view' on TV etc. etc. Producer can sell the rights of the film to these also. In India, music is another major area for him to recover costs. He can earn good money by selling his music to the music companies, who will distribute the music in the form of tapes and CDs. All these business operations have to be thought of by him before the shooting begins and completed after the film is made.

Thus the film producer's functions are creative, conceptual, financial, managerial, administrative, and promotional, and they extend across the entire filmmaking process into marketing and distribution. The specialization of the producer's function in filmmaking further testifies to its multifaceted, complex nature.

The Actor

A film actor is special kind of a human being. If successful, he/she reigns supreme in public imagination and if he/she is really great then his/her charisma lasts beyond his/her own active period in films. In reality, very few actors reach those heady levels. However, even a moderately good actor always carries a certain aura. This is so, because of the nature of his work and appeal.

Actors give life to the characters dreamt of by the writers and directors. They are the performers. Audience forms strong emotional links with their screen characters. It is not necessary that the audience identifies with the good and so called positive aspects of the characters. We also love to watch funny, ludicrous, maverick, wicked characters on the screen. (In *Sholay*, for instance the character who really caught the imagination of the public was the villain Gabbar Singh. It was Amjad Khan's first screen performance.

Sholay had a famous star cast and all the other actors were fairly well established in public imagination and the public also loved them in *Sholay*, yet it was this totally unknown actor, who had everyone's imagination in a big way. This reveals a lot about the nature of film acting. What factors could have been responsible for this instant success of Amjad Khan? The first and foremost is of course his talent, but we have to consider the other factors too. The writers [Salim-Javed] gave him a larger than life persona with a rugged appearance, mannerism and powerful dialogues and scenes, wherein, he was always the dominating character.

In the earlier part of the film, he [Gabbar] is often talked about, but does not appear in any scene, thus the

writers have created an expectancy about him. Director [Ramesh Sippy] created the entry scene for him in the film in a very memorable way. The setting of the scene in the rugged rocky terrain, his army boots clicking harshly on the rocks as he walks on them, the obedient attitude of all the others around him, the use of music and effects, the warped, cruel sense of humour he was made to exhibit went towards making the scene extremely dramatic. And so he made a very strong impact in his first scene in the film.) The important point here to remember is that the way his performance was presented on the screen also mattered.

[See this particular scene in the film, which has the famous dialogue -kitne aadmi the?]

In cinema, the way an actor's performance is presented matters a lot, unlike on stage. On stage an actor is the master of his/her own performance, but not in cinema. Whether, he/she is to be presented in close up or long shot, in profile view or in a frontal view, what make up and costume he/she is going to wear, how will he/she be lit up are various creative decisions that are taken by the others and affect the quality of presentation of his performance.

Depending upon the character and genre of filmmaking actors are called as heroes, heroines, villains, character actors, sidekicks of the hero/heroine, the comedian/comedienne etc. these labels indicate their importance and position in the story. Over the years Indian Mainstream cinema had a set pattern of story telling with stock characters and situations, hence this hierarchical system prevailed. But, this kind of a system is not a fair or accurate classification of the acting talent that we have. This is one of the fallouts of the star system that we have. In India a star is important not because he/she has a centrally defined role in the narrative, but it is quite often the other way around.

The basic distinction between an actor and a star is that an actor is known for his/her acting ability, whereas a star is primarily known for the appeal of his personality. An actor is capable of playing variety of roles, whereas, a star usually plays himself. An actor can be a big star, but the converse is not necessarily true.

Indian film industry is very star-driven. A popular star is considered a safe proposition and accordingly financiers are willing to contribute large sums of money, if the film has big star/s. During his/her heydays every star commands a certain audience that will come and watch the film for him/her.

The Cinematographer

A cinematographer is the artist-technician, who realizes on screen what the director wants to see. His work is a combination of technical competence and artistic sensibilities.

Before the shooting, he shall be involved in selecting the locations or taking decisions regarding the studio shooting/locations. After conferring with the director, he would keep in mind as to what are the requirements of the script and accordingly will evolve his style. (Subrata Mitra , who photographed the first films of Satyajit Ray really embellished the work of the director by evolving a style of lighting, that was unique in India at that time. Ray's style demanded realism and Mitra painstakingly created those details of light and shade and of textures that made the places and people he photographed very authentic and natural.)

A cinematographer is often called as director of photography [DoP]. In some case, he/she has a camera operator, who actually operates the camera during the shooting. This does not reduce the importance of the cinematographer. It just means that he/she makes the all-important decisions

about the lighting, use of what film to use, what lenses, filters etc. to use.

These factors go a long way in determining the visual look the film finally gets. A cinematographer is also consulted during the process of set construction, modifying the location, on the costumes and make up at various stages.

He is the one, who attends to the minute details like framing of each shot, lighting, pace and fluidity of camera movements. Director is totally dependent upon him in these matters. He has a team of assistants, who selectively handle the responsibilities like pulling the focus, looking after the lighting etc. etc.

The Sound Recordist [Audiographer]

Audiography ("writing sound") in the context of filmmaking is a term commonly used in India to mean the sound recording, editing and mixing performed by the sound department of a film production. This includes sound design but excludes music, song and choreography. An audiographer meaning the chief recordist in India is responsible for the overall sound quality of the film. Sound recording has become such a specialized field today, that in any completed film the sound-track is worked upon by many people at many stages. Take a typical Indian film for example- it has dialogues, sound effects, music in the form of songs and background score. All these components of the sound-track are individually composed at various stages. Dialogues are mostly dubbed in the sound studio in the post-production stage. Similarly, the effects are also recorded in the sound studio in the post-production stage. Songs are recorded before the shooting begins and the background score is recorded in the sound studio in the post-production stage.

Some sound is normally recorded during filming, although much of the soundtrack is created during postproduction. On set, the production sound mixer is responsible for selecting microphones and supervising their placement. Several different types may be used. These include microphones concealed around the set—behind furniture, for instance—and radio microphones worn under the performers' clothing.

Different people record different tracks in different studios. There are specialized studios for dubbing, music recording and re-recording. The quality of individual tracks has to be good. That is the primary responsibility of the recordist doing the job at each stage.

Each recorded sound has to be clear, should be heard in the theatre at the right volume and should sound good in relation to the other sounds in the sound-track. For instance, during an emotional scene, quite often we hear background music played alongside the dialogues. Both these tracks are important and have to be heard simultaneously, but since the dialogue is primary, it has to be played above the level of the background score, then and then only the scene will have the desired impact. Similarly in action sequences a balance has to be found between the effects and music.

These are aesthetic decisions and are taken in the final stage of filmmaking i.e. during the Re-recording or mixing. This is a crucial operation that lends the balance and refinement to the sound track of the film. Usually a senior recordist performs this operation in sound studio towards the end of the post-production stage.

After the advent of the digital technology, sound recording has become far more technical requiring high degree of even theoretical technical knowledge on the part of the recordist.

In fact, the recordists today are referred to as audio engineers.

The Art director

An art director, works very closely with director and cinematographer in the pre- production stage. It is always an important decision taken in the pre-shooting stage regarding how much of the film would be shot on location and how much on the sets. The script and budget quite often dictate these decisions. The art director may, therefore have to work within these given conditions and give off the best results. He/she has a background in arts, is aware of the needs of the motion picture medium and sets up an appropriate environment for the scenes. Art director conceives the design of the set, gets it constructed. In case of locations, he/she is involved in the selection of the location, making the necessary changes to make it suitable for the scenes.

Set designing always has received prominence from the early days of cinema. In 1916, D.W. Griffith in USA made a film called Intolerance. It had a famous set called the Babylon set that was almost 1 km long. Some of the international big budget films like Bearnardo Bertolucci's The Little Emperor and Zhang Yimou's Hero have massive sets that accommodate thousands of people and spectacular action.

(In India, the tradition of spectacular films is old. Sohrab Modi's Pukar made in the 1940s and Mughal e Azam are some prominent examples of large scale productions requiring mammoth sets. In Sholay, a village and the dacoits' den was created in the natural surroundings for the film.)

However, the challenges of small scale productions are not to be belittled. The art director has to be very innovative, as the material resources he/she gets are limited. Bansi Chandragupta was an outstanding art director in India. The sets that he has created for Satyajit Ray's films make it obvious. One of his most memorable set was in Aparajito[1957], wherein he matched the interior of the house in Varanasi to the exterior so beautifully. The set of the home in the film is so realistic, that it is hard to believe that it is not a real location.

The Music composer

Music composer in India has a special place in the film unit as compared to elsewhere in the world. This is because he/she can contribute in a major way to a film's success. In the mainstream Indian films, the music composer-usually called the music director- is supposed to basically create the tunes of the songs: someone else quite often, composes the background score. Elsewhere in the world, the music director/composer works comprehensively on the music of the film. Most films usually do not have songs, so his/her work pertains to composing title music, theme music and the background score in various scenes.

In India, songs can be the main attraction of the film. If the songs become popular in the pre-publicity period then the film is assured of a good initial run at the box office. There have been numerous examples of films in India becoming hits, where good music played a major part. In the studio era, songs were thought of as a part and parcel of the script and the dramatic structure of the film and there was a concerted effort put in by all. The situations were well defined and accordingly the tunes were composed by the composers that were appropriate to them. S.D Burman was a great composer, whose music had tremendous diversity. 'Ek Ladki Bhigi Bhagi si'[Chalti ka Naam Gadi, 1957] and 'Ab ke Baras' [Bandini, 1963] are two of his most memorable songs. The first one is sung in garage and is frivolous in nature as the hero is teasing the heroine, while working on repairing her car on rainy midnight. The second one is a painfully nostalgic situation, where the character [heroine] is in an introverted mood. She is an inmate of the prison and in the courtyard another prisoner is singing this song, which reflects on her situation. The first one is a fast paced, modern, highly orchestrated tune, whereas the second one is a folk melody with a simple uniform beat and an even pace. The orchestration is minimal, each word is rendered in a manner makes its impact significant.

See the above film clips one after another and compare.

Sometimes background scores, title music and theme music have become powerful parts and reminders of certain famous films.

For examples see the following –

Bernard Herrmann's score for Psycho and Taxi Driver Maurice Jarre's score for Dr. Zhivago [Lara's theme]

John Barry's title music for James Bond films

These are good examples to understand how music deepens the impact of a scene and creates association in our memory.

CHAPTER 2 TELEVISION



Although Television in comparison to cinema is always called as the instant medium, the production process is fairly complex. Many people make their contributions at various stages in that process.

A Bird's Eye View of the Production Process - Who Does What and Why

Assignment 1: Watch a television programme and notice the Credit List and Names with their contributions in that programme.

This list is long, but have you noticed the lengthy credit lists form a lot of films and other TV programmes?

Here is an average list of individuals required in making of a TV programme. The person in charge of launching entire production is generally the Producer.

The Producer comes up with the program concept, lays out the budget for the production, and makes the major decisions. This person is the team leader, the one who works with the writers, hires the director, decides on the key talent, and guides the general direction of the production. In case of a readymade concept given to him by a TV Channel, he is generally called an Assigned Producer.

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

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

On a major production, one of the producer's first jobs is to hire a Writer to write the Script (the document that tells everyone what to do and say). The script is like a written plan or blue print for the production.

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

Sometimes talent is broken down into three sub-categories: actors(who portray other people in dramatic productions), performers (who appear on camera in non dramatic roles),and announcers(who generally don't appear on camera).

In a large production, the producer will hire the Director

The director is in charge of working out preproduction (before the production) details, coordinating the activities of the production staff and on-camera talent, working out camera and talent positions on the set, selecting the camera shots during production, and supervising postproduction (after production) work.

In other words, once the producer sets things in motion, the director is in charge of taking the script from the beginning to the very end of the production process.

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

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

The lighting director (LD) designs the lighting plan, arranges for the lighting equipment, and sets up and checks the lighting.

As we'll see, lighting is a key element in the overall look of a production.

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

The makeup person, with the help of cosmetics, hairspray, etc., sees that the talent look their best—or their worst, if that's what the script calls for.

TV Production

Overview

Important people involved in TV production at the stage of execution with the earlier set of personnel. Major dramatic productions have a wardrobe person who sees that the actors have clothes appropriate to the story and script.

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

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

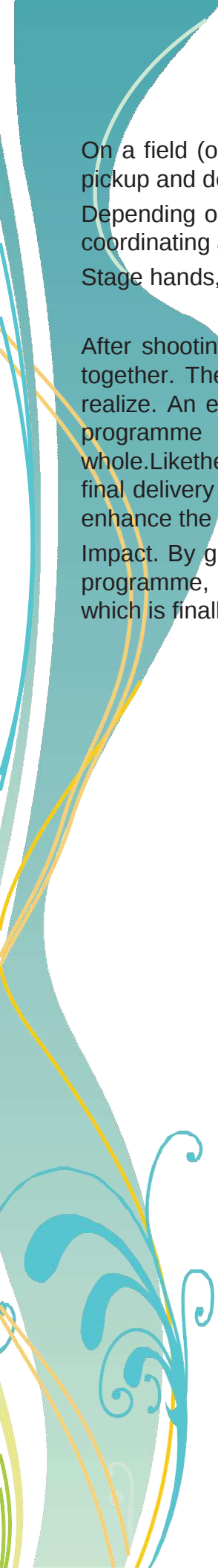
The video recorder operator arranges video recording equipment and accessories, sets up video recordings, performs recording checks, and monitors video quality.

In Dramatic production soFiction, the Continuity Assistant carefully makes note son scene and continuity details as each scene is shot to ensure that these details remain consistent among takes and scenes.

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

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

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



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

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

Stage hands, may assist him or her.

After shooting is completed, the Editors use the video and audio recordings to blend the segments together. The importance of editing to the success of a production is far greater than most people realize. An editor can make or break a production. He or she is the Post Production In charge of a programme which is already shot but needs to be assembled into a coherent whole. Like the assembly line in a factory, they are the ones who finally decide the time frame and deadlines for final delivery of a programme. Technicians add Music and Sound effects to create the final product to enhance the overall

Impact. By giving shape to various segments as the tickly keeping in mind the requirement of each programme, Editors and his team of technicians are responsible for creating the finished product which is finally telecasted.

CHAPTER – 3 PRINT



In the previous chapter we have seen how the five main departments of a newspaper organization viz. Editorial, Commercial [Advertising, marketing], Management [Policy making, Accounts and Administration], Technical and Distribution work in a certain discipline to produce the result.

The editor and his team prepare the news content. Advertising and marketing departments generate the commercial content. Top management frames the overall policy of the newspaper, which the editorial team has to follow.

Headlines, News Reports, Features, Editorials and Page making are the main activities of the editorial team.

Headlines capsule whole stories into a few words, which fit into the limited space of newspaper columns, and in typography that pleases the eye. Yet, headlines are not mere summaries. To be effective, they need to be packed with punch, to shoot fast and straight. This is achieved by the use of 'action' words like 'stab' (for murder), 'raid' (for search), 'hike' (for raise), 'flay' or 'rap' (for criticize), 'probe' (for investigate), and 'scam' (for 'fraud').

Headlines are usually written in the historical present tense and in a positive tone, as these lend an air of immediacy to the news. Besides, they must convey the spirit of their stories. Disaster stories need to bear headlines that convey the tragedy E.g. '51 die in gas line blast') Amusing stories like the case of a minister who panicked on his first flight in a helicopter: 'Minister yells for life, guard runs for his!'

Headlines are of several types: the 'banner' which stretches across many columns: the 'boxed' headline which is framed in a small rectangle, the 'flush' headline which is multi-deck and printed flush left; the 'cross' line which is centred in column; the 'inverted pyramid' headline which as the name suggests is multi-deck, with the decks below centred with the upper: the hanging indent headline which is also multi-deck but with the lower decks indented from the left, the 'jump head' which is the secondary head that carries the continued part of a news story in an inside page. There are numerous other types of headlines, some with fancy names like 'shoulder headline' and 'curiosity headline', but the ones that have been listed are those most frequently encountered by readers.

News reports present brief write-up son events, issues and people, features present detailed analyses of the same, often in the form of discussions, narratives of critiques. Further, while news reports are written mostly in the inverted pyramid formal structure and style, features follow the structure of essays and discussions, and present a distinct point of view. News reports are written by staff reporters, stringers or correspondents but features are usually contributed by senior reporters, assistant editors, editors, but also by outside experts who may be academics, free-lancers, researchers and others.

A feature, then, is an essay-like piece written for publication in a news paper or magazine. News reports dominate in a news paper, but in magazines features take up

most space. 'Cover stories' in magazines are usually written in the form of features, while in news papers the main or lead story would be written in the form of a news report. News papers do not usually carry features on the front page, except perhaps in the 'anchor' position. Features also figure on the editorial page and on the op-ed page, as well as in the Sunday/weekend magazine supplements.

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Interviews -Features may sometimes take the form of interviews, or use interviews as important sources of information. Features frequently quote several opinions, which have been collected through interviews. The Sunday papers carry interviews with eminent people in art and literature. These interviews are sometimes presented in a 'question-and-answer' format, without any comments from the writer; at other times, the interviews are presented in the form of a news report or a feature where experts from the interview are highlighted, but the whole interview is not presented verbatim.

Interviews are a major source of information for a journalist. They may be conducted over the phone, in person, at press conference so over the internet. Journalists are not expected to offer their own opinions in news reports;

however, they are expected to give the views and opinions of people in power. Common people are asked their views when the issues concern them. But common people are rarely 'nominated' (named), whereas eminent people always are. The reasoning behind this is that people with power and position make news while common people do not. This is a major 'value' among mainstream journalists the world over.

The creative team and their responsibilities -

Editors at newspapers supervise journalists and improve their work. Newspaper editing encompasses a variety of titles and functions. These include:

 Copy editors or sub editors of various ranks.

The sub-editor's job is much less glamorous than a reporter's, but as important. While a reporter is an out-of-doors man with a 'beat' to cover, a sub-editor is a deskman. Again, while a reporter is well known to newspaper readers as his reports frequently carry a 'by-line', a sub-editor hardly ever sees his name in print. He is an obscure figure working back-stage to give a face-lift to the paper, but his worth is rarely acknowledged even by reporters to whose 'copy' he gives spit and polish, rendering it readable to the average newspaper reader. Indeed, a sub-editor is a 'super-reporter', for he sits in judgement on a reporter's news story, checking its accuracy, its language, and its intelligibility. It is often due to his alertness that a story is 'killed', and the editor is saved from being hauled up by the police and the courts, or from having to apologise to readers for carrying fake stories, and for errors in names, designations, dates and the like. The credibility of the paper rests in his hands. As one appreciative editor puts it: The sub-editor is the private detective, the motorcycle cop escort, nay even the army, navy and marine corps to the newspaper's most treasured possession - the confidence of the reader. He wears neither star nor chevron, and his bosom never bulges with gold medals, nor his pockets with coins; he is the lifeguard of the newspaper office'.

The sub-editor has other creative duties as well. The most significant one is that of providing headlines and sub-headlines to news reports during the overall process of page making. The page making is done with the help of designers. The significance of this task can be realized from the fact that most readers glance through the headlines before they pick and choose items for detailed reading.

News editors, who oversee the news desks

Section editors and their assistants, such as for business, features, and sports

Editorial Page Editor who oversees the coverage on the editorial page. This includes chairing the Editorial Board and assigning editorial writing responsibilities. The editorial page editor may also oversee the op-ed page or those duties are assigned to a separate op-ed editor.

Top editors, who may be called editor in chief, executive editor or sometimes just editor

Readers' editors, sometimes known as the ombudsman, who arbitrate complaints

Wire editors, who choose and edit articles from various international wire services, and are usually part of the copy desk

Administrative editors (who actually don't edit but perform duties such as recruiting and directing training)

Managing editors and assistant or deputy managing editors (the managing editor is often second in line after the top editor).

Reporters and correspondents are like the foot soldiers in the field. They tap the primary source of information, verify the details and pickup most of the details by visiting the spots, people, talking to them, noting down the details etc. Interviewing skills, listening skills, paraphrasing skills matter a lot in the duties of a reporter. The ability to relate the various parts of the story to construct a complete picture is also a requirement of this job. A reporter is often called 'nosey', looking for a scoop. It is not to be understood in pejorative terms. It refers to his/her being an alert human being. Many path-breaking stories have been reported by devoted and competent reporters from time to time. These stories have led to raising of public consciousness on issues, as well as reforming the system in the long run.

On the flip side of this is what we witness sometimes, the commercial pressure to outdo the competitors and therefore, sensationalize with a view to push up the circulation of the newspaper. This is an unfair tendency, sometimes leading to irresponsible, motivated and/or sensational reporting. Of course, reporters alone cannot be held responsible for this. Editors and managements that encourage such practices are equally to be blamed.

In the ultimate analysis, the daily news paper is the result of a glorious team effort. The members of the team are often a restless lot getting on each other's nerves, but pulling to get her never the less. They know that come what may, it's better to hang together than to hang separately! For they share the 'values' of the profession. Indeed, even as they belong to one big team, (if they work for a large national daily) they are also members of smaller teams called 'departments'. For instance, reporters, sub-editors, news editors, assistant editors and editors belong to the editorial department. Compositors, makeup men and printers form the printing or mechanical department. But it isn't enough for the paper to be edited and printed; it needs to be advertised (more importantly, to collect and handle advertising), and sold, and regular accounts have to be maintained. The three departments responsible for these activities are the advertising, circulation, and accounting or accounts departments respectively. The five departments work in close co-ordination.

List three ways in which a feature differs from a 'news story' in terms of its language, structure and statement of opinions:

Bring newspaper clippings of interviews done by journalists to the class. Now draw up a set of questions you would ask your favourite film or cricket star.

What are the differences between the job of a reporter and that of a 'sub-editor'. Why is 'reporting' a more glamorous job than 'subbing'?

Bring out a class newspaper where one group makes up the team of reporters and another team the team of sub-editors. Each team will plan its work in consultation with the other team. Select an Editor for the newspaper; he/she will be the head of the newspaper organization, will write an Editorial and be totally responsible for the contents and also bringing out the newspaper by the deadline.

What is investigative reporting?

Find out about 'The Watergate Scandal', Bhagalpur Floodings' and 'The story of Kamla', which shook the respective societies.

CHAPTER – IV RADIO



Radio in India offers several career opportunities for young people. Music, talk shows, and news dominate radio programming. These radio genres (See Unit 1, Chapter 4) are on offer not only on radio and transistor sets but also more widely on the internet, mobile phones, PDAs (Personal Digital Assistants), iPods and in cars and other vehicles.

A radio channel or station is headed by the Station Manager or Station Director whose responsibility it is to see that the content and daily programming are put together in an interesting, even exciting manner. A Station Manager is usually a senior radio broadcaster who has done smaller jobs like that of an Assistant Producer before working his way up the ladder to head the station.

A Radio Producer is in charge of a particular radio programme. He decides what should be the content of the programme; if it's a music programme, for instance, it is the producer who guides the RJ (RadioJockey) in his selection of music to be played, the order in which it is to be played, and also about the timing of commercial breaks and announcements.

He guides the RJ also on the narrative that will link different songs together. Further, he will negotiate terms with programme sponsors and advertising agencies and sometimes directly with advertisers. He plans each day's programme well in advance.

Radio Presenters: They are not the RJs; they present the news, the weather, the traffic conditions. Radio Presenters need to have a radiogenic voice, that is a voice suitable for the medium of radio. It's a voice that sounds good over a microphone, where intonation, pitch and accent are picked up and transmitted over the airwaves. Speaking for radio is not the same as making a public speech or performing in a play; it's a conversation with individuals who make up your

radio audience; it's a fireside chat: soft, intimate and friendly. Every inflection and tone is caught by a sensitive microphone; there is no scope here for dramatics, rather every fibre and timbre of one's acting voice has to be underplayed. Musicians, actors and other performers on radio are known as 'artistes'.

Play the role of an RJ (Radio Jockey). Introduce the top ten songs of the week to your FM audience. (How would you go about preparing yourself for the task?)

Recording for Radio

Audio technology has changed in ways that have completely altered the techniques for all audio production. For more than fifty years before the computerisation of audio at the end of the twentieth century, audio was recorded on magnetic tape, a process that involved complex electronic and magnetic technology and human interaction. Reels of tape were carried by hand to an expensive electro-mechanical machine, where a thin ribbon of plastic tape was laced around rotating bearings and operated by pushing buttons and flicking switches, accompanied by flashing lights and the smell of cleaning fluids. Recorded sound was edited by cutting the tape with a razor blade and sticking it back together. It was a tactile and mobile process, involving walking around, operating with both hands and lots of finger movements. While tape recorders are still used by many music producers, primarily for the aural quality of the sound reproduced from magnetic tape, very few radio producers now use tape recorders.

The sound sources in a radio studio were auditioned, altered and combined through a large mixing console, where each sound was available on a separate channel with many knobs, buttons and faders to change the parameters of the sound, turning it on or off, making it louder or quieter, or changing its timbre with more treble or less bass. Combining many sounds together, for example, two different voices, two or three different pieces of music and several different sound effects, involved moving different controls for each sound at different times, in an intricate dance of fingers and arms. The final mix of all the elements might take some time to learn the dynamic and timbral changes necessary for the best result, often repeating the movements again and again until muscle memory and subconscious interaction delivered the exact pattern. This mixing was often a long and complex process, but for many radio producers it was one of the more enjoyable parts of their working life.

Perhaps the most significant change has been the visualization of audio on a computer screen. Prior to computers, sound was not a visual thing! To develop analytic listening skills involved focusing your attention on the aural environment, identifying a particular sound and learning to identify its component parts. How did the sound change over time? Did it get louder then softer? Did the timbre change from

Bright to dull? Did the pitch start low, rise to a high point then move lower again? One of the best ways to develop this skill was to shut your eyes and concentrate your attention, so that sound was the dominant sense. Now we can see sound on a computer screen, in lots of different colours, shapes and sizes and we can manipulate its aural characteristics based on what we see on the screen, rather than what we hear.

The software used in a radio production computer provide each individual sound with its own visual representation, which shows the changing loudness patterns over the duration of the production. Each sound can be manipulated by the producer to change its loudness sort one at any time during the production, and these changes can be remembered by the software and repeated every time the Production is played, a process called automation. A complex production is created adding one sound at a time, adjusting the starting and finishing time of each part and its loudness and tone until all the sounds are assembled.

The final mixing involved making subtle adjustments in loudness and tone to each sound until the correct balance between the elements is achieved and the final result recorded and stored ready for replay on-air. How do we judge the quality of a radio production and how is that quality affected by the visualization of audio on a computer screen?

There are many companies now producing physical control devices that connect with the audio productions of today to allow manual interaction and control over audio parameters. These manual control interfaces typically provide volume faders, on/off buttons, knobs for control of equalization, play/stop/record buttons and a rotating data wheel for slipping tracks in time or adjusting a parameter of the sound. Once

The layout and operation of the manual control interface is learned, it is very easy to use the controller to perform almost all the functions necessary to assemble and mix a complex radio production.

Activity

1. Visit a radio station in your city. List the people you have met in the various departments. What are their designations and roles?
2. Make a list of the web site son the Net that carry online radio channels.

Conduct a study of the 'economics' of running an FM radio station. What are the costs involved? Where do the main revenues come from? How profitable is it to run an FM station?

CHAPTER- 5- INTERNET



Contributions made by Writer, Conceptualiser, Editor, Designer

Any web site is the net result of the combined efforts of the team of writer, conceptualiser, editor and designer.

Role of Conceptualizer

The role of a conceptualizer is as follows

- Inventing or contriving an idea or explanation and formulating it mentally
- creating something by thinking
- Creating ideas or actions intended to deal with a problem or situation
- Coming up with ways of conceiving and completing the idea

As we can see from the definitions that conceptualization is basically creating something by thinking it.

Before starting with your website you need to have an idea or mental picture

of what you want to do. Everything that we see and use today started with a thought or

idea. Even the computer or lap top that you are busy working on was somebody else's idea or concept.

Most people make the mistake of building an initial web presence before they've really thought it through. That mistake then tends to linger because the established website can't easily be changed to accommodate the changes deemed necessary after the fact. In fact, most people end up making the problem worse by building out an ineffective website rather than starting from scratch.

An effective website needs to be well thought out before construction begins. You really have to take some time with a pad of paper and start brain storming the various elements and you need on the website and how they contribute to your business. Obviously, these elements will be different for every business but there are a few things every body should do before they beg in building out their website.

The underlying moniker for today's internet is to "go an inch wide and a mile deep". That means you should focus your website on a narrow topic and then build a huge presence around that one narrow topic. Not only will this help your ranking with search engines but it will help your website visitors as well.

When someone visits your website, they need to understand what your website offers and they need to understand it quickly. You've only got a few seconds to make that impression and a narrow focused website has a much better chance of establishing an identity in the minds of visitors and leaving them with a clear understanding of what you do.

Your website should have a 15 to 25-word positioning statement right across the homepage that concisely describes what you do in plain English. This positioning statement should be keyword-rich and should be included in your meta tags as well. In fact, that positioning statement along with a list of keywords should be close at hand whenever you add anything to your site.

Your list of keywords might be the most important resource when building your website but few people ever make such a list. Before you even begin, you should compile this list and narrow it down to a few primary keywords. You can quickly get your list together by stealing the meta tags from competitor sites and entering them into the Overture keyword selector tool, the Google keyword tool or WordTracker.com. Between those three, you'll quickly get a list of effective and targeted keywords for your site.

Another critical prerequisite for building your site is to map out your menu of

products or services ahead of time. Before you even begin, you need to know what you're selling and all the different packages visitors can choose from. And don't make the mistake of making all your products or services inexpensive. It's always good to have a wide variety of price points on your website because it allows visitors to see

an impressive breadth of products right away, establishing your credibility within the field.

A client is building a website around wine jelly. Yes, you read it right. He sells wine jelly and apparently, it's excellent. And then arrow focus is ideal for today's internet. But his menu of products was going to top out around \$25. That was going to be the most expensive product. I'd agree. He needs to have a much wider price range on his website and I suggested he include a once-annual 3-day retreat in Napa County including a tour of a particular winery, workshop on making wine jelly, gourmet meals including the jelly and a gift basket to take home.

The package could cost \$2995 and would add a whole new dimension to his business. In reality, the package may never be purchased but its existence would show your visitors that a parallel world exists and this wine jelly is at the center of it. It adds dimension to the business. It adds credibility. Think about your menu of products before you build your website and then design the site consistent with the most expensive item.

There are millions of websites out there. Making yours stand out can be difficult but a more effective website has far greater odds of finding an audience than one less focused or poorly designed. Take some time on the front end and ensure you have it well planned out before you spend time or money on actual construction.

Orkut wants to reposition itself as the new age Social networking website to overcome other challengers how can you help them?

Your college wants to start an official blog page and social community for its student show would you conceptualize it?

Contribution of Website Designer

There are many roles in the website-making (and updating) world. It is possible to be several-if not all-of these roles at once, as one person. This question shall be answered with this frame-of-mind that the roles of making and updating a website have been divided into several people.

The web designer is the person who controls the look and "feel" of a website, using website coding / mark up languages (such as HTML, PHP, JavaScript, etc), and / or web design software (such as Cold Fusion, Dream weaver, etc).

Graphics (logos, background images, banners) are sometimes provided, but not always - in which case the website designer must create himself.

The web designer is the one who keeps the other web site's issues in mind, such as multiple browser-support, support for those with minor accessibility issues (such as poor eyesight), and more. It should be noted that the web designer doesn't have to fix these multiple issues, and are all optional (unless told to do so or directed otherwise).

When designing for the web, a designer has to think about all the different aspects and elements that go into a site in order for it to be successful. From a design perspective, there can be many metaphors for presenting information or ideas to others. The purpose of the site can drastically effect which elements are necessary and which can be done without.

Design allows for information and ideas to be communicated effectively by organizing them in a fashion that can be effectively understood by the intended audience. Design allows of your thoughts to come out in a form that can be understood by someone other than oneself. This concept is the basis for understanding the purpose of design.

Communication is a word with a rich history. The word comes from the Latin *communicare*, meaning to impart, share, or make common. It became part of the English language in the fourteenth and fifteenth centuries (Peters,1999). Learning how to communicate effectively is the basis of web site design.

When a designe creates a web site, the intent is usually to express something. If someone is creating a site for themselves their motivation can be quite different than if they are building it for someone else. In the first case, the designer probably has the desire to express his or her own ideas or work. If they are building it for someone else, there is usually amonetary or socially beneficial aspect of it. Understanding the intent of the communication will help the designer to understand how best to design the site. Society looks to share their experience with the world mainly because it feels good for others to know about us and think about us in a positive light. People have been imparting their ideas on each other for thousands of years. The additional ways that people do this have changed over the years, but the same basic in tenth as stayed the same (Father,2000).

Now there is another angle to the design process. Not only must a single page in a website make sense by itself, but it must also fit into a site structure to give it relevant meaning. A webpage should not be an island unto itself because it decreases the meaning of it without the context. It should be woven into the web of pages to give it relevance. Effective web design means that the structure, which you give a

page, must be tailored to the entire collection of pages in the site or it will lose relevance.

The navigation is the glue that holds all the pages of a site together and clues in the user as to where they are, where can they go, and how they can get there. As a designer, this is something that must be considered carefully. Without a clear plan, a website can become a chaotic mess very quickly and the communication process can break down.

Another element of a website is usability. When looking at usability, we also need to look at accessibility. Not limiting usability for accessibility or vice versa should be the role of the designer. Usability is whether or not a website is easy and understandable to use while accessibility is whether or not a website will function with screen readers or limited browsers.

Role of an Editor

A Web editor develops the content or editorial plan of a Website, working with a team that may include a creative director, a writer, a designer, and an information architect. Web editors at different types of companies have varying responsibilities. Someone at iVillage.com, for instance, deals with major amounts of content and updates it on a daily basis. An editor at an online magazine could be brought in to match the site's particular style or to provide an original voice.

But if you work for a Web developer that produces original content for different companies, your work will be more project-oriented. You will develop material for a range of clients, as well as ensure that the information is accurate and conveys the true voice and tone for the site. The editor's work encompasses a broad spectrum of writing and can run the gamut from writing a short article or product description copy to creating a script. Copy editing and proofreading may also be part of an editor's job. An editor in the Web world has a very different job than one in a traditional print position. The online world is one of interactivity, which may involve creating single-loop feedbacks, such as real-time

polls, or developing community-oriented content-information that is taken from people responding to a site.

While print media is geared toward the masses, interactive content relies on an understanding of the one-to-one nature of the Web. "In most traditional media,

once you've written a piece, it's done," notes writer Amy Gahrn. However, many online writing projects are never really finished, especially when it comes to Website content. "Expect to update, revise, expand, or tweak existing written materials not just occasionally, but continuously." "Editing and project-management skills are helpful for any writer, but having a background as an editor or managing editor can prove especially lucrative. Many online publishing venues lack experienced editorial talent. Being an editor as well as a write is likely to open more doors for you in online media than it would in print media," observes Gahrn.

As an editor, it's important to familiarize yourself with HTML and a variety of page design programs like Dreamweaver^a and Cyberstudio^a. An editor should have an understanding of certain back-end technologies; for instance, if you are writing copy for an e-commerce site, it's helpful to understand the functionality of how an online store works and how it operates before you actually write material for it. Gaining some HTML knowledge will help you understand the possibilities and limitations of online media much better than someone who only writes, and you can easily teach yourself basic HTML and basic Web design from a good book. Web editors require a combination of editorial common sense and good writing skills.

They must also embrace the technology. "If someone is out to write his novel and wants to pick up some interesting work on the side, this is a hard road," cautions one Web editor. "People who really have a curiosity about the medium and are jazzed by learning about it tend to flourish more." Junior writing and proofreading positions exist for recent college grads, who can also enter the field in a support role to gain some experience. "We're at the point now where we're looking for people with Web experience," says one senior editor, "but people who have had some copywriting or print work experience and who can demonstrate a penchant for the medium can earn a junior staff writing position." Strong original writing will open the door, along with the ability to write on a variety of topics in different styles. There is a lot of work right now for editors, and it's not too tough to break into the field.

Facebook wants to hire you and have asked you to make changes to their current web site suggest the changes you would make?

Also specify how you would make the changes?

Name a website of your choice which you would like to make changes any kind of changes to?

Role of a Writer

Readers on the Web are in a hurry to get the information they want, and move on. They don't have the patience for obscure and complex text. They don't enjoy scrolling through masses of text either.

Since there are millions of alternative websites in cyberspace, they will quickly move to another site if they don't enjoy the information gathering experience on your site.

A Website overseer oversees the full process of the web design, copy writing, graphics and Search Engine Optimization of an Internet website.

A website content writer is a person who specializes in providing relevant text content to websites. Their expertise lies in adapting themselves to whatever particular website demands of them to compose. Most of their work centers on marketing particular product or service that sites are selling or endorsing.

There is a growing demand for content writers in the net because good content often translates into revenues for online businesses. Online entrepreneurs/owners depend on these writers for two major issues:

Content that would entice and engage visitors, so they stay browsing in the owner's website. This operates on the premise that visitors who stay longer surfing a particular site which offer some sort of product/service will eventually become clients/ customers.

Content that is keyword smart, meaning composition must contain relevant keywords/phrases [typed by users for searching] associated with the actual site for better Search Engine indexing and ranking.

Additionally to these are user readability, usability, together with being up-to-date so that the company represented in the site conveys a sense of awareness on what is current and new to the industry in which they are operating.

The content is like as sales representative or marketing person of the company. Its function therefore is to interact with the visitor to the site about the purchase.

Web site content writing aims at two things i.e., relevance and search ability. Relevance means that the meanings represented by texts should be useful and beneficial to readers. Search ability indicates usage of key words to help ease findings by search engines.

Writing online is very different from composing /constructing content for printed materials as surfers tend to scan instead of read in the internet. Skipping what they think is unnecessary information and hunting for what they really want. It's estimated that 79% of users scan web content. It is also said that it takes 25% more time to scan content online compared to print content.

Content writers must have the skills to not only insert paragraphs and headlines with keywords for Search Engine Optimization purposes, but also to make sure their composition makes sense so they will be able to tap their target market.

Blog writing is another form of online writing that differs from traditional print articles. A blog, or a weblog, can range in style and topic, but is usually written informally to educate or inspire readers. Many businesses rely on blogs to promote their product or service, and many individuals use blogs to write about topics important to them personally or politically.

Write the Content for travel website giving information on why the readers should visit Delhi during the Commonwealth Games and what more they can do in Delhi other than watching the games?

A friend of yours wants to come up with a website that provides online consultation to youngsters about career guidance describe what kind of content you would suggest to him?