Journalism

Student Module

Grade 11

Federal Democratic Republic of Ethiopia

Ministry of Education

Journalism

Student Module
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Acknowledgements

List of Modules

Introduction of the Student Module

Welcome to the Grade 11 Journalism class. In today's world, media has emerged as a crucial tool for nations and individuals. The field of journalism has thus evolved into a valuable avenue for career opportunities, employment prospects, and further academic pursuits. As students aspiring to join the profession of journalism, you have the potential to engage in journalism profession both in traditional as well as digital platforms.

By immersing yourselves in this subject with a sense of purpose, you can position yourselves for employment opportunities within mainstream or digital media organizations. Alternatively, if your ambition is to pursue higher education, you can advance your studies all the way to a Doctoral studies in journalism in Ethiopia or abroad. For those with entrepreneurial aspirations in the journalism sector, the modules, in this textbook, equip you with the foundational knowledge needed to kick start your own venture.

The Grade 11 journalism modules are designed to instill a basic understanding of professional ethics, generating journalistic story ideas, utilizing recording devices, and collecting media content. These topics are instrumental in guiding you towards crafting compelling story ideas, operating recording equipment effectively, and sourcing media content ethically and professionally.

Crafting a journalistic story idea involves swiftly exploring pertinent information that could potentially be covered or published by the media. This process necessitates research skills such as brainstorming, skimming, and scanning to identify key narratives. Collecting information entails identifying reliable sources through interviews (in-person, virtual, or over the phone), document reviews, online research (social media, websites), and on-site investigations.

As you embark on this journey into the realm of journalism, the aim of this module, is to empower you to develop strong journalistic instincts, master recording technologies, and organize and present media content for both traditional and digital platforms.

The grade 11 journalism Module is structured with five key modules: Developing Professional Ethics, Establishing Journalistic Story Ideas, Operating Media Recording Devices, Applying Kazan's 5S Procedures, and Collecting Media Content. Your journey begins with the first module, which focuses on enhancing your professional competence. By mastering this foundational module, you will be equipped to navigate the subsequent modules with proficiency. The second module delves into the process of generating journalistic story ideas. Once a compelling idea is identified, the next step involves collecting information to refine and develop the generated journalistic story ideas. This is where proficiency in operating media recording devices becomes essential for capturing and documenting relevant content. Additionally, the application of Kazan's 5S procedures plays a crucial role in effectively managing the collection of media content. Therefore, this module precedes the collection of media content to ensure a systematic and organized approach to gathering information. By following this logical progression of modules, you will build a solid foundation in journalism that will enable you to produce high-quality content and navigate the complexities of the field with confidence.

MODULE I

ESTABLISHEMENT OF JOURNALISTIC STORY IDEA

Contents

MODULE DESCRIPTION

After creating background awareness about media and journalism as fundamental issues, this module explains core considerations in establishing journalistic story idea under the topics of generating journalistic story idea and developing journalistic story idea. It consists of three units focusing on media, journalism and establishing journalistic story idea. Generally, this module attempts to convey the knowledge, skills and attitude required to establish journalistic story idea.

UNIT I

MEDIA

Introduction

This unit focuses on an overview of media, types and uses of media. It defines and clarifies the idea of media. It discusses types of media under two categories: mainstream and new media. It describes the mainstream media comprising of the print and broadcast media. After presenting the brief history and definition of the new media, this unit also discusses the empowering features, potential threats and effective utilization of the new media. The unit finally deliberates on the uses and functions of media including informing, education, entertainment, and preserving socio-cultural and historical values.

Learning outcomes

This unit intends to help learners establish basic understanding about media in general. At the end of the unit students will be able to:

- Establish basic understanding about media
- Identify the various types of media
- Comprehend the uses of media

Key terms

- Media
- Mainstream media
- Print media
- Broadcast media
- New media
- Awareness
- Attitude change

Group discussion Activity 1.1.

Be in a group of four students and make a brainstorming reflection for five minutes on the following questions.

1. In your understanding, what is media?
2. What type of media do you know?
3. What are the uses of media?

1.1. Introduction to Media

The idea of media can be better understood as an extension of the broader levels of communication. There are five levels of communication comprising intrapersonal communication, interpersonal communication, group communication, public communication and mass communication (Cleary, 2004). Accordingly, the name mass communication refers to what we commonly call as mass media which constitutes "media" as a central element. Therefore, in simple terms a media is a center of mediated communication. It is the main means of mass communication.

Brainstorming questions 1.1:

1. How does mass communication differ from other levels of communication?
2. How do you understand media as part of the broader levels of communication?

1.2. Types of Media

When we talk about types of media, we refer to a range of categorizations including print and broadcast, state and private, and local and foreign-based media. A more comprehensive classification of media type that we discuss in this section is about mainstream media and new media.

Figure 1.1. Types of media

Source:https://libnews.umn.edu/wp-content/uploads/2018/04/EU-Media-Futures-Forum-pic_1.jpg

1.2.1. Mainstream media

The mainstream media includes the print media and broadcast media. The print media comprises newspapers, magazines and newsletters while broadcast media consists of radio and television.

A. Print media

Print media refers to the communication of news and other feature contents to readers through a regular printed publications commonly called as periodicals. Print media is relatively the oldest media among the existing and common media types. While there are slight operational variations with the broadcast media, the print media generally involves editorial, business and administrative duties. Its editorial aspect refers to the main journalistic work which is managed by common structural framework comprising the chief/managing editor, chief/editor, department/section editors and desk editors. The business part involves advertisement and marketing aspect which the media highly depends on financially. The administrative part is about the overall executive and support activities as normal to all other organizations.

B. Broadcast media

Broadcasting is a one-to-many model of distributing audio and/or video contents to a wider audience who are located in an extended geographical locations by using an electronic mass communications medium. So, the term broadcast media is used to refer mainly to radio and television communications. Radio and television broadcasting are the two core elements of broadcast media. Radio broadcasting has started older than television broadcasting. Radio broadcasting started at the end of 1800s although it took several years to become a public medium. The first wireless radio was invented in 1893 by Nikola Tesla. In terms of category, there are a several type of radio broadcastings including international radio, national radio, commercial radio and community radio. On the other hand, television uses electronic signals to produce images on a video screen. Television broadcasting was started in 1927 in San Francisco.

1.2.2. New Media

As is not easy to provide a single definition to the new media, its meaning can be better understood by comparing it with the mainstream media. It is also useful to comprehend the empowering and intimidating characteristics and effective utilization of the new media.

The new media is also known by its names as convergent media or multimedia. It is also called by a number of other terms including digital media, social media, social networking sites (SNSs), online media, mobile media and new ICTs. The new media is mainly connected to the emergence of what we commonly call the "social media". The historical emergence of social media can be explained by the transformation of the old un-interactive formats like websites into interactive platforms like Facebook.

In this regard, social media platforms are growing and involving a number of applications and platforms including social networking sites like Facebook, TikTok, Meta/Twitter, Youtube, Myspace, Linkedin, Instagram; even search engines such as Google, Mozila, Google Chrome, Opera, Msn, Internet Explorer; and also email services such as gmail, yahoo and Hotmail.

1.2.2.1. Empowering features of the new Media

The new media has come with several empowering features including access or affordability, multimodality, connectivity, time and freedom, mobility, interactivity, sense of ownership and active participation.

- Connectivity & interactivity: This refers the possibility of connecting to people across the globe resulting in a significant change in the previous conception of place and the general access to contents through networked individuals. Interactivity refers to the possibility of exchange of immediate feedback among content producers and consumers.

- Time freedom/control: With a significant change in the previous conception of fixed time or deadline in the mainstream media, the new media has come with massive possibility of editing/adjusting, pausing, fastening, slowing checking, re-checking before sending out or responding.

- Mobile: This refers to the possibility of having once media sets including a radio, tv, newspaper in single small devices such as a tablet or smart phone

- Multimodality and multifunction: Multimedia/multimodal is about the merging of all forms of contents such as text, picture, audio and video in one format. There is also a possibility of multi-tasking including blogging, mapping, tagging, searching, shopping and sharing. The new media has also enabled multiple conversation modes at a time such as texting while speaking. It is also possible to make multiple routes of interaction and data collection at same time including sending, playing, chatting, downloading and updating watching.

- Own & live media: The new media has also come with a new sense of media ownership to the mass being a new voice to the voiceless which would not otherwise been heard. It has also come with features that make for users possible to transmit events or incidents live.

- Mass reach & fast dissemination: It has now become very possible to transmit massive contents rapidly to a mass of networked users everywhere.

- Powerful audience and decentralized content production: The new enabled the majority of users to produce contents. And mass media's conception of audience as powerless and

passive is changing into social media's conception of audience as powerful and active users.

1.2.2.2. Potential threats of the new media

Though new media come with several empowering features, it also come up with a number of potential threats including misinformation, disinformation, dangerous contents, dependency or over-use, commercialization, data mining, surveillance, administration, hackers/viruses, and censorship incidents.

- Misinformation and disinformation- The new media came with massive dangers of fallacious, erroneous, stereotyping, provocative and sensitive contents which mislead or endanger users in various forms.
- Dependency/over-use- unplanned and excessive use of the new media exposes for exploitation.
- Commercialization of user profiles – The new media has become different from the mainstream media as it can provide detailed information to third parties about the audience. This is commonly done through data mining.
- Surveillance –new media users' profile is in a system and can be secretly accessed by others. The new media may also expose users to constant security cameras involving the issues of privacy vs security.
- Hackers and viruses. Passwords can be hacked resulting in the theft of account and personal details. Viruses can ruin massive contents.
- Privacy invasion- Privacy and identity of users can be invaded.

1.2.2.3. Effective utilization of the new media

Essentially, effective utilization of the new media should start with understanding the benefits and drawbacks it has brought. Moreover, there are a number of suggestions for better utilization of the new media:

- Timing management: users should make sure that they are controlling their social media usage and that they are not under the control of it. In this regard, avoiding or at least significantly reducing unplanned consumption of the new media will be a wise move.

- Technical competence: users should avoid accidental mistakes such as in signing terms of reference. They should learn how to adjust settings and be cautious about anonymity.

- Content production competence: At minimum level a user is the one who likes, shares, comments, tags, follows, tweets, retweets. Yet, effective users are those who have a clear purpose; predict threats, misunderstandings, and distortions; and understand the target and possible audience, make points clear and precise, and display a level of continuity and consistency.

- Offline-based networking: Effective presence in the social media can be achieved by making use of the network of your intimate publics by maintaining intimacy based on offline relationship.

- Online activism: Effective users use the new media for matters of social significance such as environmental activism and human rights campaigns.

- Research use: the new media can be very well used for research purposes as a technical instrument, research subject and as source of materials. In connection with research and knowledge uses of the digital media, we need to recognize the power of millions of online users in creating a massive online knowledge.

- Doing journalism in new media: active and effective use of the new media literacy requires planned, purposeful, continuous content production and management. This takes to an idea of institutionalization of the new media practices. Accordingly, we need to consider effective management of human and material resources, finance, technologies, contents, audience, and time.

Human resources would include content editor, camera-person, graphics manager and audience researcher.

Material resources would include offices, furniture, computers, editing machines, camera, tape recorders, speakers and microphones, memory cards and vehicles.

Financial resources management requires to consider the financial needs and allotments.

- Content management is the considerations of the objectives, type, size, and procedures of contents arrangement.

- Technical management could mean managing the structural and setting aspects of the platforms including profiles, colors, and privacy and interactivity settings.
- Audience management is analyzing the characteristics of the audience including the number and feedback.
- Time management requires setting the daily, weekly, monthly, quarterly or annual schedules and deadlines.

As you are aspiring to be entrepreneurs in the area of journalism, it is assumed that you should engage in establishing journalistic story idea and operating media recording devices in social media context. You should be able to develop new media journalism project plan by considering the management of these resources and aspects of your new media.

Self-check questions

Briefly answer the following questions

1. Identify the two major types of media.
2. How do you compare the new media with the mainstream media?

1.3. Uses of Media

The media has the functions of informing, awareness creation or education, attitude changing, behaviour changing, crisis communication, policy promotion, entertaining, and displaying and preserving socio-cultural and historical values.

1.3.1. Information and education

Informing: The main purpose of the media is to create an "informed public". The premise is that the public needs information to make decisions about each aspects of its life. For citizens to make informed decisions, they need to have basic information and updates about health, education, environment, agriculture, social and political matters on daily basis. Accordingly, the media plays the complementary role of helping citizens by providing the necessary information they need to live a better life.

Awareness creation or education: A fundamental function of media as part of the broader social development communication is delivering information and directions to the general or target public concerning subjects that would improve the quality of their lives. This function is so crucial that the attainment of the other functions may depend highly on the type and level of awareness that the target public already maintains about the subject at hand. For instance a target community's awareness about the dangers of deforestation and the benefits of afforestation can enhance their optimistic attitude and action against deforestation and towards afforestation.

Attitude change: It is another function of mass media intended to achieve a change of viewpoint and inclination from the audience. It wishes to achieve acceptability from the public by anticipating a change in their views from either negative or neutral to positive. At this point, thus, a target community's aversion towards deforestation and affection towards afforestation can be an instance.

Behaviour change: This function of the mass media desires to realize changes in the day to day thoughts, conversations and practices of the audience. It anticipates the public's participation or cooperation derived from prior changes in awareness and attitude about a certain issue at hand. Target communities' cessation of the acts of deforestation and their actual participation or actions in afforestation can be a good illustration. The matters of persuasion and so change of action can be achieved alongside the intended behaviour change. For instance, once people are aware of the causes and effects of a certain infection, once they develop the required bad view on that disease, it is much simpler now to attain their required behaviour and actions in reducing the impacts of the disease before it turns to a devastating social crisis.

1.3.2. Entertainment

Entertainment: The media plays a greater role in development of emotional and cognitive productivity of the audience by facilitating entertaining programs and contents. Entertainment programs and contents play a positive role in development of the minds and emotions of the public, by refreshing their minds and enhancing their delight. Entertainments also enhance the creativity level of societies in general.

1.3.3. Crisis communication and policy promotion

Crisis communication: Mass media also plays an important role of intervening a certain national or organizational crisis at hand. Although the media is expected to have a proactive role before certain crisis happens their contributions tend to be more on the reactive intervention. The media also plays crucial role in the post-crisis re-establishment and normalization stages.

Policy promotion: National policies, legislations and programs should be adequately promoted by the media to make sure that the public is aware. This needs a rigorous media work involving a variety of means from regular programming to short-term media campaigns mainly in order to share and explain the nature and implementations of the changes.

1.3.4. Preserving values

Preserving socio-cultural and historical values: The media play a role of preserving the social, cultural and historical values of nations through journalistic and artistic programs. In journalism we say "today's news is tomorrow's history". Therefore, today's news and related programs become tomorrow's displays about the history of communities or the nation as a whole. Also, through arts, the media preserves the culture of the nation. Every artistic elements such as drama and theatre has the function of not only entertaining but also preserving cultures.

Self-check questions

Briefly answer the following questions 1.3:

1. List down at least three major functions of media?

2. How do you think the media contributes in developing emotional and cognitive skills of citizens?

3. How do you think the media help in preserving socio-cultural and historical values?

Unit Summary

This unit provided an overview of media, types of media and uses of media. Media can be defined as centre of mediated communication. We can categorize media into mainstream and new media. The mainstream media includes print media like newspapers and magazines and broadcast media like radio and television. The new media can be called by various names including the digital media and online. It has empowering features including accessibility, affordability, connectivity, multimodality and mass/content production. It also has various intimidating features such as fake and dangerous contents, defamation, conflict provocation and surveillance. The unit also provides tips for effective utilization of the new media including the need for technical and content production literacy, offline-based relations, education and research consumption, and time management. The unit also deliberates on the uses of media including its functions of informing, education, entertainment, and preserving socio-cultural and historical values.

Unit review questions

1. How are the print media different from broadcast media?
2. How is the new media different from the mainstream media?
3. What are the advantages and disadvantages of the new media?
4. Briefly explain the uses of media?

Answer key for self-check questions

Activity 1.1. Group discussion

1. Media is a centre of mediated communication.
2. Print, broadcast and internet.
3. Informing, educating and entertaining.

Self-check question 1.1: Briefly answer the following questions

1. It uses mass media to reach to people that are scattered across geographies.
2. It is an inclusive and far-reaching form of communication comprising features of the other levels.

Self-check question 1.2: Briefly answer the following questions

3. Mainstream media and new media.

4. It is more accessible, affordable, interactive and multimodal.

Self-check questions 1.3: Briefly answer the following questions

1. Informing, educating, entertainment and values preservation.

2. It changes awareness, attitude and behaviour of audience about helpful social affair such as health.

3. By publicizing, promoting and preserving the records.

UNIT 2

JOURNALISM

This unit focuses on presenting the core issues of journalism. The introduction part focuses on the definitions and characteristics of journalism. It then discusses the various types of journalism and journalistic codes of ethics such as truth and accuracy, sensitivity, independence and transparency.

Learning outcome

This unit intends to help learners establish basic understanding about journalism including its definitions, types and characteristics. At the end of this unit, students will be able to:

- Establish an introductory understanding about journalism.
- Identify the main journalistic codes of ethics
- Look for and resolve common ethical dilemma in Ethiopian journalism practices

key terms

- Journalism

Activity 2.1: Group discussion

1. What is journalism?
2. What are types of journalism?

2.1. Introduction to Journalism

Journalism is the collection, production, and distribution of news and related commentary as well as feature materials through media. Collection involves the issue of sources and sourcing. In this regard journalism uses both primary and secondary sources. Primary sources are those informants whom we usually interview. Secondary sources are other materials such as printed materials, speeches, audio-visual which journalists use to support their stories. The practice of media contents production is slightly different across types of media. Print media production

includes the activities of collecting, organizing, writing, editing, and publishing. Broadcast media production involves planning, researching, and script writing, shooting, audio/video-editing, and editing. Distribution is also different for print media and broadcast media. The print media goes through the process of publishing or printing and the circulation or distribution is facilitated to readers through agents and vendors.

Self-check question 2.1.

1. Define the concept of journalism

2. What are major activities involved in the practice of journalism?

Figure: journalism feature

Source: https://iimtu.edu.in/blog/top-reasons-to-join-journalism-as-career/

2.2. Types of journalism

Journalism has never been practiced in one and same way across media houses, regions, and times. The practices have been changing due to changes in purpose and media platforms. There are various journalism genres based on specific area or topic that journalist are assigned to cover on regular basis and platform.

The common beat reporting divisions include:

- Politics journalism is reporting and facilitation of discussions and analysis on political affairs.

- Arts journalism is reporting and facilitation of discussions and analysis on artistic, cultural and aesthetic issues.

- Business journalism is reporting and facilitation of discussions and analysis on wide areas of economic and business affairs.

- Sports journalism is reporting and facilitation of discussions and analysis on local and intentional sporting competitions and activities.

- Health journalism is reporting and facilitation of discussions and analysis on wider areas of health issues.

- Environmental journalism is reporting and facilitation of discussions and analysis on environmental issues including climate changes.

- Investigative journalism is a types of journalism that focuses on issues that involve corruptions, mismanagements, and mischiefs of public institutions and public bodies.

Based on changes in technology and platform we can identify genres of journalism such as online journalism, grassroots journalism, citizen journalism, data journalism and mobile journalism.

- Online journalism refers to the practice of doing journalism by using the internet.

- Grassroots journalism, also known as citizen journalism, emphasizes the ability that the ordinary mass produces content.

- Data journalism refers to the growing practice of doing journalism by facilitating various statistical and tactual data and information by using single laptop.

- Mobile journalism refers to the latest trend of doing journalism by using small devices such as smartphones.

Self-check questions

1. What are the major types of journalism based on their beats?
2. What are the types of journalism instigated by the emergence of the digital technologies?

Unit Summary

Journalism is a profession that involves the collection, production and dissemination of contents. The practice of organized journalism in Ethiopia started at the beginning of the 20th century with the then hand-written tabloid called "Aemiro". There are various forms of journalism mainly based on their beats (specific areas of focus) and platform. The common beats include politics journalism, arts journalism, business journalism, sports journalism, health journalism, environmental journalism and investigative journalism. Based on the changing platform and methods due to the changes in technology there are new types of journalism with various names including online journalism or citizen journalism, data journalism and gorilla journalism. There are several journalistic codes of ethics or principles applied across regions, nations, media types and platforms. Truth and accuracy, sensitivity, fairness and responsibility are the four most common codes of ethics suggested by the society of professional journalists (SPJ).

Unit review questions

1. How is journalism an element of the bigger communication practice?
2. What are the common and major beats in journalism?
3. Which genres of journalism are brought about by technological changes?

ANSWER KEYS

Activity 2.1: Group discussion

1. Journalism is the collection, production, and distribution of news and related commentary as well as feature materials through media.
2. Based on beat (area of focus) they include politics journalism, arts journalism, business journalism, sports journalism, health journalism, environmental journalism and investigative journalism; and based on changes in technology and platform they include online journalism, grassroots journalism, data journalism and mobile journalism.

Self-check question 2.1

1. Journalism is the collection, production, and distribution of news and related commentary as well as feature materials through media.
2. Planning, story idea development, researching, information collection, editing, publishing and distribution.

Self-check questions

1. Politics journalism, arts journalism, business journalism, sports journalism, health journalism, environmental journalism and investigative journalism.
2. Online journalism, grassroots journalism, data journalism and mobile journalism.

UNIT 3

ESTABLISHING JOURNALISTIC STORY IDEA

This unit focuses on the issue of establishing journalistic story idea as initial and important step in the process of journalistic content production. It introduces the topic of journalistic story idea by defining and taking news story as an example. The unit then points out core ideas in generating a journalistic story idea. At the end, it deliberates on considerations in developing a journalistic story idea.

Learning outcome

This unit intends to enable trainers to establish journalistic story ideas. At the end of the unit students will be able to:

- Comprehend the concept of journalistic story idea.
- Generate a journalistic story idea.
- Develop a journalistic story idea.

Key terms

- Story
- Journalistic story
- Generating story idea
- Developing story idea

3.1.: Brainstorming activity

1. What do we mean by establishing journalistic story idea?
2. Why is it important?

3.1. Introduction to journalistic story idea

We need to understand news and news values as core issue in journalistic story. News is the communication of selected information on current affairs which is presented by print, broadcast or internet medium to a mass of people called audience. In this regard, millions of things happen

every day, but not all these happenings are considered as news due to the core criteria known as the news values.

News value is what makes an event or topic news in the eyes of journalists. The same thing could happen to two people in two different places, and one would be a news story, the other would not. For instance, a local car accident in which no one was injured would not appear in media; but, if a prominent official or famous body was in the car, then it would be the first story of all local media. Thus, there are millions of undertakings that occur everyday, but only few happenings are selected as news due to one or more of the following news values or characteristics:

- Impact: Events that change people's life are classified as news. Although the event itself might involve only a few people, the consequences may be wide-ranging. E.g Ethiopia completes its multibillion dollar hydroelectric power project on Nile River, Ethiopian electricity authority makes massive discounts.
- Timeliness: It is the value common to almost all news stories. It refers to the recency of an event.
- Prominence: Prominent people, sometimes even when they are doing trivial things, make news.
- Proximity: Events occurring close to home are likely to be news than the same events that occur elsewhere.
- Conflict: When people disagree, fight, argue, that is news, particularly if one of the other news values such as prominence, is involved.
- Unusuality: A rare event is sometimes considered news. For instance, when a dog bites a man, that is not news. However, if a man bites a dog, that is a remarkable news.
- Currency: Issues that have current interest often have news value, and events surrounding these issues can sometimes be considered news. In this regard, news may involve current events, new initiatives or ongoing projects or issues.

However, media does not only cover news of the day. It also covers background analysis, opinions and human-interest stories. So, although news story can sometimes imply all types of stories, it is not the case always. A journalistic story is quite broader than a news story, and it is

all about all types of short or in-depth stories or generally contents. Thus, when we talk about journalistic story idea, we are referring to story idea in its multiple varieties.

Figure: Newspaper story idea

Source: https://robinpiree.com/blog/newspaper-story-ideas

Sometimes editors tend to assign reporters for specific stories. Often editors will send reporters to cover an event, but it is up to the reporter to use his or her news judgment about whether the event qualifies to be a news story or what part of the event should be a story. In fact, reporters would be more valuable if they can come up with more and more stories. Accordingly, it becomes part of the reporter's vital task to be able to spot news, notice patterns, understand when a story might become a big story, and have an idea of what might/could happen. This is especially true if for beat reporters who focus on specific affairs such as business and sports. Beat reporters must be experts on their beats. Beat reporters are responsible for generating story ideas on their beat.

Self-check questions 3.1

1. What is journalistic story?
2. What is a journalistic story idea?
3. What is news story?

4. Identify the type of the news value entailed in the story "Ethiopian parliament approves a proclamation lifting taxes for all types of agricultural machines".

5. Write a story headline containing the news values of impact, timeliness and proximity.

6. Write a story headline containing the news value of prominence.

3. 2. Generating a journalistic story idea

The ability of finding and demonstrating an inspiring story is one of the most important skills in journalism. In a normal circumstance, editors tend to suggest or assign story ideas to beginner reporters. However, gradually journalists are expected to find and develop their own story ideas.

Generating a journalistic story idea requires understanding the audience. As human being and as normal members of the community, journalists should develop instincts regarding the communities they cover. This helps them in finding story ideas. They come to understand what those people value, what interests them, and what their information needs are. And when journalists well understand their audience, they can identify good story ideas will be. Audience metrics can also provide information about audience and what topics they engage with.

One should develop the understanding that story ideas can come from everywhere. Journalists develop story ideas through a variety of means and sources. However, journalists should use their curiosity and establish relationships with key people and topics. They should also use their professional instincts and their shared understanding of journalistic news values to decide when a story idea is a good one that will serve the needs of the communities. The following ideas can be used to developing a good journalistic story idea:

Own curiosity: Journalists should develop curiosity on what is happening around them and what they would mean. They should ask as many questions as possible. They should take notes, pictures, or record events if they think they are interesting stuff. They should boldly ask for explanations or more details. Best story ideas come from reporters who notice and follow-up gaps or problems in the world around them.

Open ears & eyes: Journalists should always listen to the people around them. They should also be eager and wise in mainstream and social media consumption. They can be very well exposed

to new ideas by keeping their ears open and by engaging with the people around them. They are advised to talk to people about their lives and listen to them carefully. This helps journalists to become well-rounded persons. Generally, journalists are advised to keep their eyes and ears open, observe and listen, look for things out of the ordinary, look for trending issues. They should also keep in mind that stories can be found anywhere. Gradually, journalists can improve their instincts and become quick and comfortable to recognize story ideas even in unexpected circumstances.

Figure: Giving ears to stories!

Source:

https://www.cjr.org/the_profile/hearken_hey_area_homeless_san_francisco_audience.php

Interest areas: Due to their personal preference or professional backgrounds, journalist may have a specific area of interest. They may be interested in environmental activism, sports, arts community affairs, gender, children, environment, politics, education and health. This is helpful to find suitable story ideas about certain topic or community of focus. This will take them to chase wherever there are events related to these attracting areas. This can help journalists to familiarize themselves and develop relationships with key stakeholders pertaining to that area.

Consuming media: The more journalists tend to consume media, the more they can develop the skills of identifying story ideas. They are advised to consume whatever topics and beats they

enjoy and hope to cover. Through time, this will help journalist to become knowledgeable about current events and journalistic practices, and to observe how journalists chase and cover story ideas. A frequent follow-up of media will help journalists identify existing and dominant national or local affairs, exceptional incidents that people are talking about and that they would need more about it.

News values: In order to identify and prioritize among list of story ideas, journalists should give attention to the core news values discussed earlier as criteria for selection of news story ideas. Adopting the news values will help journalists to maintain clear emphasis on issues that are significant, connecting and attractive to the audience.

Public questions: As a journalist it is also important to keep recoding the questions that people ask during their interactions with others, in community meetings with local authorities, during events like conferences, in other media, and most importantly over the internet. There are also a number of questions that representatives of the people raise during official parliamentary meetings. One or the other of these questions may catch our curiosity to trace and address.

Preparing alerts: In recent days, it has become very common that clever and experienced journalists arrange manual or digital reminders to prompt them about events and incidents. They may include regular annual events and occasional schedules. In these regard, mobile phone calendar remainders, Google alerts and social media tools are helpful ways.

Press events: Press releases and press conferences are the most common means that organizations provide information to the media. Press releases are used to release information to the media. Press conferences are used to organize a conference with the aim to call media and provide them with the necessary information. Therefore, these events are the most helpful events for journalists to find compelling story ideas and details.

A press release can be a letter or email sent to a large number of media outlets with information about an event or possible story. It comes from a PR person/agency or from a press office. It may highlight an event that will be happening or recap one that just happened. However, it does not mean just a story development, and so the reporters work on it to be reported. So, journalists should not just rewrite a press release alone as a news story, and shout not copy and paste

everything from a press release. If you are taking some information from a press release, make sure you are rewriting it in your own words.

PR People: Good PR people are persistent. But that still does not mean you should run their stories as it is. It is helpful for journalists to develop good relationships with PR people and relevant communications people. The PR people can prove to be valuable sources.

Tipsters: "Tipping" is when someone alerts you to a potential story. Tips can come from anywhere. Often, they come from your sources including PR/communications people. But sometimes they come from strangers. They can be anonymous and requires you to check more when investigating anonymous tips. Sometimes tips can lead to huge stories, but sometimes they can lead absolutely nowhere. So, like press releases, tips are a starting point. Be mindful that tipsters may have a stake in story so do not hesitate to question why. And never pay for a tip as that goes back to ethics.

Sources: Sources are people that you get information from. In a story, sources are the people you cite and the places you get information. That is all done by attribution. But in the bigger picture, sources are people with knowledge or ties to a given subject. Journalists should consider that their sources are not a one-time subject to use and throw. They can be continuous collaborators and partners for interviewing and as pointers of story ideas. Being in touch regularly will keep you on their radar. Thus, journalists can call and see if their sources have heard anything. But not only sources, journalists should talk to everyone, all the time, including people in different jobs and at different places.

Records: Records could include police and court reports, business filings, tax records, criminal records, and budgets for public institutions, expense records, campaign contributions, non-profit donations and data. Public institutions and corporations have certain records they release. However, personnel and medical records are protected. Criminal records and court records are always public unless sealed while juvenile records are not public. Thus, journalists can use such records to generate story ideas after carefully understanding what the records contain and what is newsworthy.

Localizing and regionalizing: Localizing is taking a larger issue and making it a local story. It takes to consider how it impacts your community and how your readers are reacting to this issue.

Regionalizing is taking an issue you see in one community and looking to see if it affects and applies in other or multiple communities and making it a bigger picture story.

Regular or occasional events: Reporters should know what is on the calendar, what events they must attend, what events they should have on their radar. They should focus on what they are there to cover but look for other possible stories.

Brainstorming: Formally or informally, think of every possible stories or elements you could cover, every question you could elaborate, every angle you could take. You should also think of what hasn't been covered and why.

Change of setting: As a journalist, you need to do things differently to try to get a new perspective. A reporter needs to walk perceptually and physically. They should break in routine and change physical and mental position.

Readings: Unquestionably, a good journalist should read a lot including literature, magazines and other outlets. This exposes to good writing which can help strengthen ones writing, and gives you sources you can use as reference. It is helpful to diversify your topics and what you're reading including blogs, magazines, books, news outlets. All these diverse exposures will make you better-rounded and can inspire and/or find interesting ideas.

Interviews: Interviews can be a great source of story ideas. Even if the interviewee does not say something that fits the story you're interviewing for, it could lead to another story. It could also come up in discussion after the interview is over.

Follow-up: An idea for news story can also emerge from your clever follow-up of preceding news stories. So, you should always be looking back at stories to see if they deserve follow up. It is quite wise idea to check what has happened or changed since prior and larger stories.

Web and social media: See what people are talking about on the Web. Read blogs, visit forums, check sites, browse what's trending including in tweeter trending words, in Google search and Yahoo Buzz. Follow people relevant to your beat including sources, people you cover, your competitors and other media. The new media is a good platform to engage with your audience and solicit ideas.

Side-lined ideas: Look for stories that are related but are being overlooked. Think of what might develop into a larger story, and who is the one that might have a compelling story or play an interesting role. While everyone is focusing straight ahead ask what's going on off to the sides.

Striking ideas: When inspiration strikes, always have something handy to jot down an idea when it comes to you. A notebook, and of course now your mobile phone or a pad at hand will complete the instinct. So, just jot down things that might be worth a story. Go back to those lists occasionally.

In general, an original journalism does not mean coming up with fresh ideas on the spot all the time. Finding stories often takes an active effort to discover the untold and the unseen. Tracking important dates and events, receiving press releases, or simply reading the newspaper can be helpful when it comes to finding news pegs or inputs. However, if you're still struggling to come up with your new story, it is better to ask some experienced journalists for advice.

Self-check questions 3.2

1. What do we mean by finding or creating journalistic story idea?
2. What are the means and sources of generating or finding a good and relevant journalistic story for your reporting?
3. Generate or find three journalistic story ideas supposing that you would be reporting on them.

3.3. Considerations in developing a journalistic story idea

Journalists are required to have a skill of developing story idea. However, it is not always a one person duty. The development of the story idea is a cumulative result of reporter' discussion with editors. Reporters and editors should collaborate in developing story ideas. Reporters can present ideas and editors should help reporters to develop the stories. But all depends on the type and extent of stories. Before reporters and editors spend significant time and money in a story, they need to develop the idea first, and that is what we call 'developing story idea'. Here are some points to be taken into consideration in developing journalistic story ideas.

Write it out: - Reporters are generally recommended to put their idea in writing. An idea which exists only in mind can be forgotten or would be difficult to communicate. A written piece of story idea is helpful for editors to have a copy at hand discuss on it. The writing at this stage does not necessarily be a full proposal. It can be one paragraph, or a piece of note. It will help the construction of a larger proposal in the next stages. The idea should consider core journalistic and methodological wh-questions. That means, the idea should be indicative of both the contexts and methods about the report.

Specific idea: - It is also helpful to think about the specific form or extent of the idea. Specifty gives the reporter a clear focus about the reason, happening, participants and methods. It is also helpful for editors to provide feedback and guidance quickly.

Relevance of ideas: - Relevance is the most important criteria for a certain story to get the priory. The reporter should explain the reason why the story matters to readers and how it would be clarified in the story.

The context: - There are several contexts that a story is built and happens around. The more reporters consider contexts the better they can understand angles and procedures.

Figure: Developing story idea

Source:https://www.oreilly.com/library/view/journalism-of-ideas/9780415634663/025_9780203094327_chapter18.html

Local and national impacts: - impact is the foremost consideration for a story idea. It is also important to establish the local-national-international connections to the story. If reporters are

examining a local issue, they should find out how the local situation is connected to the national levels in terms of impact.

Previous coverage: - It is also a good idea to check for coverage tendencies of the story before. Reporters should look through previous coverage in their or other media. They should check how the situation has changed, how this story will be different and how the issue should be examined in a different and fresh angle.

Mock reporting: - A brainstorming based mock reporting is helpful. Mock reporting can help you check how the final story would look like. It also helps to notice gaps and areas that need to be strengthened. Thus, do some preliminary reporting so that you can describe the general situation or the scope of the problem.

Outline possible stories: - Although an outline of stories can only be achieved after gathering some information at a later stage of the story, it is helpful to have a draft outline of stories ahead. This will help you have clear picture and order for the stories as you write.

Usefulness: - Think of ways this story will be useful to your readers and explain in your proposal how you will make the completed product easy for readers to use.

Pictures and graphics: - Visual elements need to be part of the reporter's plan from the very beginning. Reporters should think about statistics that should be presented graphically, list possible maps, identify things or events that should be photographed. It may even be essential to involve a photographer or artist during original proposals.

Online presentation: - Think about ways to present the story online including appropriate sites, more supporting data than the print version, and setting up searchable database that readers could use.

Expenses: - The story idea should also consider possible expenses and efforts required to produce the story.

Software and expertise analysis: - Consider the type of data and if your story has to be fed with statistical data that requires computer analysis by experts. Thus, you should consider the availability of the software and the expertise to work on your data as part of the entire story.

Overlapping beats: - Make sure that your story idea does not clash or overlap with the story assignments of other reporters. Check with assignment checklists or contact your colleagues and editors before you move on. It is also good to talk to the overlapping reporter on how you can demarcate lines of focus separately.

A timetable: - Ask the extent of time it would take to do the project as you're proposing. Maybe you are proposing something that is immediately timely but also requires a longer-term inquiry. Suggest what you could do right away and how long it would take for the deeper look.

Your daily duties: - Think about the time and attention it requires, and if it is workable along with your regular duties. Help your editor by explaining how much of your regular duties you could continue while working on this story, or even if you need to be fully detached.

The extent: It is helpful to consider the scope and budgets that the story would consume. In this regard, you may come up with a story that would require massive budget and resources. In most cases, unless discussed ahead, this may not be endorsed by your editors. Do not lose enthusiasm if your editors do not adopt your grand design. You should make adjustments, decide the best way to do the story with the time, space or money the editors decide it's worth.

Comply with editors: - Propose doing the story as thoroughly and aggressively as you think you should do it. You aren't responsible for the budget. You don't make the decisions about space and use of your time and taking on tough targets. Your editor might say no to travel or consultants or time or space that you propose. Your editor might not want to take the story on at all. But if you think it's a good story, propose doing it the way you think you should. Make the editor say no.

Discuss/consult editor: - If you really believe in a story idea, but your editor doesn't want to do it, ask why. Try to learn specifically what your proposal is lacking. Be open to the possibility that the editor is right. If the editor raises valid objections that you can address, maybe you can agree to pursue the story.

Keep ideas coming: - Learn whatever lessons you can from the discussion and rejection of a story idea and try again. Your best defense against bad story assignments from editors is to keep your editors considering your own good story ideas (ijnet.or, Oct 30, 2018).

Self-check questions 3.3

1. What do we mean by developing a journalistic story idea?
2. What are the major considerations in developing a journalistic story idea?

Unit Summary

Journalistic story is a content that addresses a certain idea with its own setting and contexts. Establishing a journalistic story idea is an initial but very important step in the process of journalistic content production. News, as common journalistic item, is the communication of selected happenings. The selection is based on a news value which is a context that makes a certain happening a news than others. Generating journalistic idea is about finding or creating a story idea. In this regard, the ability of finding and demonstrating an inspiring story idea is a vital skill in journalism. There are a range of means and sources of generating or finding a relevant journalistic story idea. These include journalist's own curiosity, opening ears & eyes, penetrating on interest areas:, consuming media, news value, public questions, setting alerts, press events, PR people, tipsters, sources, records, regular or occasional events, spontaneous stories, brainstorming, change of scenery, reading, interviews, follow ups, web & social media, sideline ideas, striking ideas.

There are also helpful points to be taken into consideration in developing journalistic story ideas. These include considering to write it out, specific idea, relevance of the ideas, the context, local and national impacts, previous coverage, check-up reporting, outlining possible stories, usefulness, pictures and graphics, online presentation, expenses, software and expertise analysis, overlapping beats, a timetable, your daily duties, the extent, comply with editors, discuss/consult the editor, and keep the ideas coming.

Unit review questions

1. What are the major criteria for a certain happening to be considered as a news story?
2. How important do you think is the journalistic skill of establishing journalistic story idea?
3. What should be considered in finding and developing a journalistic story idea?

ANSWER KEYS

Activity 3.1.: Brainstorming activity

1. Establishing journalistic story idea is generating and developing a journalistic story idea by considering numerous criteria and features.
2. Establishing journalistic story idea is important because it helps to prioritize relevant affairs and to plan and accelerate the production process.

Self-check questions 3.1

1. Journalistic story is an issue that is publicized as news or related media content.
2. Journalistic story idea is an initial idea about an issue that is publicized as news or related media content.
3. It is an issue or happening that has its own thematic, temporal and special contexts.
4. Impact
5. Impact-national election broad announces final result of the national election (impact, timeliness, proximity, currency)
6. African football legends arrived Addis Ababa for three-day of Ethiopia visit (prominence).

Self-check questions 3.2

1. Discovering and identifying an idea that deserves priority for coverage.
2. The means and sources include journalist's own curiosity, opening ears & eyes, penetrating on interest areas, consuming media, the news values, public questions, setting alerts, press events, PR people, tipsters, sources, records, regular or occasional events, spontaneous stories, brainstorming, change of scenery, reading, interviews, follow ups, web & social media, sideline ideas, striking ideas.
3. Generate three story ideas
   - The sudden aggravation of malaria in three provinces in Ethiopia.
   - Ethiopian athletes in the ongoing world athletics championship at Paris.
   - Early July graduation ceremonies in Ethiopia.

Self-check questions 3.3

1. It is a substantiating and refining of an idea that is being readied as a relevant issue of reporting.

2. These include considering to write it out, specific idea, relevance of the ideas, the context, local and national impacts, previous coverage, check-up reporting, outlining possible stories, usefulness, pictures and graphics, online presentation, expenses, software and expertise analysis, overlapping beats, a timetable, your daily duties, the extent, comply with editors, discuss/consult the editor, and keep the ideas coming.

Project works

1. Develop an online journalism work plan by considering the required resources

2. Find a certain ethical dilemma or encounter in one of the Ethiopian media, describe it and present ideas for better ethical interventions.

3. Create three journalistic story ideas and explain why they are important.

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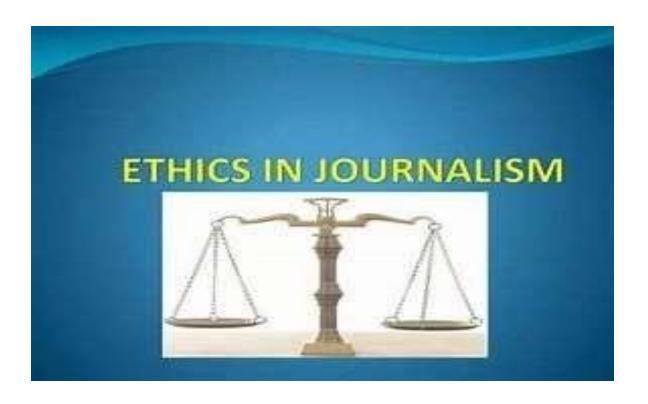
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MODULE II

Conceptualization of journalism professional ethics

Contents

Module Description

After creating a background awareness about professional ethics as a fundamental subjects, this module focuses on journalistic ethics, this module focuses on four major conceptual issues. The first issue is the fundamental concept of ethics. Another important concept is professional ethics, which aids in understanding the set of values and standards that govern work discipline. This is crucial for transforming the ethical culture within organizations, as professionals serve as role models in embracing and implementing their professional code of ethics. Creating an attractive and conducive working environment for consumers and the public as a whole is vital, as it enables effective and efficient service delivery without discrimination, in line with ethical standards.

The other focus of this module is on the characteristics and values of journalism fundamentals, as well as the common principles of journalistic ethics. The core of this unit revolves around the journalism profession, which plays a pivotal role in informing the public and holding those in power accountable. Essential to the practice of journalism are specific values and ethical principles that guide journalists' work. These values include truthfulness, accuracy, independence, and impartiality, forming the bedrock of journalistic ethics. By adhering to common principles such as minimizing harm, verifying sources, and avoiding conflicts of interest, journalists uphold the integrity and credibility of their work. Understanding the characteristics, values, and fundamentals of journalistic ethics is essential for aspiring journalists to navigate the complex ethical dilemmas they may encounter in their reporting.

UNIT 1

Professions and professionalism

Introduction

This unit delves into the fundamental concepts of ethics and professional ethics, emphasizing the importance of upholding ethical standards in the workplace. It highlights the role of professionals as ethical role models and the significance of creating a conducive working environment for all stakeholders. Additionally, the unit explores the characteristics, values, and principles of journalistic ethics, underscoring the essential role of journalists in informing the public and upholding integrity in their reporting. By adhering to values such as truthfulness and independence, journalists maintain credibility and navigate ethical dilemmas effectively. Understanding these core principles is crucial for aspiring journalists to uphold ethical standards in their work.

Learning outcomes

At the end of this unit you will be able to:

- Explain profession and professionalism.
- Describe the characteristics of professionalism.
- Identify the values of professionalism.

Key Terms and Concepts

Occupation, profession, professionalism, skill, values, honest, ethics

Be in group and answer the following questions

- ➢ What is a profession?
- ➢ Explain the term professionalism?
- ➢ Reflect on the value of professional ethics in our daily lives.

1.1 The Concept of Profession and Professionalism

A. Profession and Professionalism

The word profession can be defined as a vocation or occupation requiring, especially, usually advanced education, knowledge and skill. Thus, the term profession refers to the knowledge, skill and ability which can be obtained through formal education and training. A person who attained a certain specialized skill is known as a professional. It should also be acceptable by society. Professionals make a profession of the specific kind of activity and conduct to which they commit themselves and to which they can be expected to conform. Professional workers take responsibility for their own behavior and work effectively with others.

On the other hand, professionalism is defined as "the skill, good judgment, and polite behavior that is expected from a person who is trained to do a job well". The art of professionalism can be understood as the practice of doing the right thing, not because of how one feels but regardless of how one feels.

Professionalism includes standards for behavior and the employee's ability to embody the company's values and do what their employer expects of them. Professionalism is necessary for the long-term success of any business, large or small. It ensures that customer relationships are maintained, employee interactions are positive and that a company meets its goals and objectives.

Although each profession requires people with specific skills and talents, every efficient employee should have general professional qualities. These qualities can help you show employers that you are a well-rounded individual. Those who are highly respected and admired in their roles exude professionalism.

B. **Characteristics of professionalism in workplace**

Professional characteristics refer to the qualities a person exemplifies in a business environment. There are different characteristics of professionalism:

➢ **Professional appearance**

Professionals should always strive for a professional appearance, including appropriate attire and proper hygiene and grooming. Clothing should always be clean and ironed properly.

➢ **Reliable**

Professionals are dependable and keep their commitments. They do what they say they will do and don't overpromise. Professionals respond to colleagues and customers promptly and follow through on their commitments in a timely manner. Punctuality is a key aspect of this professional characteristic. It's always important to clarify any areas of uncertainty when dealing with customers or members of your team to ensure there are no mistaken assumptions or surprises.

➢ **Ethical behavior**

Embodying professionalism also means to be committed to doing the right thing. Honesty, open disclosure and sincerity are all characteristics of ethical behavior. Many organizations include a commitment to ethical behavior in their code of conduct. Professionals can adopt a personal code of conduct and make the same commitment on an individual basis.

➢ **Organized**

A professional keeps their workspace neat and organized so that they can easily find items when they need them. All files and paperwork should be in place and, if they have to deliver a presentation, all materials should be ready well in advance so there are no unexpected delays.

➢ **Accountable**

Just as a professional accepts credit for having completed a task or achieved a goal, they also are accountable for their actions when they fail. They take responsibility for any mistakes that they make and take whatever steps necessary to resolve any consequences from mistakes. They are accountable and expect accountability from others.

➢ **Professional language**

People who behave with professionalism monitor every area of their behavior, including how they talk. They minimize the use of slang and avoid using inappropriate language in the workplace. They even are conscientious of the language they use in informal settings.

➢ **Separates personal and professional**

Professionals understand the importance of separating their personal lives from their professional lives. While professionals may experience the same challenges in their personal lives as others, they maintain a clear separation between their professional lives and workplace demeanor.

➢ **Positive attitude**

Part of being a professional means maintaining a positive, can-do attitude while working. A positive attitude will improve a professional's overall performance and increase the likelihood of a positive outcome. It will also impact the behavior and performance of others, improving employee morale in the office.

➢ **Emotional control**

Emotional control is another key characteristic of professionalism. Professionals understand the importance of maintaining their composure and staying calm in all situations. By remaining calm, even during challenging moments, others can rely on them to be rational and of sound judgment.

➢ **Effective time management**

An employee who knows how to manage their time well is viewed by their peers as a professional. Some characteristics of time management abilities include showing up at the office on time in the morning, being on time for meetings and letting someone in the office know if they suspect that they might be late.

➢ **Focus**ed

A professional is clear about their goals and understands what they need to accomplish to achieve them. They know how to stay focused on their work to maintain their productivity. Professionals

recognize the importance of maintaining focus to improve the quality of their work and be as efficient as possible.

> **Poised**

Professionals should demonstrate poise, a calm and confident state of being. Being poised means maintaining a straight posture, making eye contact when communicating and helping establish a friendly and professional presence. Being poised means also staying calm during times of heightened pressure.

> **Respectful of others**

Professionals always treat others with respect. They understand that though humor is appropriate in the workplace, they should always use it with respect to others. The only time that professionals engage in conversations about other people is if they are evaluating their performance and looking for constructive ways to improve their performance in the workplace.

> **Strong communicator**

A professional must have strong communication skills. This means that they not only can effectively and efficiently convey messages to others but also that they can actively listen to and understand what others are telling them. By engaging in open and constructive communication with others, professionals can collaborate more effectively and accomplish a lot.

> **Possesses soft skills**

Soft skills are personal attributes that allow someone to interact effectively with others. Soft skills include things like leadership, critical thinking, teamwork and people skills. Soft skills help professionals to behave courteously when addressing colleagues and managers, use the right language when communicating and respect the opinions of others.

B. Values of professionalism

Professional values are personality traits that many employers seek in a potential candidate. These character traits often embody good qualities that enhance your capabilities in the workplace and make you a more desirable colleague to be around and rely on. Most of these values are soft skills,

which are identifiable behaviors that we may see in ourselves and within others. Having more of these positive traits can enhance your professional life and improve your chances of career advancement. For example, if you are dealing with a difficult customer, then showing the value of compassion can help make the situation more manageable. Here are essential professional values for the workplace.

➢ **Strong work ethic**

Work ethic is a trait that most employers look for right away in an employee. Your ability to work hard, overcome challenges, and offer support to your colleagues shows a strong work ethic and can help you be successful while building positive relationships as well. Having a strong work ethic means understanding what's expected of you and staying motivated to achieve all your goals.

➢ **Responsibility**

Being responsible not only means following through on commitments you've made, but it also means offering your support or help when it's needed. Demonstrate your responsible nature by meeting objectives, completing tasks you take on, and ensuring you're performing your job to the best of your abilities. These responsible traits usually show your managers you want to commit to achieving goals and contribute to the growth of your company.

➢ **Integrity**

Having integrity means being trustworthy and committed to carrying out the duties you handle. Integrity is an important trait that can help you build positive and supportive relationships at work. It also means that you are dependable and honest in your interactions, communications, and relationships with others.

➢ **Honesty**

Honesty is an aspect of integrity, and both traits can help you form a strong foundation of workplace values. When you remain honest and open in your communication with your work colleagues and supervisors, they are more likely to refer to you when they have questions, need extra help, or need some input on important tasks. Remaining honest in your work helps demonstrate your trustwhiness, which is highly important for building strong relationships.

➢ **Reliability**

Being reliable means you are punctual, on track with your work objectives, and always follow through on your commitments. Demonstrating your dependability can also lead to more advanced or challenging projects that can help you advance in your career. Your supervisors are more likely to trust you with important tasks because they know you can follow through on your essential work commitments.

➢ **Adaptability**

The ability to adapt to different situations and navigate interactions with diverse individuals is extremely important in the workplace. No matter what field you work in, challenges or problems can arise. In challenging situations, your adaptability helps demonstrate your ability to change your approach to how you overcome problems. This is an incredibly useful value because you're more likely to remain calm in unfamiliar or changing situations. Some people work in an environment where change is frequent and expected, especially for small businesses. Getting a job at one of these companies can rapidly improve your adaptability.

➢ **Accountability**

Being accountable in the workplace means taking liability for your actions and conduct in the workplace. When you're accountable for your actions and conduct in the workplace, you demonstrate several core values. Showing accountability is usually a combination of honesty, adaptability, responsibility, and a positive attitude, especially when you seek feedback and input to help improve your performance.

➢ **Self-motivation**

Self-motivation is extremely important to have as a core value. Keeping yourself motivated at work can help you stay satisfied with your job, stay passionate about your work, and find meaning in your daily activities. This self-motivation is also a highly desired trait that many employers look for in their employees, as it demonstrates a strong desire to achieve personal and company-wide success.

➢ **Confidence**

Confidence in the workplace is something you can develop the more you perform challenging tasks, solve problems, and apply feedback for improvement. Focusing on your professional development and improving your skills shows you are confident in your ability to grow and succeed in your

career. Additionally, you can build your confidence by taking on challenges that are outside your comfort zone, like leading a team meeting or giving a presentation.

➢ **Loyalty**

Employers often look for employees that can remain loyal to their teams and the company. This means that you perform your job for the benefit of your team, supervisors and employers and that you remain committed to supporting your organization's growth and development. When you demonstrate your loyalty, you're showing your employers that you care about how the company achieves success and that your work is important to you.

➢ **Compassion**

Compassion refers to your ability to show grace and have concern and sympathy for the misfortunes that other people may go through. At the workplace, this value helps to cultivate an image of someone who helps others when they need critical support. Colleagues and team members are likely to remember your acts of kindness and compassion when you assist them with difficult tasks. They may be more likely to make sacrifices to help you achieve your goals when you're in a tough situation. People may come to rely on you more as a result.

➢ **Empathy**

When you have empathy, you can feel and understand how someone else is feeling. Empathy is important because it helps you form meaningful business relationships and long-lasting friends at work by discovering commonalities in the way that you think, feel, and experience the world. Being empathetic is useful in allowing you to communicate and interact with different types of people, whether that be colleagues or new clients. People usually like to feel as though someone else understands and relates to them. Therefore, being able to connect with people can help make them more receptive to your suggestions and feedback.

➢ **Patience**

Patience is a valuable trait that allows you to remain calm and composed when facing delays that are usually outside your control. When you are patient, you are likely to make more informed business decisions because of your willingness to give a situation serious consideration before making a prompt choice. This value allows you to overcome challenging conditions and create solutions to issues that arise at work. Being patient helps you to cope with stress and become more flexible in

how you handle situations. Your colleagues and team members are more likely to come to you for advice.

> ➤ **Positivity**

Being able to stay positive when difficult situations and issues arise while at the workplace is an incredibly valuable trait to possess. Positivity is one of the most tangible traits, meaning that it's easy for others to recognize when you are demonstrating it. When you're positive, you are more likely to be open-minded to other people's opinions. Someone who displays positivity takes criticism and feedback with a genuine desire to improve themselves, which can lead to increased work satisfaction and may improve your confidence and self-motivation. Having a positive mindset can influence others to be positive too.

> ➤ **Flexibility**

Flexibility is very similar to adaptability because it helps you to be open-minded and more willing to handle difficult situations, confront challenges, and help your colleagues. Adaptability has more to do with adjusting to a sudden change, while flexibility focuses more on being open to taking on additional responsibilities or tasks that you may not normally have to do daily. It can also mean changing your perspective or strategy for completing a task to benefit the team.

Unit Summary

Both characteristics and values of professionalism refer to an individual's conduct, behavior, and attitude. It calls for education, training, specialized knowledge, and abilities. It is expected of professionals to behave professionally, use sound judgment, and show consideration for both clients and coworkers. Vocational paths or careers requiring advanced training, expertise, and abilities are referred to as professions. The ability to act morally and impartially in spite of one's emotions is highly allied with characteristics and values of professionalism.

To acquire acceptable characteristics of professionalism, you are expected to develop the following:

- ✓ Professional appearance
- ✓ Reliability
- ✓ Ethical behavior
- ✓ Accountability

- ✓ Professional language
- ✓ Separates personal and professional interests
- ✓ Positive attitude
- ✓ Emotion control
- ✓ Effective time management
- ✓ Respecting others
- ✓ Strong communication,
- ✓ Soft skills

For developing values your professional career, you should enrich the following:

- ➢ Strong work ethic
- ➢ Responsibility
- ➢ Integrity
- ➢ Honesty
- ➢ Reliability
- ➢ Adaptability
- ➢ Accountability
- ➢ Self-motivation
- ➢ Confidence
- ➢ Loyalty
- ➢ Compassion
- ➢ Empathy
- ➢ Patience
- ➢ Positivity
- ➢ Flexibility

Unit review questions

Direction: Write a short answer.

1. What is a profession?
2. Explain the term professionalism
3. List out some characteristics of professionalism.
4. Mention at least five values of professionalism.

UNIT 2

Journalism professional codes of ethics

Introduction

This units focuses on mass media practices which are required to comply with standard principles commonly known by mass media or journalistic codes of ethics. The most common mass media codes of ethics are prepared either by media and journalism professional associations or media organizations. The codes are then adopted and used for both media and academic purposes. Accordingly, here in this module will present prominent codes of ethics as prepared and adopted by professional associations and media organizations commonly attributed as originators of the codes or standards in Journalism

Learning outcomes

At the end of this unit you will be able to:

- Comprehend the importance of journalistic professional ethics
- List journalistic codes of ethics set by prominent professional associations
- Discuss journalistic codes of ethics set by prominent international media organizations

Self-check questions

Answer the following questions

1. What are the importance of journalistic professional ethics?
2. List some journalistic codes of ethics set by professional associations?
3. Mention journalistic codes of ethics set by Media Organizations

2.1 The importance of journalistic professional ethics

The importance of journalistic professional ethics cannot be overstated. It is essential for building trust and credibility with clients, colleagues, and the wider community. It also helps to maintain the

integrity and reputation of the journalistic profession and ensures that journalists are held accountable for their actions. A journalistic code of ethics is designed to ensure journalists are behaving in a manner that is socially acceptable and respectful of one another. It establishes the rules for behavior and sends a message to every journalist that universal compliance is expected.

Distinguishing between acceptable and non-acceptable characters or codes of conduct in journalism is crucial for upholding ethical standards and maintaining credibility. Acceptable characters or codes of conduct include honesty, integrity, transparency, impartiality, and respect for privacy and confidentiality. These traits are essential for building trust with the audience and ensuring the accuracy and fairness of reporting.

On the other hand, non-acceptable characters or codes of conduct in journalism may include dishonesty, bias, conflicts of interest, plagiarism, sensationalism, and lack of accountability. Engaging in such behaviors can damage a journalist's reputation and undermine the public's trust in the media.

Convincing moral reasoning involves making ethical decisions based on sound moral principles and reasoning. Journalists must consider the potential impact of their actions on individuals, communities, and society as a whole when making ethical choices. By engaging in thoughtful moral reasoning, journalists can navigate complex ethical dilemmas and uphold the values of journalism.

Moral coherence refers to the consistency and alignment of a journalist's actions with their ethical beliefs and values. Journalists should strive to maintain moral coherence by ensuring that their behavior, reporting practices, and decision-making processes are in harmony with ethical standards. This consistency helps build credibility and trust with the audience.

Advancing the quality of service in journalism involves continuously improving professional practices, standards, and skills to better serve the public interest. Journalists can enhance the quality of their service by adhering to ethical guidelines, conducting thorough research, providing context and analysis in their reporting, and engaging with diverse perspectives. By striving for excellence in their work, journalists can contribute to a more informed and engaged society.

Evaluating the performance of professionals in journalism involves assessing how well journalists adhere to ethical standards, fulfill their responsibilities, and meet professional expectations. This evaluation can help identify areas for improvement, provide feedback for growth, and hold journalists accountable for their actions. By monitoring and evaluating professional performance, news organizations can uphold ethical standards and maintain high-quality journalism.

Moral awareness is essential for journalists to navigate ethical challenges, make informed decisions, and uphold the values of journalism. Being morally aware involves recognizing ethical issues, understanding the implications of different courses of action, and reflecting on how one's decisions align with ethical principles. By cultivating moral awareness, journalists can navigate complex ethical dilemmas with integrity and professionalism.

Being professional journalists can ensure a positive first impression, successful interpersonal relationships, and a lasting reputation within your organization and industry

2.2   Journalistic codes of ethics set by professional associations

There are core journalistic codes of ethics prepared by prominent international mass media professional associations. The codes are then embraced by several media organizations across the globe with or without significant modification. Here in this unit we present codes of ethics as developed by prominent professional associations. Among the prominent codes considered for the discussion in this unit are American Society of Newspaper Editors (ASNE) Statement of Principles, Society of Professional Journalists (SPJ) Journalistic Codes of Ethics, National Press Photographers Association, Radio-Television Digital News Association (RTDNA) Codes of Ethics, Global Charter of Ethics for Journalists, and Radio Television Digital News Association (RTDNA Canada) Codes of Journalistic Ethics.

A.   American Society of Newspaper Editors (ASNE) Statement of Principles

As one of the oldest journalistic codes of ethics targeting the print media, ASNE's Statement of Principles was originally adopted in 1922 as the "Canons of Journalism." It was revised and renamed

as "Statement of Principles" in 1975. To this end, the ASNE set out statements containing the following six standard principles by encouraging the highest ethical and professional performance.

> **Responsibility**. The primary purpose of gathering and distributing news and opinion is to serve the general welfare by informing the people and enabling them to make judgments on the issues of the time. Newspapermen and women who abuse the power of their professional role for selfish motives or unworthy purposes are faithless to that public trust. The American press was made free not just to inform or just to serve as a forum for debate but also to bring an independent scrutiny to bear on the forces of power in the society, including the conduct of official power at all levels of government.

> **Freedom of the Press**. Freedom of the press belongs to the people. It must be defended against encroachment or assault from any quarter, public or private. Journalists must be constantly alert to see that the public's business is conducted in public. They must be vigilant against all who would exploit the press for selfish purposes.

> **Independence**. Journalists must avoid impropriety and the appearance of impropriety as well as any conflict of interest or the appearance of conflict. They should neither accept anything nor pursue any activity that might compromise or seem to compromise their integrity.

> **Truth and Accuracy**. Good faith with the reader is the foundation of good journalism. Every effort must be made to assure that the news content is accurate, free from bias and in context, and that all sides are presented fairly. Editorials, analytical articles and commentary should be held to the same standards of accuracy with respect to facts as news reports. Significant errors of fact, as well as errors of omission, should be corrected promptly and prominently.

> **Impartiality**. To be impartial does not require the press to be unquestioning or to refrain from editorial expression. Sound practice, however, demands a clear distinction for the reader between news reports and opinion. Articles that contain opinion or personal interpretation should be clearly identified.

> **Fair Play**. Journalists should respect the rights of people involved in the news, observe the common standards of decency and stand accountable to the public for the fairness and accuracy of their news reports. Persons publicly accused should be given the earliest opportunity to respond. Pledges of confidentiality to news sources must be honored at all

costs, and therefore should not be given lightly. Unless there is clear and pressing need to maintain confidences, sources of information should be identified.

These principles are intended to preserve, protect and strengthen the bond of trust and respect between American journalists and the American people, a bond that is essential to sustain the grant of freedom entrusted to both by the nation's founders.

B. Society of Professional Journalists (SPJ) Journalistic Codes of Ethics

The other widely used codes of ethics is the one set by the society of professional journalists (SPJ) in 1996. Members of the Society of Professional Journalists (SPJ) notes that ethical journalism helps to ensure the free exchange of information that is accurate, fair, and comprehensive. This professional society declares four core principles as the foundation of ethical journalism and encourages their use in its practice. SPJ's four core journalistic codes of ethics propagate truth, minimizing harm, acting independently, and being responsible.

> **Seek Truth and Report It**. Journalists should be honest, fair and courageous in gathering, reporting and interpreting information. Journalists should:

- Test the accuracy of information from all sources and exercise care to avoid inadvertent error. Deliberate distortion is never permissible.
- Diligently seek out subjects of news stories to give them the opportunity to respond to allegations of wrongdoing.
- Identify sources whenever feasible. The public is entitled to as much information as possible on sources' reliability.
- Always question sources' motives before promising anonymity. Clarify conditions attached to any promise made in exchange for information. Keep promises.
- Make certain that headlines, news teases and promotional material, photos, video, audio, graphics, sound bites and quotations do not misrepresent. They should not oversimplify or highlight incidents out of context.
- Never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.

- Avoid misleading re-enactments or staged news events. If re-enactment is necessary to tell a story, label it.

- Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public. Use of such methods should be explained as part of the story.

- Never plagiarize.

- Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.

- Examine their own cultural values and avoid imposing those values on others.

- Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.

- Support the open exchange of views, even views they find repugnant.

- Give voice to the voiceless; official and unofficial sources of information can be equally valid.

- Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context.

- Distinguish news from advertising and shun hybrids that blur the lines between the two.

- Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.

1. **Minimize Harm**. Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect. Journalists should:

- Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.

- Be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.

- Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.

- Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention. Only an overriding public need can justify intrusion into anyone's privacy.

- Show good taste. Avoid pandering to lurid curiosity.
- Be cautious about identifying juvenile suspects or victims of sex crimes.
- Be judicious about naming criminal suspects before the formal filing of charges.
- Balance a criminal suspect's fair trial rights with the public's right to be informed.

➢ **Act Independently**. Journalists should be free of obligation to any interest other than the public's right to know. Journalists should:

- Avoid conflicts of interest, real or perceived.
- Remain free of associations and activities that may compromise integrity or damage credibility.
- Refuse gifts, favors, fees, free travel and special treatment, and shun secondary employment, political involvement, public office and service in community organizations if they compromise journalistic integrity.
- Disclose unavoidable conflicts.
- Be vigilant and courageous about holding those with power accountable.
- Deny favored treatment to advertisers and special interests and resist their pressure to influence news coverage.
- Be wary of sources offering information for favors or money; avoid bidding for news.

➢ **Be Accountable**. Journalists are accountable to their readers, listeners, viewers and each other. Journalists should:

- Clarify and explain news coverage and invite dialogue with the public over journalistic conduct.
- Encourage the public to voice grievances against the news media.
- Admit mistakes and correct them promptly.
- Expose unethical practices of journalists and the news media.
- Abide by the same high standards to which they hold others.

C. **National Press Photographers Association**

Photojournalists try to avoid manipulating photographs using Photoshop software because the integrity of a professionally produced photo gives news photography its credibility. In this regard, the National Press Photographers Association, a professional society that promotes the highest standards in visual journalism, acknowledges concern for every person's need both to be fully informed about public events and to be recognized as part of the world in which we live.

Visual journalists operate as trustees of the public. Our primary role is to report visually on the significant events and varied viewpoints in our common world. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As visual journalists, we have the responsibility to document society and to preserve its history through images.

Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated.

Thus, this particular code is intended to promote the highest quality in all forms of visual journalism and to strengthen public confidence in the profession. It is also meant to serve as an educational tool both for those who practice and for those who appreciate photojournalism. To that end, The National Press Photographers Association sets forth the following nine code of ethics. Accordingly, visual journalists and those who manage visual news productions are accountable for upholding the following standards in their daily work:

- Be accurate and comprehensive in the representation of subjects.
- Resist being manipulated by staged photo opportunities.
- Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
- Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.

- While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
- Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
- Do not pay sources or subjects or reward them materially for information or participation.
- Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
- Do not intentionally sabotage the efforts of other journalists.

D. **Radio-Television Digital News Association (RTDNA) Codes of Ethics**

Radio-Television Digital News Association (RTDNA) also declared six major codes of ethics adopted at RTDNA2000 in Minneapolis September 14, 2000. It emphasizes that professional electronic journalists should operate as trustees of the public, seek the truth, report it fairly and with integrity and independence, and stand accountable for their actions. In meeting its responsibility to the profession of electronic journalism, RTDNA has created this code to identify important issues, to serve as a guide for its members, to facilitate self-scrutiny, and to shape future debate.

➢ **Public trust**: Professional electronic journalists should recognize that their first obligation is to the public. Professional electronic journalists should:

- Understand that any commitment other than service to the public undermines trust and credibility.
- Recognize that service in the public interest creates an obligation to reflect the diversity of the community and guard against oversimplification of issues or events.
- Provide a full range of information to enable the public to make enlightened decisions.
- Fight to ensure that the public's business is conducted in public.

➢ **Truth**: Professional electronic journalists should pursue truth aggressively and present the news accurately, in context, and as completely as possible. Professional electronic journalists should:

- Continuously seek the truth.
- Resist distortions that obscure the importance of events.
- Clearly disclose the origin of information and label all material provided by outsiders. Professional electronic journalists should not:
- Report anything known to be false.
- Manipulate images or sounds in any way that is misleading.
- Plagiarize.
- Present images or sounds that are reenacted without informing the public.

➢ **Fairness**: Professional electronic journalists should present the news fairly and impartially, placing primary value on significance and relevance. Professional electronic journalists should:

- Treat all subjects of news coverage with respect and dignity, showing particular compassion to victims of crime or tragedy.
- Exercise special care when children are involved in a story and give children greater privacy protection than adults.
- Seek to understand the diversity of their community and inform the public without bias or stereotype.
- Present a diversity of expressions, opinions, and ideas in context.
- Present analytical reporting based on professional perspective, not personal bias.
- Respect the right to a fair trial.

➢ **Integrity**: Professional electronic journalists should present the news with integrity and decency, avoiding real or perceived conflicts of interest, and respect the dignity and intelligence of the audience as well as the subjects of news. Professional electronic journalists should:

- Identify sources whenever possible. Confidential sources should be used only when it is clearly in the public interest to gather or convey important information or when a person providing information might be harmed. Journalists should keep all commitments to protect a confidential source.

- Clearly label opinion and commentary.

- Guard against extended coverage of events or individuals that fails to significantly advance a story, place the event in context, or add to the public knowledge.

- Refrain from contacting participants in violent situations while the situation is in progress.

- Use technological tools with skill and thoughtfulness, avoiding techniques that skew facts, distort reality, or sensationalize events.

- Use surreptitious newsgathering techniques, including hidden cameras or microphones, only if there is no other way to obtain stories of significant public importance and only if the technique is explained to the audience.

- Disseminate the private transmissions of other news organizations only with permission.

- Professional electronic journalists should not:

  - ✓ Pay news sources who have a vested interest in a story.
  - ✓ Accept gifts, favors, or compensation from those who might seek to influence coverage.
  - ✓ Engage in activities that may compromise their integrity or independence.

- **Independence**: Professional electronic journalists should defend the independence of all journalists from those seeking influence or control over news content. Professional electronic journalists should:

  - Gather and report news without fear or favor, and vigorously resist undue influence from any outside forces, including advertisers, sources, story subjects, powerful individuals, and special interest groups.

  - Resist those who would seek to buy or politically influence news content or who would seek to intimidate those who gather and disseminate the news.

- Determine news content solely through editorial judgment and not as the result of outside influence.

- Resist any self-interest or peer pressure that might erode journalistic duty and service to the public.

- Recognize that sponsorship of the news will not be used in any way to determine, restrict, or manipulate content.

- Refuse to allow the interests of ownership or management to influence news judgment and content inappropriately.

- Defend the rights of the free press for all journalists, recognizing that any professional or government licensing of journalists is a violation of that freedom.

> **Accountability**: Professional electronic journalists should recognize that they are accountable for their actions to the public, the profession, and themselves. Professional electronic journalists should:

- Actively encourage adherence to these standards by all journalists and their employers.

- Respond to public concerns. Investigate complaints and correct errors promptly and with as much prominence as the original report.

- Explain journalistic processes to the public, especially when practices spark questions or controversy.

- Recognize that professional electronic journalists are duty-bound to conduct themselves ethically.

- Refrain from ordering or encouraging courses of action that would force employees to commit an unethical act.

- Carefully listen to employees who raise ethical objections and create environments in which such objections and discussions are encouraged.

- Seek support for and provide opportunities to train employees in ethical decision-making.

E. **Global Charter of Ethics for Journalists**

The IFJ Global Charter of Ethics for Journalists was adopted at the 30th IFJ World Congress in Tunis on 12 June 2019. It completes the IFJ Declaration of Principles on the Conduct of Journalists (1954), known as the "Bordeaux Declaration". The Charter is based on major texts of international law, in particular the Universal Declaration of Human Rights. It contains 16 articles plus a preamble and defines journalists' duties and rights regarding ethics.

The right of everyone to have access to information and ideas, reiterated in Article 19 of the Universal Declaration of Human Rights, underpins the journalist's mission. The journalist's responsibility towards the public takes precedence over any other responsibility, in particular towards their employers and the public authorities. Journalism is a profession, which requires time, resources and the means to practice – all of which are essential to its independence. This international declaration specifies the guidelines of conduct for journalists in the research, editing, transmission, dissemination and commentary of news and information, and in the description of events, in any media whatsoever.

➢ Respect for the facts and for the right of the public to truth is the first duty of the journalist.

➢ In pursuance of this duty, the journalist shall at all times defend the principles of freedom in the honest collection and publication of news, and of the right of fair comment and criticism. He/she will make sure to clearly distinguish factual information from commentary and criticism.

➢ The journalist shall report only in accordance with facts of which he/ she knows the origin. The journalist shall not suppress essential information or falsify any document. He/she will be careful to reproduce faithfully statements and other material that non-public persons publish in social media.

➢ The journalist shall use only fair methods to obtain information, images, documents and data and he/she will always report his/her status as a journalist and will refrain from using hidden recordings of images and sounds, except where it is impossible for him/her to collect information that is overwhelmingly in the public interest. He/she will demand free access to all sources of information and the right to freely investigate all facts of public interest.

➢ The notion of urgency or immediacy in the dissemination of information shall not take precedence over the verification of facts, sources and/or the offer of a reply.

➢ The journalist shall do the utmost to rectify any errors or published information which is found to be inaccurate in a timely, explicit, complete and transparent manner.

➢ The journalist shall observe professional secrecy regarding the source of information obtained in confidence.

➢ The journalist will respect privacy. He/she shall respect the dignity of the persons named and/or represented and inform the interviewee whether the conversation and other material is intended for publication. He/she shall show particular consideration to inexperienced and vulnerable interviewees.

➢ Journalists shall ensure that the dissemination of information or opinion does not contribute to hatred or prejudice and shall do their utmost to avoid facilitating the spread of discrimination on grounds such as geographical, social or ethnic origin, race, gender, sexual orientation, language, religion, disability, political and other opinions.

➢ The journalist will consider serious professional misconduct to be plagiarism, distortion of facts, slander, libel, defamation, unfounded accusations.

➢ The journalist shall refrain from acting as an auxiliary of the police or other security services. He/she will only be required to provide information already published in a media outlet.

➢ The journalist will show solidarity with his/her colleagues, without renouncing his/her freedom of investigation, duty to inform, and right to engage in criticism, commentary, satire and editorial choice.

➢ The journalist shall not use the freedom of the press to serve any other interest and shall refrain from receiving any unfair advantage or personal gain because of the dissemination or non-dissemination of information. He/she will avoid - or put an end to - any situation that could lead him/her to a conflict of interest in the exercise of his/her profession. He/she will avoid any confusion between his activity and that of advertising or propaganda. He/she will refrain from any form of insider trading and market manipulation.

➢ The journalist will not undertake any activity or engagement likely to put his/her independence in danger. He/she will, however, respect the methods of collection/dissemination of information that he / she has freely accepted, such as "off the record", anonymity, or embargo, provided that these commitments are clear and unquestionable.

> ➢ Journalists worthy of the name shall deem it their duty to observe faithfully the principles stated above. They may not be compelled to perform a professional act or to express an opinion that is contrary to his/her professional conviction or conscience.

> ➢ Within the general law of each country the journalist shall recognize in matters of professional honor, the jurisdiction of independent self-regulatory bodies open to the public, to the exclusion of every kind of interference by governments or others.

2.3 Journalistic codes of ethics set by media organizations

There are also famous codes of ethics prepared by prominent media organizations. They are commonly adopted by several other media organizations with little or almost no modification. Among the prominent codes include Associated Press Managing Editors Code of Ethics, BBC Codes of Ethics and Al-Jazeera Code of Ethics. Thus, this unit intends to present another list of codes of ethics as originated by these three global media organizations.

A. Associated Press Managing Editors Code of Ethics

The Associated Press Managing Editors Code of Ethics is Revised and Adopted 1995. These principles are a model against which news and editorial staff members can measure their performance. They have been formulated in the belief that newspapers and the people who produce them should adhere to the highest standards of ethical and professional conduct. The public's right to know about matters of importance is paramount. The newspaper has a special responsibility as surrogate of its readers to be a vigilant watchdog of their legitimate public interests. No statement of principles can prescribe decisions governing every situation. Common sense and good judgment are required in applying ethical principles to newspaper realities. As new technologies evolve, these principles can help guide editors to insure the credibility of the news and information they provide. Individual newspapers are encouraged to augment these APME guidelines more specifically to their own situations.

> ➢ **Responsibility**

> > • The good newspaper is fair, accurate, honest, responsible, independent and decent. Truth is its guiding principle.

- It avoids practices that would conflict with the ability to report and present news in a fair, accurate and unbiased manner.

- The newspaper should serve as a constructive critic of all segments of society. It should reasonably reflect, in staffing and coverage, its diverse constituencies. It should vigorously expose wrongdoing, duplicity or misuse of power, public or private. Editorially, it should advocate needed reform and innovation in the public interest. News sources should be disclosed unless there is a clear reason not to do so. When it is necessary to protect the confidentiality of a source, the reason should be explained.

- The newspaper should uphold the right of free speech and freedom of the press and should respect the individual's right to privacy. The newspaper should fight vigorously for public access to news of government through open meetings and records.

➢ **Accuracy**

- The newspaper should guard against inaccuracies, carelessness, bias or distortion through emphasis, omission or technological manipulation.

- It should acknowledge substantive errors and correct them promptly and prominently.

➢ **Integrity**

- The newspaper should strive for impartial treatment of issues and dispassionate handling of controversial subjects. It should provide a forum for the exchange of comment and criticism, especially when such comment is opposed to its editorial positions. Editorials and expressions of personal opinion by reporters and editors should be clearly labeled. Advertising should be differentiated from news.

- The newspaper should report the news laws without regard for its own interests, mindful of the need to disclose potential conflicts. It should not give favored news treatment to advertisers or special-interest groups.

- It should report matters regarding itself or its personnel with the same vigor and candor as it would other institutions or individuals. Concern for community, business or personal interests should not cause the newspaper to distort or misrepresent the

facts.

- The newspaper should deal honestly with readers and newsmakers. It should keep its promises.

- The newspaper should not plagiarize words or images.

➢ **Independence**

- The newspaper and its staff should be free of obligations to news sources and newsmakers. Even the appearance of obligation or conflict of interest should be avoided.

- Newspapers should accept nothing of value from news sources or others outside the profession. Gifts and free or reduced-rate travel, entertainment, products and lodging should not be accepted. Expenses in connection with news reporting should be paid by the newspaper. Special favors and special treatment for members of the press should be avoided.

- Journalists are encouraged to be involved in their communities, to the extent that such activities do not create conflicts of interest. Involvement in politics, demonstrations and social causes that would cause a conflict of interest, or the appearance of such conflict, should be avoided.

- Work by staff members for the people or institutions they cover also should be avoided.

- Financial investments by staff members or other outside business interests that could create the impression of a conflict of interest should be avoided.

- Stories should not be written or edited primarily for the purpose of winning awards and prizes. Self-serving journalism contests and awards that reflect unfavorably on the newspaper or the profession should be avoided.

B. BBC Editorial Standards

➢ **Trust** - Trust is the foundation of the BBC: we are independent, impartial and honest. We are committed to achieving the highest standards of due accuracy and impartiality and strive to avoid knowingly and materially misleading our audiences.

➢ **Truth and Accuracy** - We seek to establish the truth of what has happened and are committed to achieving due accuracy in all our output. Accuracy is not simply a matter of getting facts right; when necessary, we will weigh relevant facts and information to get at the truth. Our output, as appropriate to its subject and nature, will be well sourced, based on sound evidence, thoroughly tested and presented in clear, precise language. We will strive to be honest and open about what we don't know and avoid unfounded speculation.

➢ **Impartiality** - Impartiality lies at the core of the BBC's commitment to its audiences. We will apply due impartiality to all our subject matter and will reflect a breadth and diversity of opinion across our output as a whole, over an appropriate period, so that no significant strand of thought is knowingly unreflected or under-represented. We will be fair and open-minded when examining evidence and weighing material facts.

➢ **Editorial integrity and independence** - The BBC is independent of outside interests and arrangements that could undermine our editorial integrity. Our audiences should be confident that our decisions are not influenced by outside interests, political or commercial pressures, or any personal interests.

➢ **Harm and offence** - We aim to reflect the world as it is, including all aspects of the human experience and the realities of the natural world. But we balance our right to broadcast 9 innovative and challenging content with our responsibility to protect the vulnerable from harm and avoid unjustifiable offence. We will be sensitive to, and keep in touch with, generally accepted standards as well as our audiences' expectations of our content, particularly in relation to the protection of children.

➢ **Serving the public interest** - We seek to report stories of significance to our audiences. We will be rigorous in establishing the truth of the story and well informed when explaining it. Our specialist expertise will bring authority and analysis to the complex world in which we live. We will ask searching questions of those who hold public office and others who are accountable, and provide a comprehensive forum for public debate.

➢ **Fairness** - Our output will be based on fairness, openness, honesty and straight dealing. Contributors and audiences will be treated with respect.

➢ **Privacy** - We will respect privacy and will not infringe it without good reason, wherever in the world we are operating. Private behavior, information, correspondence and conversation

will not be brought into the public domain unless there is a public interest that outweighs the expectation of privacy.

➢ **Children** - We will always seek to safeguard the welfare of children and young people who contribute to and feature in our content, wherever in the world we operate. We will preserve their right to speak out and participate, while ensuring their dignity and their physical and emotional welfare is protected during the making and broadcast of our output. Content which might be unsuitable for children will be scheduled appropriately.

➢ **Transparency** - We will be transparent about the nature and provenance of the content we offer online. Where appropriate, we will identify who has created it and will use labelling to help online users make informed decisions about the suitability of content for themselves and their children.

➢ **Accountability** - We are accountable to our audiences and will deal fairly and openly with them. Their continuing trust in the BBC is a crucial part of our relationship with them. We will be open in acknowledging mistakes when they are made and encourage a culture of willingness to learn from them.

C. Al-Jazeera Code of Ethics

The Al-Jazeera Code of Ethics, here duplicated in full, organizes its tenets in a way that explicitly acknowledges conflicts between various journalistic motivations. In particular, note the last item, which has no counterpart in the Society of Professional Journalists' Code of Ethics. The Code reads as follows: Being a globally oriented media service, Al-Jazeera shall determinedly adopt the following code of ethics in pursuance of the vision and mission it has set for itself:

➢ Adhere to the journalistic values of honesty, courage, fairness, balance, independence, credibility and diversity, giving no priority to commercial or political considerations over professional ones.

➢ Endeavor to get to the truth and declare it in our dispatches, programs and news bulletins unequivocally in a manner which leaves no doubt about its validity and accuracy.

➢ Treat our audiences with due respect and address every issue or story with due attention to present a clear, factual and accurate picture while giving full consideration to the feelings of victims of crime, war, persecution and disaster, their relatives and our viewers, and to individual privacy and public decorum.

➢ Welcome fair and honest media competition without allowing it to affect adversely our standards of performance so that getting a "scoop" will not become an end in itself.

➢ Present diverse points of view and opinions without bias or partiality.

➢ Recognize diversity in human societies with all their races, cultures and beliefs and their values and intrinsic individualities in order to present unbiased and faithful reflection of them.

➢ Acknowledge a mistake when it occurs, promptly correct it and ensure it does not recur.

➢ Observe transparency in dealing with news and news sources while adhering to internationally established practices concerning the rights of these sources.

➢ Distinguish between news material, opinion and analysis to avoid the pitfalls of speculation and propaganda.

➢ Stand by colleagues in the profession and offer them support when required, particularly in light of the acts of aggression and harassment to which journalists are subjected at times. Cooperate with Arab and international journalistic unions and associations to defend freedom of the press.

Unit Review Questions

1. Explain the importance of journalistic professional ethics?
2. What are the six professional standard principles set out by American Society of Newspaper Editors (ASNE)?
3. What are Society of Professional Journalists (SPJ)'s four core journalistic codes of ethics
4. What are the four ethical principles of the Associated Press
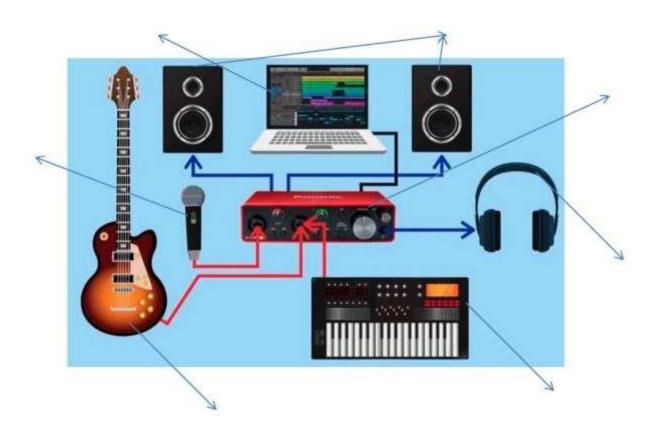
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MODULE III

OPERATION OF RECORDING DEVICES

Contents

Module Description

Recording refers to the process of capturing and preserving audio, video, or any other form of data or information using electronic or mechanical devices. This can involve the use of devices such as cameras, microphones, or recorders to capture a live performance, event, or speech, or digitally storing data in a format that can be replayed or accessed later. The recorded material can be stored, reproduced, edited, or shared for various purposes such as entertainment, documentation, analysis, or archival.

Recording good-quality sound and images is extremely important, as poor-quality recordings can destroy the impact of what could otherwise be a high-quality production. Understanding how audio video and film recording devices work will help ensure that you consistently record good- quality sounds and images. Visual and audio media are based on digital and analog electronic, magnetic, and photochemical recording processes.

This module is designed to introduce students with the audio visual recording devices and how to operate them in the recording process.

UNIT 1

Audio Recording Devices

Introduction to the unit

Audio recording, or Sound recording, is the storage of sounds so that they can be heard again. In professional and home recording studios, special equipment records the music that people listen to on compact discs (CDs) and their computers.

Learning Outcomes:

After completing this unit, students will be able to:

- Explain the differences between the various audio recording devices
- Identify different types of microphones and function
- Use microphones and audio recorders to record quality sound

Key Terms:

- Analogue recording equipment
- Audio
- Audio chain
- Audio Console
- Audio interface
- Digital recording equipment
- Microphone
- Microphone pickup pattern
- Noise

Activities: 1.1:

Students, List some common components found in a typical signal chain for guitar players (DJ)?

Discuss in group the importance of these components you listed?

1.1.   Introduction to Audio Recording Devices

Audio recording is the process of capturing sound. Sound is captured by a recording microphone or other recording device. From there, the sound can be changed and manipulated by mixers and other specialized devices or equipment used by sound technicians and producers.

1.2.   Types of Audio Recording Devices

There are many different types of audio recording devices, including recorders, players, and duplicators. Digital recording devices, such as portable audio recorders, are small and handy, and feature built-in microphones or microphone inputs. Mountable recording devices are suitable for permanent locations like conference rooms, places of worship, and professional audio recording studios. Multi-track mixers and recorders are versatile by allowing for multiple recording channels, and use during live performances. Analog recording devices include cassette recorders, as well as equipment to convert analog recordings into digital files.

1.3.   Audio System Components

There are categories used to identify audio gear, but many items combine elements from multiple categories. For example, a mixer may also act as an interface. It is important to be aware of these categories and that they may be combined depending on the gear.

I) Cable:

For most uses, cables are straight-forward, you find the cable with a plug that connects to the socket you want to connect. The most common are XLR, 1/4", 1/8" (mini 3.5mm aux), and RCA. If you don't know what connector you need, you can look up your equipment make and model to find a manual with connector information. USB and other computer cables can carry digital audio signal if your gear is designed to utilize it.

II) Interface:

An audio interface is a device that allows you to record live audio by connecting microphones,

instruments, and other sources to your computer. Interfaces improve sound quality, reduce latency, and provide many more options, such as multiple inputs and outputs and record monitoring capabilities. In other words, it's a necessary piece of equipment for recording music, voiceovers, podcasts, and other types of content.

In audio, an interface refers to an audio device which connects an analog system to a digital system. They are used to take multiple analog signals (voltage) from a mixer or microphone, and convert it to digital signals (1's and 0's). It is also used to direct digital audio from your computer out into your analog system. You can use USB to connect the interface to the computer to record the digital audio. Other gear can function as an audio interface because some have the ability to connect analog inputs to digital outputs that then go into the computer to be recorded.

III) Amplifiers:

An **amp**, or **amplifier**, takes an analog signal and makes increases the gain, which you can think of as volume. Guitar players call the speaker they connect their guitar to an amp, but it is actually both a speaker and an amp in one box. Most amps are just an amp with no speaker, and some devices are just speakers and they need to be connected. If a speaker has a fan in it, that is probably because it is cooling an amp. Most gear that receive signal from microphones has a preamplifier, which is a kind of amp that makes a mic level turn in to line level. Most amps, that are not specifically preamplifiers, convert line level to speaker level so it can have enough gain to be heard on a speaker.

IV) Speaker:

There are many different uses for speakers, and each may have their own different type of speaker. Of course there are headphones and guitar amps. For events the big ones facing an audience are often called mains, or house. If you have any facing the performers so they can hear themselves they are called stage monitors. Speakers used in recording studios are called monitors, because you are monitoring the mix.

V) Support:

In audio systems supports are items that hold audio gear. These kinds of gear can be overlooked,

but are very helpful to getting clean audio. Mic stands, speaker stands, pistol grips, boom poles, gorilla pods, goosenecks, and stereo mount adapters are examples of supports.

VI) Mixers

A mixer is a type of equipment used to take in multiple audio signals, "mix" them, and send them to another part of the audio system like speakers, or a device to be recorded. An audio recorder mixer allows the user to manipulate the audio input by altering the high and low frequencies, the volume, and the presence in stereo output, as well as allowing the inputs to be diverted into specified auxiliary outputs. Audio mixers are optimal for both in-studio recording sessions and for live performances. The mixer allows for nuance and control in the output, creating the ability to carefully balance all of the instruments or inputs. Being able to divert sound into auxiliary output is especially useful in recording sessions when instrumentalists may need to listen to specific parts of the mix.

The audio console plays an important function in every radio broadcast production. It is also used for film and television audio, broadcasting, podcasting, live sound, and music production in the media industry.

Also called the control board, it is the primary piece of equipment in the production facility. It is the link between the microphone and the recording channels. It is equipped with faders, equalizers, various buttons and switches, which are used to regulate and modulate signals.

The console board has three primary functions: to **mix**, **amplify** and **route** audio. The console enables the operator to select any one or a combination of various in-put. And the control board amplifies the incoming audio signal to an appropriate level.

Amplification means that the volume of an audio signal going through the console can be raised or lowered as the situation may dictate. This implies that the console is used for controlling the quality of sound. With the audio console, you can improve the quality of sound.

VII)   Microphone

Microphones are devices that convert or change sound energy into electrical energy. The microphones are transducer or a device which converts the variation of sound pressure in a sound wave into corresponding electrical variation in an electric circuit. In other words a microphone can be regarded as an instrument which changes sound energy into electrical signals. These signals are further amplified by an amplifier to make them suitable for loud speaker's hertz and for modulating waves.
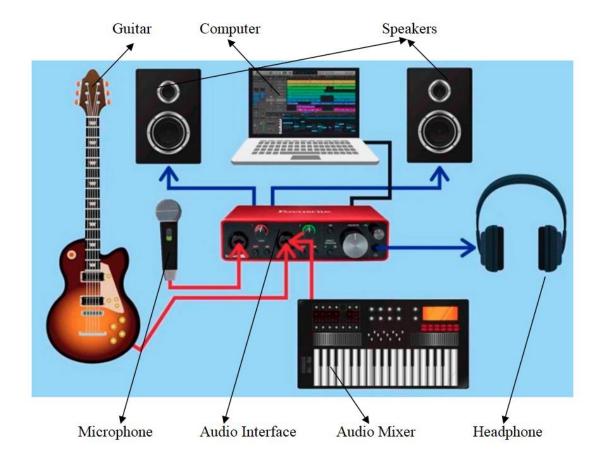
Figure 1.1: Audio recording setup

1.4 Microphone Basics

Activities 1.2:

What is microphone? What it is used for? Discuss in group.

Audio or sound is created by the rapid vibration of objects and sound waves consist of rapidly contracting and expanding particles of air. This pressure or sound wave moves in a relatively straight line and strikes other objects, such as the human ear or a microphone element. The eardrum vibrates in response to the sound wave and produces an auditory impression in the mind. **A microphone** like human ears consists of a small membrane which vibrates when it meets these acoustic waves. The microphone translates movements of the membrane into electrical signals. Basically, a microphone converts acoustic waves into electrical waves.

Microphone is a type of transducer. Transducers are devices that change one form of energy to another form of energy. Mics convert analog sound wave action into analog fluctuations in electrical voltage. A digital signal must be created by converting the analog signal through an analog-to-digital converter. A mic has an element that is sensitive to these airwaves and converts the wave action into corresponding fluctuations in electrical current. The electrical signal thus becomes an analog, or copy, of the sound wave. Once an electronic equivalent of the audio signal has been created, that signal may be converted into a digital signal for recording, processing, and maintenance of the highest quality during duplication.

The ability to duplicate quality audio in film, video, and audio-only situations depends on careful mic selection and placement. This means choosing a mic designed for the specific purpose at hand and positioning it properly. Mics can be classified on the basis of the type of transducer element they use into three basic categories: dynamic, ribbon, and condenser. One type of mic element may be better suited to a specific audio situation than another.

A **dynamic mic** consists of a moving coil attached to a vibrating diaphragm or disc suspended between two magnetic poles. As the diaphragm vibrates with the sound wave, the coil moves up and down within a magnetic field and changes the voltage of the electrical current flowing through the coil. In general, dynamic mics are very durable, not extremely susceptible to wind noise, and relatively inexpensive.

A **ribbon mic** contains a narrow strip of corrugated foil suspended in a magnetic field. This ribbon vibrates in response to the difference in air pressure in front and in back of it and produces

an alternating current along the length of a coil. The ribbon itself is quite fragile and can easily be damaged by simply blowing into the mic, although newer ribbon mics have been designed to be more durable but still are best confined to studio use. A ribbon mic usually produces a smooth, bass emphasized sound, is preferred by many radio and television announcers for that reason, and it is ideal for digital recording because its warm sound accentuates high frequencies. Most ribbon mics are priced at the top of the range of professional microphones.

Condenser mics are relatively complex, compared to dynamic or ribbon mics. The element is a capacitor that requires two charged plates: a diaphragm and a fixed back plate. As the diaphragm vibrates, the space between it and the fixed plate changes in capacitance, that is, in its ability to pass an electrical current or signal. The strength of the electrical sound signal increases or decreases accordingly. The signal is very weak, however, and a preamplifier is required to boost the signal to a usable level. Additional current may be supplied to the preamplifier by a battery in the mic handle or by a power supply located in the mixer called a phantom supply. An electret condenser mic is constructed with permanently charged plates, reducing the power needed to operate the mic and the need for a built-in preamplifier. Condenser mics vary in price from relatively inexpensive to quite expensive, and some inexpensive cameras and cassette recorders have built-in condenser mics of lesser quality. A condenser mic generally reproduces high- quality sound, and with its built-in preamp can be considered quite sensitive.

Characteristics of Microphones

There are many types of microphone on the market today, this is because there are so many types of sounds. These are, Vocals, electric guitar, clarinet, drums, keyboards, violins etc. All of which generate different frequencies or combinations of frequencies. The major differences between microphones are the transducer type and the pickup pattern. The pickup pattern is the area around the microphone transducer where the sound is actually "heard" by the microphone.

Transducer Types

There are two basic microphone transducers, condenser and dynamic. To understand the difference between these types of microphones, you have to know something about how they work.
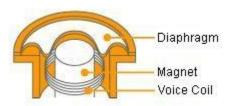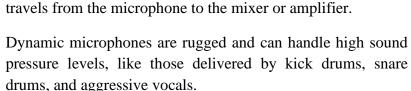
Figure 1.2: Dynamic Microphone Transducer

In a dynamic microphone a coil of wire is mounted on a diaphragm, which sits inside a magnetic field. When the diaphragm is moved by the sound source the resulting fluctuations in the magnetic field create an electric current that travels from the microphone to the mixer or amplifier.

Dynamic microphones are rugged and can handle high sound pressure levels, like those delivered by kick drums, snare drums, and aggressive vocals.
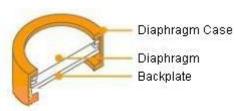
Figure 1.3: Condenser Microphone Transducer

A condenser microphone requires a constant electric charge, provided by a battery or phantom power from your mixer. The condenser diaphragm has less mass, which requires less energy to move, so condenser microphones are more sensitive than dynamic microphones.

These microphones are very responsive to high frequencies produced by an acoustic guitars or cymbals on a drum-kit and are used extensively in broadcast, recording and sound reinforcement.

Pickup patterns

Mics can be classified according to their directional sensitivity or pickup patterns, as well as their transducer elements. Different recording situations require the use of mics that pick up sounds from a very narrow or a very wide area. Some mics pick up sounds coming from every direction, whereas others are sensitive to a very restricted area. The three basic categories of pickuppatterns are as follows: omnidirectional, bidirectional, and unidirectional or cardioid.

Impedance

A third characteristic of microphones that determines microphone use and placement is impedance. Impedance is an electronic term which measures the amount of opposition a device has to an AC current. It is the combined effect of capacitance, inductance, and resistance on a signal. It is measured in ohms and shown with the Greek omega symbol Ω. All microphones have rated impedance; this may be written on the microphone itself or on the specification sheet provided with the microphone. There are two general classifications for microphone impedance.

> ➢ Low Impedance   200 - 1000 Ω

> ➢ High Impedance   10,000 - 50,000Ω

The preferred choice of microphone impedance should always be low (600Ω). A low impedance microphone should generally be connected to an input with the same or higher impedance. If a microphone is connected to an input with lower impedance, there will be a reduction in signal strength.

All Microphones turn acoustic sound into analog signal. Depending on the mic, it may need to be supplied by a battery or "phantom power," which is usually 48 volts of electricity sent to the mic from whatever you are connecting it to, such as a mixer. Phantom power is a power source that is supplied through the mic cable from a mixer or field recorder.

A recording microphone works by intercepting vibrations created by an instrument or voice, capturing those vibrations via a thin diaphragm inside the microphone, and then translating that vibration into electrical signals. Different studio recording microphones have their own specialties, and are better suited for capturing various sounds or instruments.

Types of microphone

There are basically two ways of distinguishing microphones.

A. By the pickup pattern

B. By the materials they are made with

A- Pickup Pattern:

Microphone respond to sound differently based on direction. This is called the microphone's pickup or polar pattern. The shape of the pattern tells you how sensitive the mic is to sound approaching from one direction. In this regard there are 3 basic patterns:

i.   Uni-Directional Microphones: This is a microphone that picks sound from one direction. In

this kind of microphone, one side is alive and the other side dead. The advantage it has against the others is that it discriminates unwanted sounds. The uni- directional category is broken down into cardioid, super-Cardioid, and hyper-cardioid subcategories:

o **Cardioid:** Sound is picked up in a heart shaped pattern in front of the mic. This allows you to focus on one sound while excluding other sounds. Also all directional mics are Omni-directional with low frequencies. This means that a cardioid mic may pick up low frequencies outside of its pick up pattern.

o **Super-Cardioid:** Mics have a narrower pattern in the front but they also have a small lobe in the back of the pattern.

o **Hyper-Cardioid:** Used with shotgun mics. They have a very narrow pattern in the front. They have a rear lobe like the super-cardioid, but they also have lobes on the side of the mic. They are used to focus in a specific direction. You need to pay attention to the side lobes. If you are standing next to a noisy camera with a shotgun mic the side lobes might pick up the camera along with the intended sounds.

ii. **Bi-Directional Microphones:** This is a microphone that picks sound from two directions (the front and the back) and not from the sides because the diaphragm is open to air at both sides. This pattern is less common than the others. Most ribbon mics are bi-directional, and some fancy large diaphragm condensers have variable pickup patterns including bi-directional.

iii. **Omni-Directional Microphone:** picks sound from all directions. It measures the pressure of air in sound waves and responds equally to sound from directions.

Characteristic	Omni-Directional	Sub-Cardioid	Cardioid	Super-Cardioid	Hyper-Cardioid	Bidirectional
Polar Response Pattern	0° 180°	0° 180°	0° 180°	0° 180°	0° 180°	0° 180°
Coverage Angle	360°	150°	131°	115°	105°	90°
Angle of Maximum Rejection (null angle)	—	180°	180°	126°	110°	90°
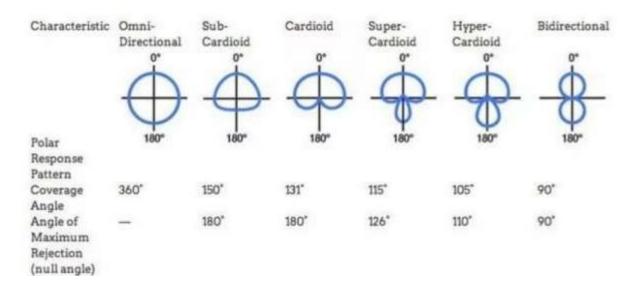
Figure 1.4: The various microphone response types and associated polar patterns

The above patterns are not the only ones, just the most common.

B- Materials they are made with:

Microphones can be also identified with the material they are made up with. They are broadly classified into two:

(i)   The Pressure Microphone: contains a thin metal diaphragm structured somewhat like the head of a drum inside a rigid frame. This diaphragm is part of the electric circuit so that when sound waves strikes the diaphragm, it vibrates. This vibration produces corresponding signals that flow into the circuit system.

(ii)   The Velocity Microphone: Has a very tight ribbons of aluminum foil loosely suspended in a strong magnetic circuit so that when sound waves touch the ribbon, it vibrates, generating different amount of current inside the ribbon. The condenser and dynamic microphones are examples. They can give very high sound quality though expensive. They can be used for outside recording or broadcasting.

Noise Avoidance

Noise is an unwanted sound that is unpleasant, loud, or disruptive on your record. Other words for

noise include buzz, cacophony, commotion, crash, cry, explosion, roar, or turbulence. For example buzz is a low, continuous humming sound like sound made by an insect.

There are a lot of different bad noises to consider when using microphones.

Location: You want to be in a quiet room, or a space that has environmental noise that you want. If you are in a room with a loud fan, fridge buzz, etc, it will make a noisy recording. If you want location sounds, you could add them in later, but if you know you want to have bird chirping, or loud coffee-shop chatter in the back of interview, these noises can work to your advantage.

Placement: You want the mic to be close enough to your source that it is picking up the person or instrument more than anything else, but not so close that it starts to get too "boomy" where the low frequencies get picked up more than others. This boomy-ness from close mic is because of what is called proximity effect.

Mic Bumps: Handling the mic or bumping the mic stand will make a noise that can be hard to effectively remove later. It is best to avoid these noises. Some mics are built to endure handling noise better. For field recording, you could use a shock mount like the boom pole or pistol grip to minimize handling noise for shotgun microphones.

Pops: You can use a pop filter or a windscreen to help reduce some bad sounds that might get recorded on a microphone. When people make "B" or "P" sounds they generate a big burst of air that will hit the microphone and not sound very good. These are called "plosives." Using a pop filter helps break up that burst of air and you are only left with good natural sounding vocals. These pop filters can also help reduce the sharp "S" sounds that can get unnaturally picked up by microphones, called "sibilance".

Feedback: This is a really scary thing to deal with in audio, but you only need to worry about it if you have speakers and microphones in the same space and the speaker is amplifying what the microphone is picking up. It is called feedback because the mic picks up itself on the speakers, which then amplifies itself and it feeds back until it makes an extremely loud whining sound. The easiest thing to do to avoid this is have your mic in a different space than the speakers. But if you need them to be together, you could be sure the mics are pointed away from the speakers, so they will not pick them up. Do mic tests to make sure that with your placement, it will not have

feedback.

VIII) Audio Recorder

Anything that stores audio is called audio recorder. But if you were to use an interface and recordon a computer, that computer would be a recorder.

Digital Audio Recorders

Figure 1.5: Same examples of digital audio recorders

A digital audio recorder is a key component of a system used to capture sound, but as there are different types of recorders, selecting one can be challenging. Most of the commercially available equipment is designed for recording music and the human voice with close and cooperative subjects. Few audio recorders are specifically designed for the quick onset and rapid frequency changes characteristic of wildlife sounds or the rigorous field conditions faced by biologists and birders.

Many recorders offer the same capabilities with varying degrees of special features, both essential and nonessential. A ‒good‖ recorder is one that balances your personal needs and desires.

Mobile phones as audio recording device

Mobile phones typically record sounds using a file format called .AMR, which is primarily designed for phones and should be transferred onto a computer and converted for editing. Once the

sound files are on the computer, they can be converted, using a freeware tool, into the .WAV or FLAC format, which can then be edited on the computer using a sound editing application you already have access to.

There are various ways to get sounds from your phone to your computer:

Bluetooth Wi fi Data cable

Bluetooth is a technology which allows two handsets or a handset and a computer within close proximity of each other to transfer information to each other. Most Bluetooth technology works over a range of approximately 10 meters. Although newer variants can reach further, up to 100 meters, it's most likely that you will use Bluetooth to transfer data off your phone while sitting next to the computer with the phone. To connect your phone and your computer via Bluetooth you should follow the instructions on your computer about _pairing' a device via Bluetooth. Youhave to make sure that Bluetooth is switched on, on both devices and follow the instructions. If you are transferring data this way, always remember to switch Bluetooth off when you are finished.

IX) Headphones

Headphones are a pair of small loudspeaker drivers worn on or around the head over a user's ears. They are electroacoustic transducers, which convert an electrical signal to a corresponding sound. Headphones let a single user listen to an audio source privately, in contrast to a loudspeaker, which emits sound into the open air for anyone nearby to hear. Headphones are also known as earphones or, colloquially, cans. Circumaural ('around the ear') and supra-aural ('over the ear') headphones use a band over the top of the head to hold the speakers in place. Another type, known as earbuds or earpieces, consists of individual units that plug into the user's ear canal. The third types are bone conduction headphones, which typically wrap around the back of the head and rest in front of the ear canal, leaving the ear canal open. In the context of telecommunication, a headset is a combination of a headphone and microphone.

Headphones connect to a signal source such as an audio amplifier, radio, CD player, portable media player, mobile phone, video game console, or electronic musical instrument, either directly using a cord, or using wireless technology such as Bluetooth, DECT or FM radio.

You will need a set of headphones to check sound levels as you record. The headphones enable you to hear the sound exactly as it is being recorded, and therefore exactly as the audience will hear it. It's a good idea to record a minute or so of sound in situ before you start and listen back to it on headphones to check for problems such as noise, distortion or insufficient level.

Figure 1.6: Headphone

SELF-CHECK1.1. QUESTIONS

Instruction: Choose the correct answer

1. What is meant by acoustics?
   - A. science of sound
   - B. a sound recording equipment
   - C. music equipment
   - D. none of the above
2. Audio interfaces are?
   - A. capture audio signals from microphones
   - B. connecting cables
   - C. console
   - D. none of the above
3. audio signal processing
   - A. processing sound for transmission
   - B. mobile communication
   - C. music generation
   - D. none of the above
4. Audio consoles are?
   - A. consolidation of audio
   - B. key board for input
   - C. microphone
   - D. none of the above
5. What do we mean by audio channel?
   - A. a channel dedicated for audio
   - B. channel music
   - C. a pathway through an audio device
   - D. none of the above

6. The acronym ―DAT‖ stands for?
    A.   digital audio tape
    B.   data card
    C.   memory card
    D.   none of the above
7. Ribbon microphones are?
    A.   electrically conductive ribbon placed between the poles of a magnet
    B.   ribbon shaped microphone
    C.   wireless microphone
    D.   none of the above
8. Which one of the following alternatives best describe ―Audio chain‖?
    A.   signal flow chain
    B.   audio equipment
    C.   audio recording software
    D.   none of the above
9. Which one of the following describes best microphone?
    A.   it converts sound energy to an electric signal
    B.   it is the smallest phone
    C.   it is a kind of smart phone
    D.   none of the above
10. The microphone that picks up sound from both sides is called?
    A.   Omni directional
    B.   bi directional
    C.   shot gun
    D.   lapel
11. The   microphones use the principle of electromagnetic induction.
    A.   dynamic microphone
    B.   lapel
    C.   ribbon microphone
    D.   shot gun

Unit Review Questions

1. Create illustrations that demonstrate the pick-up patterns of Omni-directional microphones, Uni-directional microphones, and bi-directional microphones.

2. What are the main components of an audio chain? Describe briefly the importance of each component.

UNIT 2

Operation of audio recording devices

2.1 Introduction to the unit

Audio recording, or Sound recording, is the storage of sounds so that they can be heard again. In professional and home recording studios, special equipment records the music that people listen to on compact discs (CDs) and their computers. Sound recording is also used in radio, television, and movies

As you study this unit, audio production can be accomplished in a variety of situations and in a number of different environments. Recording ‒in the field‖ may simply entail using a single microphone and portable recorder or perhaps a setup consisting of lap-top, audio software, and a microphone. On the other hand, recording in the studio may entail multiple microphones and other sound sources feeding into a large audio mixer or just a basic editing suite. This unit takes a look at the more formal setting of the traditional audio studio.

The room that houses the equipment necessary for audio production work and in which the finished product is assembled is known as the production studio. The merely a roomful of electronic equipment will become a comfortable environment once you've become familiar with the space and components that make up the production facility.

Learning Outcomes:

After completing this unit, students will be able to:

- Operate different audio recording devices

- Record quality audio by using audio recording devices

- Appreciate the difference in audio recording devices

Key Terms:

- Audio Bit-depth
- Audio sample
- DAT
- DAW
- Filed recording

- Intro
- Outro
- Studio recording

Activities: 2.1:

Students, List as money different types of audio recording devices as you possible and their common parts. Discuss in group the importance of these you listed?

2.2. Steps in Audio Recording

Although digital recorders are increasingly the norm, either an analogue or a digital recorder will do the job. Whichever you use, when you input your recording into your computer it will be converted to digital sound, which you can then edit with free digital sound-editing software.

Two important factors that distinguish recorders from each other is the presence of a time counter and the ability to adjust sound levels.

Figure 2.1. A level meter in action

The following are the key steps to record audio.

STEP 1 – PLANNING

Creating great audio is not only about sound levels. Planning what you want to produce is the first vital step. Your plan should answer the following questions:

- Who is this for?
- What is it trying to achieve?
- Who is the audience?
- What is the key message?
- What do you want listeners to learn / feel / do?
- What are the barriers to this audience hearing this message?

STEP 2 – CHOOSING A FORMAT

Choose the right format for your audience and message. Here are some common formats for you to choose from:

- **Panel discussion –** an interviewer with two or more contributors

- **Phone-in –** recording of contributors on the phone; usually used in studio-based context. However, you need to know about the legal restrictions concerning recording people in the phone as this is illegal in some countries, even if the person has given permission.

- **Single interview –** with an interviewee and interviewer.

- **Feature –** with voice, background sound, narration and other elements mixed together.

- **Dramatic –** this is a broad category and can include theatre, music, and other entertaining formats.

- **Informative/ documentary –** a piece that primarily conveys information, in the same way as a public service announcement or advert provides educational information.

- **Endorsement –** using a well-known person to convey a message, such as a leader or a celebrity.

STEP 3 – CHOOSING A STYLE

Choose a style for your audio piece that suits your audience and your message. The following are some of the most common styles.

- **Formal or informal –** do you want to use humor and familiarity as tools to reach your audience, or do you want to convey information by invoking authoritative sources and ‒experts‖? If yes, the most obvious example of the formal style is a news item, in which the emphasis is put on the authority of the information.

- **With a narrator or without** – do you want to let the voice of your contributor(s) be the whole audio piece, as many ‗oral history' productions do, or do you want to incorporate a ‒presenter‖ voice to draw the pieces **together** for the audience?

STEP 4 – SETTING UP THE RECORDING

Whether you are doing an interview or capturing raw sound, you need to take time to test the sound levels before you actually start recording. Background sound, such as the hum of an air conditioner, might not have been noticeable before you started recording, but once you have yourheadphones on it can suddenly sound very loud.

Some background sound can add to the atmosphere, but some can be purely distracting. If the noise is a problem, ask it to be switched of or silenced, or if necessary, move to another location. There is nothing worse (and it happens a lot) than to come back with unusable recordings simply because the person making the recording felt too awkward to do anything about it at the time.

If you are doing an interview, take the time to test your contributor's voice for loudness and clarity, and make any necessary changes – such as adjusting the sound levels, repositioning the microphone, or changing the seating arrangement or general environment.

You can also use this test period or ‒sound-check‖ as a way to break the ice – people are often nervous about being recorded and uncomfortable speaking into a microphone, but you can take steps to ensure that they are as relaxed as possible. Welcome them, perhaps make a joke, and then tell them that you will ask a few ‗trailer' questions that won't be recorded. What did you have for breakfast?' is a standard first question to break the ice, and also to test voice levels.

For some sorts of interviews, you may want to prepare the interviewee(s) in advance by discussing what sort of questions you are going to ask. Especially if the recording is being playedlive, or if you hope to use the interview without much editing, this is time well spent.

STEP 5 – REVIEWING YOUR MATERIAL

One of the most important steps in producing audio is to listen back to your recording and make notes or a full transcript of what was said and where the good sounds are located. If you do thisin shorthand, it is called a ‒log.‖ This step takes time, and a frequent mistake made by audio producers at all levels of experience is hasty logging. This can result in a great deal of wasted time. Time spent reviewing and logging your content is time well spent.

A log can take a number of forms depending on what works for you, but at minimum, be sure to record the time of each new paragraph or new sound (make sure to start your playback at 00‗00‖),

and then additionally the time when there is a good bit of speech or background sound. Note the start time, the first few words, the last few words, and the end time for each section that you like.

For example:

INTRO (00'20"): "I believe the most important aspect is …… OUTRO: everyone should know this". (00'50")

2.3 The Recording Process

The key decision in finding the right space is how you can best eliminate noise. Noise is a type of sound that can be unpleasant, unwanted, annoying or too loud for human ears. In audio, recording, and broadcast systems, audio noise refers to the residual low-level sound (four major types: hiss, rumble, crackle, and hum). You want to avoid fans, road noise, other people walking around, wind and any other unintended sound. It is hard to remove these kinds of sounds from a signal, it might be possible though if you use noise reduction tools, but don't expect it to. At this point in time, most recording is digital: your signal gets sent to a computer and turned into a file. Based on the place where it happens, recording take place in studio or out of the studio, field recording.

Studio: A recording studio is a specialized facility equipped with audio and sound equipment, designed for the purpose of recording, mixing, and producing audio performance, music, or spoken words. It is typically soundproofed to minimize external noise interference and can consist of multiple separate rooms for recording, control, and sound isolation You could record in any quiet room and get good results; you just have to consider not only noise, but how reverberant the room is. When you make a sound, can you hear that sound bounce around the room? This is usually caused by flat parallel surface. You can put up curtains, or other acoustic treatment techniques.

Field: Field recording is anything that is not in a studio, usually outside. People often use devices called field recorders which are like an all in one audio recording device. It functions as the mic, interface, computer, and speakers. Although most phones have these abilities too, a field recorder can capture much higher quality sound and could connect with professional microphones. If you want to record a specific sound like an interview or a bird, you may want something more directional like a shotgun mic. Shotguns are often paired with windscreens and boom poles for getting sound for video. You could use a lavalier mic, which is a tiny mic that clips onto a person's shirt for high quality close mic'ing. You should always have headphones to monitor your sound.

You never know when it's going to rain, so it's a good idea to carry your gear in a dry bag. To reduce the noise of recording, it is good to use shock mounts for microphones like a boom pole, or a pistol grip.

Audio Recording Workflow

1) Test out your equipment and space before your performer gets there. Make sure you aregetting clean signal with no noise.

2) With your musician, run a mic check and set your gain.

3) Make sure that the performer can hear what they need to; themselves, what is beingrecorded, the pre-recorded sounds, whatever they need.

4) Record the take, check it, and continue. Operation

5) Save your files in at least 2 locations for safety.

2.4 Operation of different types of audio devices

As there are so money audio recording devices in the market today, their operation is also different. To know and familiarize the operation of these audio recording devices, you should study the operational manual of each device. As examples, some of the widely used audio recorders in Ethiopian operations are discussed below.

I Sony Digital Voice Recorder ICD-PX370,

Step one: Powering on your recorder

1. First of all make sure that your recorder has proper batteries installed.

2. To turn the device ON:

3. Slide and hold the HOLD – POWER switch (on the left side of the recorder) in the direction of ―POWER‖ until the window display appears on the screen.

4. To turn the device OFF:

5. Slide the HOLD – POWER switch to ‒POWER‖ and hold it until ―Power Off‖ appears on the display window.
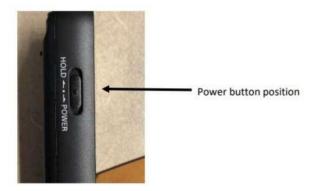
Step two: Recording an Audio Session

1. First, note the microphone at the top of the recorder. For best audio quality, do not block or cover the microphone during the session.

2. On the front of the recorder, note the STOP button at the top left, the REC/PAUSE button at the top right, and the PLAY/ENTER button in the center.

3.

4. Before you start, make sure the Power Button is in the center of the switch.

5. From the HOME menu, select the RECORD option- the recording standby screen will then appear on the display window.

    a.   Select the folder you would like to store the recorded files in.

Recordings areautomatically filed in ―FOLDER01‖ by default.

    b.   Instructions on how to create new folders can be found in the Help Guide:

6. Face the recorder so the microphone is positioned between you and your source want to record.

7. Press the REC/PAUSE button.

    a.   Recording has started when ‒REC‖ appears on the display and the operation indicator light is red.

    b.   To pause the recording, hit REC/PAUSE again. Then hit the center play button when you wishto resume.

    c.   Hitting stop will end the recording and further recording will be on a separate file.

8. Note: Hit STOP button only the entire session isdone to ensure the entire session remains in the same file.

9. Once your session is over, hit the STOP button to end the recording. ‒Saving…‖ will appear on the display and will then return to the record standby screen.

10.

Step three: Listening to / Locating a Recording
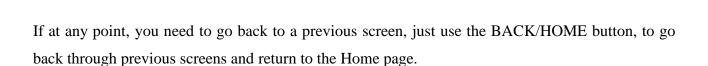
1. If you would like to listen to the recording before uploading it to your computer, you may select ̵RECORDED FILES‖ on the Home screen by using the Fast Forward and Rewind buttons to scroll through the options. Hit the PLAY button to select.

2. Once you have selected RECORDED FILES you may choose the most recent recording, search by recording date, or look through a specific folder. You can choose which of these you would like by scrolling using the UP/DPC and DOWN/A-B buttons and using PLAY to select.

Note that your recorder does NOT include an SD card so when searching through Folders you must select ─Built-In Memory‖ to view all of your recordings in that folder.

If at any point, you need to go back to a previous screen, just use the BACK/HOME button, to go back through previous screens and return to the Home page.

To Transfer Your Files to a Computer

Successful completion your recording will be followed by transferring your recording to computer

workstation for reproducing or editing process.. A few simple steps will allow for easy transfer to any desktop or laptop with a USB port.

1) Slide the USB lever, located on the back of your recorder, down until the USB is fully exposed.

2) Insert the USB connector into a USB port.

3) Device called ‒IC Recorder‖ will appear on your computer. Click on the device. You will see a folder called ‒REC_FILE‖. Double click on the folder. And then you will see a subfolder called ‒FOLDER01.‖ Note: If you have not created another folder on the device, this is where all of your audio recordings will be located.

4) Select the audio recording you would like to upload and drag and drop to the local disk orShared Drive on your computer.

5) When saving each separate recording, please name the fileproperly to identify it easily in later use.

II Recording Audio with Your Mobile PhoneFor iPhones

- Go to the App Store.

- Search "audio recorder free."

- Find the voice recorder app with this logo:

- Download and open the app.

- Hold your phone upside down, like a microphone.

- Push the red record icon and begin speaking.

- When you're done speaking, push the stop icon.

- When prompted, rename the file with your name.

- Play back the file to ensure it recorded correctly.

- Email the file to the appropriate recipient.

For Android phones

- Go to the Google Play Store.

- Search "audio recorder free."

- Find the voice recorder app with this logo:

- Download and open the app.

- Hold your phone upside down, like a microphone.

- Hold the red record icon and begin speaking.

- When you're done speaking, push the stop icon.

- When prompted, rename the file with your name.

- Play back the file to ensure it recorded correctly.

- Email the file to the appropriate recipient.

Unit Summery

With the advent of digital audio equipment and the advantages in quality and convenience it offers, the use of old analog equipment continues to diminish and in many instances has been discontinued. Being comfortable working with various kinds of digital equipment, especially the recorders and players, will be a necessary skill for most audio production people. It is also probable that new types of digital-based equipment will continue to be developed, and equipment not yet thought of will find a home in future audio production facilities.

The aesthetic use of recorded sounds demands an understanding of sound aesthetics as well as recording devices and their selection, placement, and control. A mic or microphone is a transducer that converts analog sound-wave energy into analog electrical energy. Mics can be classified into three different categories on the basis of their transducer elements: dynamic, ribbon, and condenser.

Mics can also be classified on the basis of pickup patterns: omnidirectional, bidirectional, and unidirectional mics, such as the cardioid and super cardioid or shotgun mic. Mics can be placedin on-camera and off-camera positions. Hand mics, desk mics, stand mics, and lavaliere mics are examples of on-camera mic positions. Mics on booms, such as fish-pole, giraffe, and perambulator booms, as well as various hidden mics, such as the hanging mic, prop mic, and concealed lavaliere mic, are off-camera mics.

Digital recording of audio requires greater care in mic selection and placement as well as noise reduction. Sound signal control helps a sound recordist achieve the best-quality recorded sound by eliminating specific audio problems, such as loudness distortion and excessive ambient and system noise. A sound-measuring device, such as a volume unit (VU) meter or LED indicators, can be used to set the sound level as high as possible for optimal signal-to-noise ratio while avoiding loudness distortion. Balanced mic cables should be used to minimize noise and electrical interference.

Audio mixing is done on an audio console, mixer, or DAW (Digital Audio Workstation). Mixing refers to combining several different inputs, such as different mics or playback machines, into a single (monophonic) or dual (stereophonic) output, which is directed to a tape recorder or some digital recording medium. Faders on the audio console, mixer, or DAW are used to adjust the volume gradually.

SELF-CHECK 2.1: QUESTIONS

1. The unit of Sound measurement is ----------------?

   A. decibel

   B. frequency

   C. wave

   D. none of the above

2. Live sound recording

   A.   live broadcasting

   B.   location recording

   C.   on line

   D.   none of the above

3. What do we mean by Ultrasound?

   A.   sound pressure wave

   B.   speaker

   C.   woofer

   D.   none of the above

4. What is sound wave?

   A.   pressure wave

   B.   sound of wave

   C.   high sound

   D.   none of the above

5. Sound frequency is --------------------------------?

   A. periodic vibration

   B. schedule

   C. frequently asked questions

   D. none of the above

6. Surround sound is --------------------------------?

   A. multi-channel audio playback systems

   B. sound from surroundings

   C. back ground music

   D. none of the above

7. What is audio noise?

   A. unwanted sound that is unintentionally used

   B. ambient sound

   C. audio disturbance

   D. none of the above

8. which one is true about analog recording of sound?

   A. stored as a physical texture in recorder

   B. stored in digital audio tape

   C. stored in nonlinear editor

   D. none of the above

9. Human hearing dynamic range is

   A. 140db

   B. 500db

   C. 250db

   D. 1000db

10. The background noise present in a scene of recording location is called ------------

   A. ambient noise

   B. artificial noise

   C. signal noise

   D. none of the above

PROJECT WORK 2.1:

1. Place a microphone near the speaker of a CD player. Feed the mic through a preamp and an amplifier to a recorder. Monitor the recording as you play back the CD. Raise the level to the maximum capability of the amplifier, then, back to a normal level as shown on a meter, then to a level that barely shows on the meter. Rewind the recorder, and play the recording back at a set level and listen for distortion when the level is too high and an increase in noise when the level istoo low.

2. Feed three audio sources through a mixer. Start with one source, set a normal level, then open another source and bring it to the same level. Open a third source and bring it to a normal level. Note whether it was necessary to reduce the level on the first source as a second source was brought up to keep the sum of the two sources at the predetermined level. Note the change in overall level as the third source level is brought up.

UNIT 3

Video recording devices

Introduction to the unit

Video is an electronic medium for the recording, copying, playback, broadcasting, and display of moving visual media. Video was first developed for mechanical television systems, which were quickly replaced by cathode-ray tube (CRT) systems, which, in turn, were replaced by flat-panel displays of several types. Video systems vary in display resolution, aspect ratio, refresh rate, color capabilities, and other qualities. Analog and digital variants exist and can be carried on a variety of media, including radio broadcasts, magnetic tape, optical discs, computer files, and network streaming.

Video recording is a way of storing television programs and other moving images along with sound. Video recording is used to record TV programs for later broadcast. Video recording also gives viewers the ability to save a TV program and watch it whenever they want to.

Thousands of movies are available in the form of video recordings, too. They can be viewed on a TV set or a computer screen. And many people make their own movies using portable video cameras called camcorders. This unit focuses on the type and nature of video recording devices.

Learning Outcomes:

After completing this unit, students will be able to:

- Explain the differences between the various video cameras available.

- Identify each part of a video camera, camera accessories and note their correspondingfunction.

- Use video camera and record quality video

- Differentiate between the focal length and the focal point related to a zoom lens.

- Explain the interrelationship between f-stops, the iris, and aperture in controlling light.

- Identify the challenges and benefits involved in using hand-held camera shooting.

- Recognize the types of tripod heads available and cite the unique characteristics of each.

Key Terms

- ➢ Studio camera:
- ➢ Camcorder:
- ➢ Camera head:
- ➢ Charge coupled device (CCD):
- ➢ Gain:
- ➢ Viewfinder:
- ➢ Lens:
- ➢ Focus:
- ➢ Focal length:
- ➢ Iris:
- ➢ Aperture:
- ➢ Shutter:
- ➢ Tripod:
- ➢ Camera control unit (CCU):

Activities: 3.1:

Students, list as money equipment as possible you know people use to record video of any occasion. Discus in group the equipment and their functions

3.1. Introduction to video recording devices

Video is a form of visual and audio medium that involves recording moving images and sound. It is a technology that allows for the recording, playback, and broadcasting of visual and auditory information. Videos are widely used for entertainment, education, communication, marketing, and many other purposes.

A camera is an optical instrument that records images that can be stored directly, transmitted to another location, or both. These images may be still photographs or moving images such as videos or movies. The term camera comes from the word ―Camera Obscura (Latin for "dark chamber). The modern camera evolved from the camera Obscura & functioning of the camera is very similar to the functioning of the human eye.

A video recording device is a piece of hardware that lets you capture video footage in a digital format - better known as a camera or video camera. Your device will usually record to an in-built storage drive or an SD card. A video recording device usually includes an built-in mic to record corresponding audio, although this isn't always the best option for high-quality audio.

3.2 Types of Video Cameras

Videos are typically made up of a series of individual images called frames that are displayed rapidly in succession to create the illusion of motion. Videos can be recorded using various devices such as cameras, smartphones, and webcams, and they can be stored, shared, and streamed through various platforms and mediums, including television, the internet, DVDs, and more. Video cameras today come in a wide variety of shapes and sizes that suit all kinds of different situations. They range from units that fit in a pocket to cameras that are so heavy that they can take a couple of people to lift them. Historically there were consumer, industrial, and professional cameras. Many of those monikers have merged, with small, previously thought of as consumer cameras now being used in the professional workplace. Traditionally, for a multi- camera production, high-cost

cameras were used that required camera control units. Today's multi-camera systems allow many types of cameras to be used in professional situations, including low-cost cameras. The right camera depends on how the end production is going to be used. What was considered a professional quality camera 10 years ago has been dwarfed by the quality of small, low-cost high-definition pocket-sized cameras available today.

For all of the cool technological advancements, keep in mind that the important thing is to know how to visually communicate. Most productions are created with a camera that is a stand-alone unit; they are known as single-camera productions. Single-camera productions are generally edited together during postproduction. The second major type of production is a multi-camera production, where two or more cameras are used with a switcher selecting the image to be shownto the viewer.

Single cameras generally have a built-in recorder. These recorders may use a videotape, DVD, flash card, and/or a hard drive. Note that some of the latest cameras have both tape or flash card and a hard drive, allowing two recording options in one camera. Cameras may also be combined (by wire or wirelessly) with other recorders such as a tape deck or a portable hard drive. Some of the studio cameras or remote production (outside broadcast) cameras are available without recorders because they are designed specifically for multi-camera use.

The camera is one of the first pieces of equipment that new students gravitate toward because it is the main tool used to make videos and to tell stories. It also appears to be the most central item in a television studio. Good camera operators must first learn the capabilities of their equipment.

Figure 3.1: types of video cameras

Several types of video cameras are available for professional, consumer, and prosumer use. Prosumer cameras refer to cameras that are at the top end of consumer use and bottom end of professional use. The following are types of camera.

a)   Studio Cameras

A studio camera is usually very large and too heavy to be used as a remote camera in the field. Because of its size, studio cameras are attached to a large, single column on wheels that is pneumatically or hydraulically controlled called a studio pedestal.

Studio cameras may be placed on a three-legged stand, called a tripod, for support. To allow the camera to easily move from one location on the studio floor to another, the feet of the tripod are placed into a type of three-wheeled cart called a tripod dolly,

Each studio camera comes with a camera control unit (CCU), sometimes referred to as a remote-control unit (RCU). The CCU is a piece of equipment that controls the video signal sent from the camera and is usually placed in the control room or the master control room. The CCU controls many signals from the camera, including the color, tint, contrast, and brightness.

Figure 3.2: Different Types of Studio Cameras

b)   Camcorders

A camcorder is a combination of a video camera and recorder in a single unit. The firstcamcorders that debuted in 1983 were rather large and recorded onto analog videotape. Today, consumer camcorders fit in the palm of your hand and record onto memory cards. Most consumers get by with using their smartphones for capturing life's special moments, but small consumer camcorders still have their use, especially when needing to record for long periods of time.

The term camcorder has fallen out of favor in recent years, as most people refer to it as a video camera. Professional camcorders are lightweight, portable cameras but are not quite as small. The main difference between consumer and professional camcorders is a professional camcorder has more manual controls and allows for external microphone inputs. It also has a better quality of internal components and camera resolution. Newer camcorders record directly onto SD cards or to

an external recorder. Most camcorders have USB ports to transfer captured video directly to a computer and HDMI ports to feed a live signal to a production switcher.

Electronic News Gathering (ENG) Cameras

An electronic news gathering (ENG) camera is a large, professional video camera that is often used by photojournalists working with the news. These cameras are sometimes referred to as an electronic field production camera, or an EFP camera for short. While in use, it is placed on the operator's right shoulder or on a tripod. These broadcast quality cameras are heavier than camcorders, but the weight helps to keep the shot steady. They have interchangeable lenses and professional audio inputs, which assist in work with reporters.

Figure 3.3: video camera parts

- This type of viewfinder is generally called an electronic news gathering (ENG) or electronic field production (EFP) viewfinder. It is a small monitor designed to be placed next to the camera operator's eye

- The power switch turns the camera on/off.

- The manual zoom control lens ring allows the camera operator to zoom in and out manually.

- The power zoom rocker switch, located on the side of the lens, allows the camera operator to electronically zoom the lens. The speed of the zoom may vary, depending on the switch pressure.

- The focus control ring on a lens allows the camera operator to turn the ring manually to obtain the optimal focus.

- The lens aperture control ring allows the camera operator to adjust the lens iris manually to control exposure.

- The white and black balance controls the circuitry in the camera that uses white or black to balance the color settings of the camera.

- The filter wheel includes a number of filters that can be used to correct the color in daylight, tungsten, and fluorescent lighting situations.

- Clip-on camera batteries allow the camera operator to carry multiple batteries.

- Although at this point it is not common, some cameras are equipped with a built-in wireless microphone and antennas.

- On-camera shotgun microphones are useful for picking up natural sound but often pick up camera and operator noises.

- Lens shades protect the lens elements from picking up light distortions from the sun or a bright light

Figure 3.3: DSLR camera

c)   Smartphone Cameras

The best camera is the one that is in your pocket, and having an HD camera in your pocket canbe a very powerful thing. Almost every major event is now captured on video, whether it is a riotin a street or a tornado devastating a community. Smartphone cameras have come a long way, and the technology behind them is growing exponentially. There are even festivals dedicated to videos shot on smartphones. Camera support companies are building rigs specifically to support this growing market. Video specific apps and the playability of video on social networking sites have also contributed to more and more content being produced directly from smartphones.

The smartphone should not be considered a replacement for a camcorder. Its primary purpose is still to make phone calls, and when your phone is being used as a camera, it cannot be used to text, make calls, or take pictures. The main drawback is that it lacks on-board tactile focus and exposure control. Depending on the phone model, memory capacity and battery life can be somewhat limiting as well. However, a smartphone definitely has its place as a camera and is a powerful tool.

d)   Camera Drones

Figure 3.4: Drone Camera at work

Camera drones, or simply drones, capture aerial photography shot using a tiny camera mountedto a small quadcopter. Prior to drones, these types of photos were only attained by using helicopters with specialty cameras mounted underneath that were stabilized by a gimbal. A gimbal is a support that allows an object to rotate along a single axis. This same stabilization technology is also used in a drone.

Drones are used by film and video producers as well as entities such as real estate professionals and home inspectors. Since drones occupy the air space, their operation is governed by the federal aviation administration. Commercial drone operators must obtain a license to fly one.

Parts of a Camera

A video camera comprises three major parts:

      I.   Camera lens

    II.   Camera head

   III.   Viewfinder

(I) Camera Lens

The camera lens is an assembly of several glass discs placed in a tube on the front of a camera.Its primary purpose is to concentrate, or focus, the incoming light rays on the surface of the imaging device or target. A picture is considered to be in focus when the adjoining lines of contrast are as sharp as possible.

Auto-focus is a common feature on consumer cameras that tracks and keeps the subject of the picture in focus. Auto-focus is also on many professional cameras, although professionals almost always keep auto-focus turned off. This is because when it is on, the lens is constantly adjusting, and the slightest change in the shot can lead to the lens switching focus. Focus can also be usedas a creative tool, and professionals prefer to have creative control over their images. There are some occasions where auto-focus can be a great benefit, especially when shooting documentary or event footage where there may be many unpredictable moving subjects in the frame.

Types of Lenses

Camera lenses are classified by their focal length measurement. Focal length is the distance (measured in millimeters) from the focal point of the lens assembly to the back of the lens assembly. The back of the lens is the end of the lens assembly that attaches to the camera. The front of the lens assembly is the outermost part, which is the side closest to the subject. The focal length of the lens determines how much of the scene you can fit in your frame. The smaller the focal length number, the wider the view. The larger the focal length number, the narrower the view.

Wide-angle lenses are lenses that have a focal length less than 50 mm. They usually range from 14 mm to 35 mm. Wide-angle lenses give the camera operator a wider view of the subject and the surrounding area. They also alter depth perception by making the size and distance between objects more pronounced. You can see more of the scene, but it all seems further away. These lenses are easier to keep the subject in focus. It is easier to keep this lens and camera steady when shooting handheld. Thus, if a tripod is not being used, try using a smaller focal length and getting closer to the action. One drawback to wide-angle lenses is that the wider the lens, the more the image distorts.

A lens that has a focal length higher than 50 mm is called a telephoto lens. Telephoto lenses make the subject appear closer to the camera. You may have noticed professional photographers on the sidelines at sporting events with their long telephoto lenses. The higher the number, the more magnified the image becomes. Common telephoto lenses range from 70 mm to 300 mm, although there are some even higher than this. Unlike wide angle lenses that pronounce distance, telephoto lenses compress distance. Telephoto lenses have a small depth of field and are more difficult to focus. You can use this to your advantage creatively if you want the background or foreground of a scene to be out of focus. Telephoto lenses also exaggerate camera movement, so if you are filming a football player running in for a touchdown, it will be shaky without the use of a tripod.

Figure 3.4: Different types of Camera Lenses

(II) Camera Head

The camera head, also known as the camera body, is the actual camera portion of the equipment. It contains all the electronics needed to convert the reflection of light from the subject into an electronic signal. The incoming light is split, usually by a prism, into individual red, green, and blue beams. Each beam hits the photo sensitive surface, or the target, of the corresponding charge coupled device (CCD), or chip. There are hundreds of thousands of photosensitive elements on one side of the dime-sized CCD that convert light into an electronic, or video, signal. The electronic signal created by each photosensitive element varies, depending on the intensity and color of light that hits individual elements. The video signal passes through to the opposite side of the CCD and enters the rest of the camera. Professional cameras contain three CCDs—one for each colored light beam (red, green, and blue). Low-cost cameras have only one CCD, which produces video that is considerably lower in quality than a professional camera.

Another type of sensor is the CMOS (complementary metal-oxide semiconductor) sensor. The CMOS sensor is larger than the CCD and, therefore, can capture more light. These sensors are found in smartphone, web, most DSLR, mirrorless and digital cinema cameras. Sensors vary in size with the biggest being referred to as a full-frame sensor, which is equivalent to the size of 35 mm film.

Video cameras have circuit that regulates how long the CCD is exposed to light coming through the lens called **shutter**. As light hits the CCD, the photosensitive elements build up an electrical charge of varying strength depending on the intensity and color of light hitting them. This charge is sent to

the camera processing circuits sixty times per second. When the charge is sent out, the photosensitive elements are discharged and begin collecting light again.

Some higher-end cameras offer manual shutter speed settings. For example, the shutter speed on one camera can be increased exponentially from 1/100 to 1/8000. The higher the shutter speed, the clearer the footage is when played back in slow motion—often used in sports programming. However, higher shutter speeds ‒eat up‖ light, or require more light. To avoid a very dark picture, the amount of light must be increased dramatically if shutter speed is increased.

(III)   Viewfinder

A viewfinder is a small video monitor that allows the camera operator to view the images in the shot. There are two types of view finders: the optical viewfinders (OVF) and electronic viewfinders (EVF). Optical viewfinders display the video image as it is seen through the lens. They show the camera operator the world as it exists, while electronic viewfinders show what the image looks like after it is processed by the sensor. Thus, the operator can see in real time if the image is under exposed. Oftentimes, a camcorder has two viewfinders—one small fold-out screen on the side of the camera head (EVF), and one that is much smaller (perhaps only an inch, if measured diagonally) and fixed at the rear of the camera body (OVF).

The fold-out viewfinder is very convenient if the camera is on a tripod, and the larger screen is easier to view. On the other hand, the image displayed on a fold-out viewfinder may be difficult to see when the camera is in a well-lit environment. It may also be difficult to focus the image using the fold-out viewfinder because it does not display the same resolution as the camera captures. While the camera may be recording a 4k image, the resolution on the flip out screen is only a small fraction of that. To help with this, many professional cameras with electronic viewfinders employ a feature called focus peaking. This feature outlines the part of the image that is in focus with a bright colored frame, which can be especially useful when shooting images with a shallow depth of field.

The smaller viewfinder has a magnifier in front of it, which makes the image easier to see. Because the viewfinder and magnifier are completely enclosed, the operator‘s eye must rest against a soft rubber eyepiece to properly view the image. When using the small viewfinder, there is no problem

seeing the image clearly in bright light. However, operators who wear eyeglasses may find that their glasses get in the way of properly using the viewfinder.

3.3 Elements of Video Production

In order to make a good television program or video we need various equipment and people to operate them. Some of the essential equipment are video cameras, lights, microphone, sound recorder etc. We can categories these basic production elements as follows:

a) Video Camera

The most basic equipment in 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.

b) Camera Lights

Just like the human eye, the video 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:

- To provide the television camera with adequate illumination for technically acceptable pictures.

- 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.

- To establish the general mood of the event.

To enhance the visual quality and ambiance of your video productions, proper lighting is a vital component that cannot be overlooked. Good lighting can make a significant difference in the overall look and feel of your videos. When setting up your lighting equipment, consider

using **three-point lighting**, which consists of a **key light**, a **fill light**, and a **backlight**.

The key light is the primary light source, providing the main illumination for your subject.

The fill light helps to soften shadows created by the key light, while the backlight adds depth by separating the subject from the background.
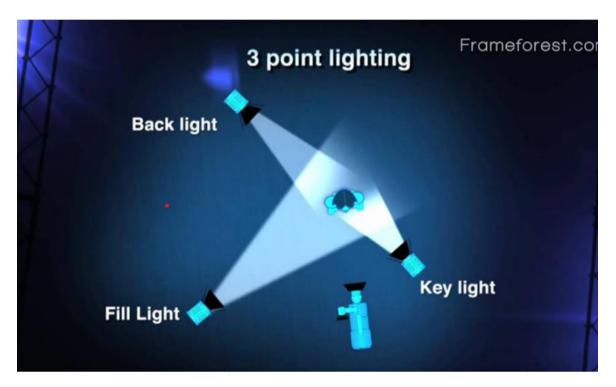
Figure: Ilustration of three point light

LED panel lights are a versatile and popular option for video production. They're energy-efficient, adjustable in color temperature, and provide consistent lighting. **Soft boxes** are another essential lighting tool that helps diffuse light and create a flattering, even illumination. Additionally, **reflectors** can be used to bounce light back onto your subject, filling in shadows and enhancing overall brightness.

c) **Microphone**

As 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.

d) Sound Recorder

In one of your earlier lessons, you have learnt that radio is an aural or auditory medium. However, television combines compelling visuals with the personal immediacy of the radio. This audio visual character gives it great power in conveying realism in a convincing way.

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:

* select a specific microphone or other sound input

* amplify a weak signal from a microphone or other audio source for further processing

* Control the volume and ensure the quality of sound

* mix or combine two or more incoming sound sources
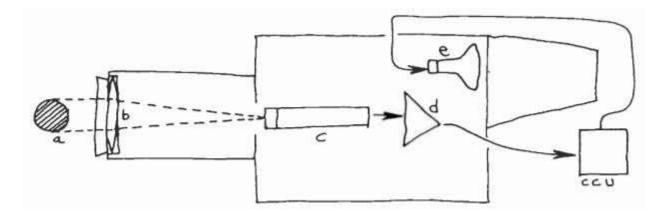
e) Post production editing machine

In television, before we actually telecast a program, we need to do the post production. In the post production stage, you select visuals from the recorded materials, which seem to be most relevant and copy them onto another videotape in a specific order. This is called editing. The postproduction editing equipment/machine helps to edit the program 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.

3.4 Principles of Video Recording cameras

All television cameras, whether they are color or monochrome, big studio models or small portable ones, work on the same basic principle: the conversion of an optical image into electrical signals that are reconverted by a television set into visible screen images.

- Light reflected off object;

- Lens gathers light and focuses image of object onto front surface of pickup tube;

- Camera pickup tube with photosensitive surface that converts light into electrical energy, the video signal;

- Preamplifier, which strengthens signal;

- Electronic viewfinder, a small television set that shows what the camera is photographing. In most cameras, the viewfinder produces only a black-and-white picture.

Unit Summary

A video camera contains one or more light-sensitive pickup chips. The camera chain consists of a camera, power supply, sync generator, and a camera control unit. Video cameras can be divided into three basic categories on the basis of function: field cameras, convertible cameras, and studio cameras. Field cameras are lightweight and portable. They can range from consumer cameras to sophisticate and expensive digital video recording equipment that records the highest-quality

images. Digital cameras are becoming smaller, use less power, and at the same time produce a higher-quality signal for a lower cost than previous video cameras. Digital cameras are usually divided into SD (standard definition), HDV, full HD (high definition), and DC (digital cinema) cameras, but there is a broad spectrum of digital cameras in terms of price and quality, ranging from inexpensive consumer-grade SD cameras to the highest-level digital cinema cameras. The use of videotape in camcorders is being replaced with disc, solid-state circuits, and flash and hard drive recording systems.

Camera operators understand the best position and angle at which to place the camera in terms of camera-to-subject distance and high-angle versus low-angle camera positions. Camera movements alter spatial perspective and are often used to follow performer movements. Pans, tilts, and pedestal and crane movements can be made with a stationary tripod or camera-mounting device. Dollies, trucking shots, and arcs are accomplished using movable camera- mounting devices. Moving camera shots are used primarily to keep moving subjects within the camera frame or to reveal new information by altering spatial perspective.

Camera operators must be thoroughly familiar with camera techniques and equipment to provide directors with the best possible visual images from the standpoint of a particular aestheticapproach. A camera operator controls image composition and camera placement by employing four key concepts: essential area, look-space, walk-space, and headroom. Camera operators also employ the rule of thirds and realist conventions, such as the 180-degree action-axis rule.

So camera operators must understand how lenses function in order to control them. Lenses are curved pieces of glass that bend light in a predictable manner. Lenses help a camera operator control an image's field of view, brightness, focus, perspective, and depth of field. Lenses can be categorized by their focal lengths within a specific video or film format into wide-angle, normal, and telephoto lenses. Zoom lenses allow an operator to manipulate field of view by varying the focal length of the lens. A zoom lens should usually be focused at its longest focal length (telephoto). Varying the aperture, or iris, of a lens changes the amount of light transmitted through the lens. The depth of field of an image—that is, the range of distances in front of the lens that remain in focus—will vary with changes in focal length, aperture, and camera-to- subject distance or focus distance within a specific film or video format.

Self-check 3,1: Questions

Please answer the following questions on a separate sheet of paper.

1.   List the parts of a studio camera and note the function of each part.

2.   How does the appearance of an image change when the gain is adjusted?

3.   What is the optical center of a zoom lens?

4.   Explain the significance of the numbers printed on the f-stop ring of a camera lens.

5.   What are the challenges of hand-held shooting with a professional camera?

6.   List the benefits of using a tripod when shooting outside of the studio.

7.   What is the difference between a friction head and a fluid head?

8.   What are the appropriate materials to use when cleaning a camera lens?

PROJECT WORK 3.1:

To illustrate the proper result of focusing a camera lens, perform the following:

1)   Lay a black sheet of paper on a flat surface and place a sheet of white paper on the right side of the black sheet.

2)   Point a camera at both pieces of paper.

3)   Move the lens so that the camera is out of focus.

4)   Notice that the left edge of the picture is clearly black and the right edge is clearly white. It is difficult to determine where the image turns from black to white, as the center of the picture is gray.

5)   Twist the focus ring of the lens, slowly bringing the picture into focus.

6)   The center of the picture becomes less and less gray and the image becomes sharper. When the picture is completely ‒in focus,‖ the separation between black and white is as sharp as possible.

UNIT 4

Video recording

Introduction to the unit

Video, which means ‒I see‖ in Latin, is an electronic representation of a sequence of images or frames, put together to simulate motion and interactivity. From the producer's perspective, a video delivers information created from the recording of real events to be processed simultaneously by a viewer's eyes and ears. For most of time, a video also contains other forms of media such as text or audio. Video is also referred to as a storage format for moving picturesas compared to text, image, audio, graphics, and animation.

With advancements in technology, video production has evolved dramatically over the years. From bulky, expensive equipment to lightweight digital cameras, from limited editing tools to sophisticated software options – the changes have democratized video production, making it accessible to both professionals and amateurs.

This unit discusses how video recording takes place and as you go through it, you will acquire the basic skill, knowledge and attitude of recording video contents.

Learning outcomes:

After completing this unit, the students will be able to:
- Understand how white balancing a camera affects the picture.
- Summarize how depth of field contributes to composing a good picture.
- Identify the composition of each type of camera shot.
- Shot different types of camera shots
- Illustrate a variety of camera movements.
- Explain how a videographer can psychologically and physically affect the audience.

KEY TERMS:

- ▪ White balance:
- ▪ Depth of field (DOF):
- ▪ Rule of thirds:
- ▪ Head room:
- ▪ Nose room:
- ▪ Shot:

Activities: 4.1: Students,

- Discus in group how video content is recorded and the equipment used in the process.

4.1. Introduction to Video Recording

Recording good-quality sound and images is extremely important, as poor-quality recordings can destroy quality production. Understanding how audio video and film recording devices work will help ensure that you consistently record good-quality sounds and images. Acquiring a basic understanding of media technology increases your ability to control aesthetic variables. If you understand the means by which images and sound are recorded, you can consistently obtain high-quality recordings of the intended production. Visual and aural media are based on digital and analog electronic, magnetic, and photochemical recording processes.

Composing good pictures begins with learning some basic principles. These basic principles are the foundation on which experience is built, and only experience can perfect camera compositionskills.

One of the principles of composition is maintaining constant control over the camera. The camera operator should never let go of the pan handles and should always have the pan and tilt unlocked during a shoot, but with sufficient drag engaged to handle any movement necessary.

Another major principle of composition is that anything not shown in the frame of the camera does not exist for the viewer. The frame of the picture defines what the viewer experiences. On a news

program, for example, the audience sees a well-dressed news anchor sitting at a desk in the studio delivering important news to viewers. The anchor is dressed in a suit jacket, shirt, and tie, which helps establish his credibility with the audience. Outside the frame of the picture, the audience cannot see that the anchor is wearing shorts instead of complete suit. This principle also applies to the set of a program. Can a Bale Mountain used to shoot a scene that is set in the Afar, Dallol area? Yes! To make the shot realistic, the camera operator must be careful to avoid the forest on the shoreline in the frame of the picture. If it is not seen in the frame of the camera, then it does not exist for the viewer!

4.2. Basic Cinematography

Placing the camera in the best position for recording realist or modernist images consists of three camera operations: framing, positioning, and movement. Framing refers to the arrangement of actions and objects within the camera frame. Positioning includes the selection of camera-to-subject distance and angle, whereas movement of the camera is accomplished by means of various camera-mounting devices.

A) Camera Framing

Four key concepts help camera operators frame visual images: essential area, look-space, walk-space, and headroom.

Essential area refers to the safe recording area within the camera frame. All key information should be placed within the essential area of the frame so that it is not cut off by mistake. Objects and actions can be placed within the essential area by moving the camera closer to or farther away from the subject or by altering the focal length of a zoom lens.

Look-space is the frame area in front of an on-screen performer who is looking at an off-screen object or person. Leaving some space in the frame for the performer's look or glance creates the best spatial composition. Look-space can be increased by panning the camera.

Walk-space refers to the additional space left in the frame into which a performer can walk or run. When following a performer with a camera, as during a panning or trucking shot, walk- space should be placed in front of the subject within the frame. Otherwise, the edge of the frame acts as a

restrictive border and the visual composition seems uncomfortable.

Headroom is space above the performer's head within the frame. Too little headroom creates a sense of confinement, whereas too much gives an impression of limitless space that sometimes dwarfs the performer. Of course, tight close-ups often have little or no headroom. Changes in headroom result from tilting the camera, moving the camera closer or farther away, or zooming the lens. The rules for framing in the 16:9 aspect ratio are the same as for framing at 4:3, except much more space is available on the sides of the frames that must be filled with some objects or filler. The frame still may be split into nine areas, and the rule of thirds still pertains. But the horizontal areas require greater planning and thought to maintain satisfactory composition, especially for objects that are predominately vertical in their individual framing.

ASPECT RATIO – ESSENTIAL AREA
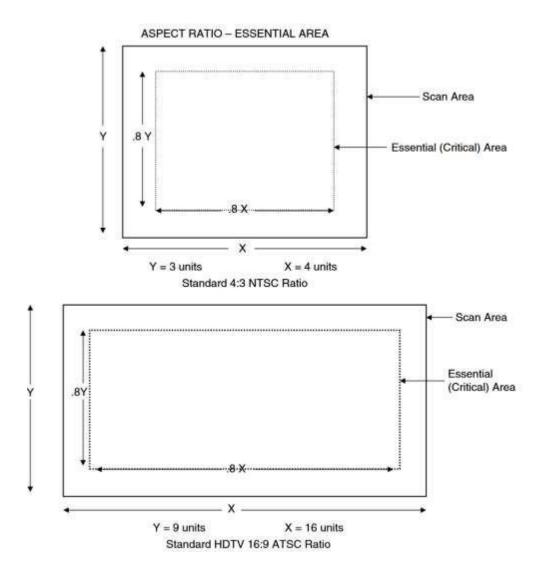
Figure4.1: Aspect ratio

Camera operators, whether of film or video, need to be aware that all viewers at home will not be able to see the subjects in their receivers in exactly the same way as operators see them in their viewfinders. There is a certain amount of picture loss around the edges because of the conversion and transmission process. This trims off a border around the picture that could amount to as much as 20 percent of the total picture. To be safe, a camera operator should include within the central 80 percent all subjects that are critical to the shot, while still keeping in mind that some people may see virtually everything the operator is viewing. Regardless of the aspect ratio, 4×3 or 16×9, the critical area still needs to be observed. Also a production may be shot and recordedon a 16:9 aspect ratio camera with the intention of using the video for both 16:9 and 4:3 production,

requiring the camera operator to frame for both aspect ratios simultaneously.

B) Basic Camera Movements

Camera movements are a fundamental part of video production. They can be a powerful storytelling device, heightening tension, evoking emotions, and bringing the viewer into the action. Without saying a word, camera movements can transform a scene's entire narrative and direct audiences' attention where you want it.

Finding the right camera movement for each scene is critical to creative video storytelling. Having no camera movement at all results in stale, amateurish production that can leave audiences bored.

In the beginning of motion picture photography, film cameras were very large and heavy. This made them hard to move fluidly. To aid in the mobility of these massive cameras, they were often mounted on cranes or on train tracks and controlled by a camera operator and a focus puller.

On tripods, these huge cameras were typically moved up, down, left and right. When mounted on certain types of heads, they could also tilt and pan. When placed portable train tracks, they could move.

Today, cameras are tiny by comparison and there is a great variety of small tools to allow their smooth movement. Cameras now can move in virtually any direction. Most of these movements are done on a tripod or dolly.

The basic camera moves used by videographers are the tilt, pan, zoom, pedestal, dolly and truck. When used together in unique ways, these moves can create exciting elements to any video scene.
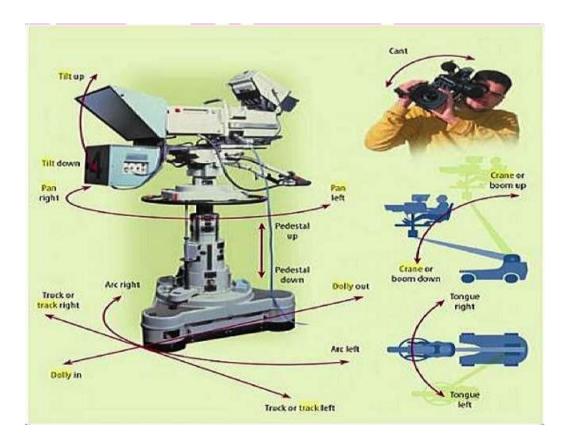
Figure 4.2: *different camera movements*

Zooming

Zooming is done by adjusting the focal-length of the lens to make the subject appear closer or further away in the frame. It is one of the most frequently used camera movements for adding a quick pop of visual interest. A carefully timed zoom can add energy or impact to a scene, or bring a key detail into focus. Zooming is so common that it's become something of a crutch for videographers looking to make a shot more interesting. Don't let camera zooms become your default move! Instead, try using them in creative and interesting ways that serve your narrative. Zoom in (or out) from an unexpected, yet important object or person in your shot. Or use a quick zoom to give a fast-paced video an extra shot of visual adrenaline.

Pan

A pan (or panning shot) is when the camera sweeps horizontally from a fixed position, either left or right. Derived from ‒panorama‖, you can use this camera movement to establish locations and track subjects within them. Panning is considered a relatively basic camera movement, but it's a highly versatile way to set a scene. Pan across a scene to reveal all the people in the frame or to show the story's landscape, which could be the rural hills of Montana or aerial scenes over AddisAbaba City.

Figure 4.3: Camera pan movement

Tilt

A tilting shot is a camera movement along a fixed vertical axis, either up to down or down to up. Similar to panning, tilting is frequently used in establishing shots where characters or settings are introduced. Tilting the camera down can create an illusion of distance or depth, while tilting up inspires a magnificent feeling.

Figure 4.4.: Camera tilting positionDolly

In both pan and tilt shots, the camera rotates without moving from a stationary, central position. Dolly shots, on the other hand, involve physically moving the camera either forward or backwards. This camera movement is done by mounting the camera to some kind of track or motorized vehicle. When done correctly, dolly shots help you to achieve smooth camera movements, play with perspective to create a sensation of motion, variety of interesting and dramatic effects. It helps to make the background appear to be moving towards or away from the viewer and this is why it's often preferable to use a dolly rather than a zoom. Dolly shots can be used to draw the viewers' attention; to reveal a location; to create depth; for character realization of the environment; to introduce obstacles and to produce psychological effects.

Truck

Trucking shots are the same as dolly shots, only the camera moves left to right instead of forwardor backwards. In a trucking shot, the camera is rigged to a tripod or vehicle that moves horizontally along a track. This camera movement can set the pace of a scene or follow a character's movement. Similar to dolly shots, it's important to make sure the track is free of any jerking or friction. That's because if the track isn't clear, the shot may not come out.

Pedestal

The pedestal camera movement involves physically moving the camera up or down from a fixed vertical or horizontal axis. The entire camera moves by raising or lowering the tripod head. You often see pedestal shots when a camera is framing a tall subject (like a building). When pedestal shot, the operator usually wants to maintain the camera at the same subject distance when doing the move. An example is a man climbing a tall building. The camera is raised up to the show the above window he is trying to reach.

Rack focus

A rack focus isn't strictly a camera movement, but it's an essential skill to master. With a rack focus, you adjust the lens to blur one subject while sharpening another without cutting. This lets the videographer shift emphasis between subjects in a dramatic fashion while directing audiences 'attention.

C) Camera Positioning

Camera operators also need to be familiar with the basic rules of camera placement and composition. For example, the 180-degree action-axis rule should be followed in camera placement, if the directional relationship of objects in the frame and subject movements is to remain spatially consistent from shot-to-shot. Crossing the line with the camera can reverse screen direction. In terms of composition, the rule of thirds, or dividing the frame into three parts both vertically and horizontally, allows the camera operator to place objects along the lines and at the intersection points to help achieve a satisfying frame composition. Additional compositional factors from the standpoint of aesthetics, such as symmetry or balance and closure, should also be considered.

Camera operators and directors control the placement and movement of cameras and put aesthetic principles into actual practice. A specific terminology is often used to refer to common types of camera placements and movements. Terms such as medium shot, dolly, pan, pedestal, and crane shot have specific meanings when they appear in a final shooting script or shot lists supplied to the camera operators by the director.

There is a convention in the video, film and television industries, which assigns names and guidelines to common types of shots, framing and picture composition. The list below briefly describes the most common shot types.

LONG SHOOT

Long shot gives a full-body image of a character(s). An extreme long shot might include a broad exterior vista. Long shots allow audiences to see broad action but do not provide emphasis or subtle details. The long shot is often called an establishing shot when it sets the character(s) in the context of the setting or location. Many standard scenes begin with an establishing shot to set the context or physical location and then cut to combinations of closer shots of specific actions and characters. A camera is normally placed at the subject's eye height in video and film production, but some shots call for a higher camera angle, whereas others call for a much lower camera position. These high- and low-camera angles can be used to simulate the spatial positioning and points of view of specific characters, or simply to provide perspectives that will exaggerate or reduce the apparent size of the object(s) in the frame.

Extreme Wide Shot (EWS) - The view is so far from the subject that isn't even visible. This is often used as an establishing shot- the first shot of a new scene, designed to show the audience where the action is taking place.

VWS (Very Wide Shot) - The subject is visible (barely), but the emphasis is still on placing her in her environment. This often works as an establishing shot, in which the audience is shown the whole setting so they can orientate themselves.

WS (Wide Shot) - The subject takes up the full frame, or at least as much as possible. This is the same as a long shot. The small amount of room above and below the subject can be thought of as safety room - you don't want to be cutting the top of the head off. It would also look uncomfortable if her feet and head were exactly at the top and bottom of frame.

MEDIUM SHOT (Mid Shot)

A medium shot (Ms) includes one-half to three-quarters of a character's body. The camera is placed farther away from the subject or the lens is zoomed out from a close-up. This type of shot is a compromise between the long shot and the close-up. Some details and facial gestures are readily apparent, but many broad actions of several characters can sometimes be included within the frame as well. A two-shot is generally a medium shot that presents two people or characters within the same frame. Television and film directors frequently frame an image as a two-shot so that the audience can see the actions and reactions of two characters simultaneously.

MS is a shot that shows some part of the subject in more detail whilst still giving an impression of the whole subject. The MS is appropriate when the subject is speaking without too much emotion or intense concentration. It also works well when the intent is to deliver information, which is why television news presenters frequently use it. MCU is half way between a MS and a CU. This shot shows the face more clearly, without getting uncomfortably close.

CLOSE UP SHOT (Close-up)

A close-up is basically a head-and-shoulders shot of a person. An extreme close-up fills the frame of the camera with a character's face, a part of the face, or some specific object. Close-ups are used for emphasis, to achieve a degree of intimacy or involvement, or to focus the audience's attention on a particular detail. Used sparingly, close-ups can be an effective way of achieving dramatic emphasis. Close-ups are created by moving the camera closer to the subject or by zooming in.

OTHER SHOTS-Cutaway (CA)

CA is shot of something other than the current action. The cutaway is used as a "buffer" between shots (to help the editing process), or to add interest/information.

Cut-In

Like a cutaway, but specifically refers to showing some part of the subject in detail. It can be used purely as an edit point, or to emphasize emotion etc. For example, hand movements can show enthusiasm, agitation, nervousness, etc.

Two-Shot

A comfortable shot of two people, framed similarly to a mid-shot. Two-shots are good for establishing a relationship between subjects. If you see two sports presenters standing side by side facing the camera, you get the idea that these people are going to be the show's co-hosts. As they have equal prominence in the frame, the implication is that they will provide equal input.

(OSS) Over-the-Shoulder Shot or (SRS) Shot-Reverse-Shot

Looking from behind, a person at the subject cutting off the frame just behind the ear. The person facing the subject should occupy about 1/3 of the frame. This shot helps to establish the positions of each person, and get the feel of looking at one person from the other's point of view.

Noddy Shot

Common in interviews, this is a shot of the person listening and reacting to the subject. In fact, when shooting interviews with one camera, the usual routine is to shoot the subject (using OSS and one-shots) for the entire interview, and then shoot some noddies of the interviewer once the interview is finished. The noddies are edited into the interview later.

Point-of-View Shot (POV)

Shows a view from the subject's perspective. There are 2 types of POV shots: those which actually mimic a subjects eyes.

D) Camera angles

Another one of the major distinctions among types of shots is the camera angle. Changing the camera angle changes the appearance and function of your shot.

Horizontal camera angles

Moving the camera around the subject horizontally while aiming at the subject creates different camera angles below:

Frontal. The frontal angle tends to flatten the three dimensionality of facial features and

environments.

Three-quarter front. The three-quarter front angle is more often used than the frontal angle or profile because it shows more depth and volumes.

Vertical camera angles

Moving the camera around the subject vertically while aiming at the subject creates different camera angles below:

High angle. The camera is placed above eye level, looking downward. A high angle shot can make a character look smaller, younger, weak, confused, or more childlike.

Eye level. The eye level shot is exactly what it sounds like: the camera angle directly at the eye level of the character. The subject is usually captured from the knees to the head, with very little surrounding context. Eye level shot is most commonly used.

Low angle. The camera is placed below eye level, looking upward. A low angle shot can make a character look bigger, stronger, or nobler. It also gives the impression of height.

E) Composition rules:

The followings are useful guidelines you can use when composing a shot.

i/ Rule of thirds

Rule of thirds divides the frame into three boxes both horizontally and vertically. The points where the vertical and horizontal lines cross are aesthetically pleasing spots to place subjects orto have perspective lines converge. It is usually best to avoid placing horizon lines exactly in the middle of a frame, but to place the horizon either above or below center, approximately one-thirdor two-thirds up the height of the frame.

ii/ Teeter-totter rule

Lighter weight can counterbalance a heavier weight if it is placed farther away from the center ofthe frame.

A.   Avoid tangent

Tangents in composition tend to destroy the depth.

B.   Avoid frontal angle

The frontal angle tends to flatten the three dimensionality official features and environments. Angling the shot produces more depth and volumes.

C.   Safe Areas

Text, e.g., the title of your animation, should be kept in the central 80% of the screen, within a guideline called the title safe area. To make sure that your audience will not miss any important action in your animation, the vital parts of your scene should take place within the central 90% of your frame, a guideline called the action safe area. Why? It's because what's outside the action safe area is invisible on most TV sets.

Techniques for Video Recording

Today's cameras can create high-quality images. With the right techniques, you can produce interesting and persuasive images. A working knowledge of the camera, lenses, depth of field, shutters, and f-stops is essential to obtain images with the maximum impact.

Camera Setup and Operation

When setting up the a camera (or cameras),

- ✓ first get the staging area as close as possible to the final lighting that you will use, but avoiding colored gels if you are using them as they will affect white balance when you are setting up.

- ✓ Put a white piece of paper on a music stand in the middle of your staging area. It can be lined paper, but should be primarily white. You will use this to set the white balance on the camera.

- ✓ Set up process will determine correct lighting, correct focus and correct white balance.

✓ Place your camera in the location you will be using for filming.

✓ Open out the LCD display (if applicable) on the left side of the camera.

✓ Insert a memory card in the slot /slots. The card will need to have been formatted. When inserting and removing memory cards, always make sure the camera is turned off. This prevents data corruption!

✓ Plug in the power cord if needed (it is advisable to always use the power cord!).

✓ Hit the power button, and take off the lens cover.

✓ Set the white balance –

   o Point the camera at the piece of white paper and zoom in as far as possible. There are two zoom rocker switches on the camera. They can be identified by having–W‖ on one end and –T‖ on the other. W=Wide Angle, T=Telephoto (zoomed). Practice with these switches so that you know how they handle.

   o Press the FUNC. Button on the LCD display and press the White Balance button. Press the Set 1 button and with the camera pointed at the white piece of paper, press the Set WB button of the screen. An icon will appear and flash in the center of the screen. The process is done when the icon disappears.

   o Press the x button in the top right of the screen when you are done.

✓ Setting the exposure - Next you need to get the lighting right. Since these cameras are very sensitive and re-set their own exposure settings regularly, we use manual settings so that they do not change. Otherwise, you will have real problems in the editing process to try and maintain a consistent lighting level that does not change. There are four settings for the exposure, and we go through them in sequence to optimize the exposure. It is the combination of these settings that will give you the best results.

   o Zoom out so that you can see more of the stage. If you are using a fixed camera, zoom to the level that you are likely to be at for filming. If you are going to zoom in and out during filming, zoom out for the purpose of setting the exposure.

- BLC (Back Light Compensation). Typically, this needs to be always on. This helps to maintain good lighting for the overall scene. To turn this on, press FUNC. and then press the BLC always on button. Turn it on, and then press the x top right to exit.

- The other settings are all within exposure. We will use manual settings for exposure to help give us the most consistent results during filming. Hit FUNC. and make sure that Rec. Programs is set to M. If it is not, press the Rec. Programs button and choose Manual Exposure. When you do this, you will find three settings appear on the screen.

  - *An F number* – this is the size of the aperture and determines how much light actually reaches the camera's sensor. A lower number means the aperture is open wider and lets in more light. For concert lighting, we are likely to need as much light as possible, so set this to a low value – aroundF2.0 for starters.

  - *A fraction (eg 1/30).* This is the shutter speed. Up until recently, all film was output using a frame rate of between 24 frames per second and 30 frames per second. These days with bluray its more common to see a frame rate of 60 frames per second or more. So you start with a frame rate of 1/60th, and if it looks too dark, change this to 1/30th. You never want to be slower than 1/30th since this will likely be the final output frame rate. Anything lower will look very jittery. If there is too much light, you can safely go above 1/60th second, but for the purpose of filming, there is no benefit to this, so only use a higher rate if the image is too bright.

  - *A number with dB after it (eg 0dB).* This is the level of amplification of the video signal. Amplifying always introduces noise, so the lower the figure, the better. Only use this as a last resort, and set to a maximum of 3dB to keep image noise to a minimum. The preferred value is 0dB.

✓ Zebra stripes on the screen will help determine where levels are too highly exposed. Make sure none of your main focal points have zebra stripes as over-exposure to this level is impossible to fix – kind of like clipping audio.

✓ Once you are happy with the exposure settings, press the x in the top right of the screen.

FOCUS

Press the MENU again and press the focus button. Make sure manual focus is turned on (an orange vertical line to the left of MF on your screen. Press MF if the orange vertical line is not there. Now use the focus ring on the front of the camera to focus your subject. The area being focused will be zoomed in so that you can do this accurately, and a red outline appears around anything that is well focused. Focus range depends on how far you are from your subject. The closer you are, the more sensitive the focus. When you are close to your subject, if they move significantly, the focal point changes, and your subject could easily become out of focus. To minimize the chance of this, locate your camera at a reasonable distance (20ft or 6 meter minimum) from your subject. At this point, changes in focal point within a small amount become insignificant. In low light, the camera will search for best focus and this can really mess up your video, so manual focus is the best option. With higher levels of light, focus accuracy is likely to be better.

In auto focus mode, you can select the area being focused by pressing it on the screen. It must be within the rectangle on screen. You can also use auto focus to create your focus, then switch to manual so that it does not change.

Press the x if you do not need to be in the focus setting section any more. You may need to return to this section, although if manually focusing, rotating the focus ring will give you control over focus.

AUDIO

You only need reference audio from the camera to help you line up your video when editing. Your final audio will come from recording as you would any other audio recording. The recording level in the camera can therefore be left at auto levels. To check this setting,

- ✓ Click the FUNC. button and scroll down until you see Mic. Level.

- ✓ Click and set to Auto.

- ✓ Click the x to exit.

Now you are ready to record. There are two record buttons on the camera with the text START/STOP). There will be a visual indication on screen that the camera is recording.

When your recording session is finished, remove the memory cards and store them safely and securely. It is important to transfer their contents to the computer as soon as possible.

4.3 Shooting scripts

Directs camera action and explains the words to be spoken and the sound to be heard, as either an effect or to be ad-libbed. The script, therefore, has specific significant columns, such as the activity sequence; camera takes and positions; action to be covered and the sound to be heard. Using a shooting script before shooting will save time and money, and if your shooting script is detailed enough, there will be fewer chances of making mistakes that may crash your film. Usually, it is the director and the cinematographer that write the shooting script.

4.4 Balance color position

Color balance is the relative proportion and distribution of colors in an image, and how they affect the overall tone, mood, and contrast. A balanced image has colors that complement each other, create a sense of harmony, and convey the intended message or emotion. An unbalanced image, on the other hand, has colors that clash, create a sense of chaos, and distract from the main subject or purpose.

Color Balance filter

Color balance refers to the relative strength of the red, green, and blue channels that constitute an image. For example, a blue-tinted image has a strong blue channel and weaker green and red channels.

The Color Balance filter lets you adjust the relative balance of all three color channels of an image at once—for example, lowering the blue channel and raising the red and green channels to reduce blue tinting and yield an image that appears more orange and warm.

Color balance also relates to color temperature, which describes the quality of light in an image. For example, sunlight is generally more bluish than tungsten light, which is more orange. In professional film and video productions, white-balancing the camera before shooting usually ensures that whites in an image are neutral (with all three color channels balanced evenly).

However, film stocks, optical filters, and digital white-balance settings can modify the tint of an image.

The imbalanced color channel caused by a dominant color temperature in the lighting of an image is often referred to as a color cast.

White Balance

White balance is basically the process of telling the camera what is white in a given light. A white sheet of paper will remain white to you even if the light conditions in your room change from sun light to tube light. This is identifying it will help in truly identifying all the colors. Told in each light condition what is the true white, in order to capture and recreate all the colors truthfully. Have you noticed photographs which have a green, blue or orange cast to them? That is all the colors appear to be overpowered by a single color and thus appear as various shades and tones of it. That is due to incorrect white balance.

You can use the Color Balance filter to adjust the three color channels of an image to eliminate a color cast or introduce one. Here are some uses for the Color Balance filter:

Correct problems in lighting: For example, you can rebalance an image that's too orange to appear more neutral.

Match two images to one another: For example, you can match the quality of light on an actor in a foreground green screen clip to the lighting in a background image.

Stylize the color of an image used in a creative composition: For example, you can create a high-contrast, blue-tinted silhouette from the image of two actors dancing for a title sequence.

The Color Balance filter doesn't just let you rebalance the overall strength of an image's three color channels; it also lets you rebalance color specifically in three tonal zones of an image: shadows, mid-tones, and highlights. Three correspondingly named color controls let you make color balance adjustments in each zone of image tonality.

To make an adjustment to a zone, click the corresponding color well to open the macOS Colors window, then drag in the color wheel. As you drag, the image updates. Dragging in a specific hue's direction rebalances the image, tinting it with that hue. The farther toward the edge of the color wheel you drag, the more intensely you tint the image.

An image's colors can be changed using the white balance technique in digital photography to make them appear neutral, natural, or the way the photographer intended. "White balance" describes the process of modifying an image's color balance to match the color temperature of the lighting circumstances of the location.

The warmth or coolness of the light source depends on the color temperature expressed in Kelvin. A candle flame, for instance, has a color temperature of roughly 1500K, giving it a cozy, orange-red glow. A neutral, white light is produced by sunshine, with a color temperature of about 5500K.

4.5 Record the narrator and natural sound

Natural sound is the ambient audio that surrounds the main subject of your field production. It can be anything from birds chirping, to traffic noise, to a crowd cheering. Nat sound can add realism, depth, and emotion to your video, but it can also be challenging to capture and use effectively. The following tips and techniques help you on how to record and edit natural sound in field production.

i- Choose the right microphone

The first step to capturing natural sound is to use a microphone that suits your needs and environment. There are different types of microphones, such as shotgun, lavalier, or omnidirectional, that have different polar patterns, sensitivity, and frequency response. Forexample, a shotgun microphone is good for isolating a specific source of sound, while an omnidirectional microphone picks up sound from all directions. You should also consider factorssuch as wind noise, background noise, and distance from the sound source when choosing a microphone.

ii- Record extra natural sound

One of the common mistakes in field production is to record only the main dialogue or narration,

and neglect the natural sound that accompanies it. This can make your video sound flat and unnatural, especially if you need to cut or edit the audio later. To avoid this, you should always record extra natural sound before and after each scene, as well as some wild tracks of the general ambience of the location. This will give you more options and flexibility when editing your audio, and allow you to fill in any gaps or transitions.

iii- Use headphones and monitor levels

Another important step to capturing natural sound is to use headphones and monitor the audio levels while recording. This will help you hear what the microphone is picking up, and adjust the gain or position of the microphone accordingly. You should also check the audio levels on your camera or recorder, and make sure they are not too high or too low. A good rule of thumb is to aim for an average level of -12 dB, with peaks not exceeding -6 dB. This will ensure that your audio is clear and consistent, and avoid distortion or clipping.

iv- Mix and balance natural sound

The final step to capturing natural sound is to mix and balance it with the other audio elements in your video, such as dialogue, music, or sound effects. This can be done using audio editing software, such as Audacity, Adobe Audition, or Pro Tools. The goal is to create a natural and harmonious sound mix that enhances the mood, tone, and story of your video. To do this, you can use volume and fade controls to adjust the level and duration of each natural sound track. Additionally, you can use EQ and filters to remove unwanted noise or enhance certain frequencies of natural sound. Panning and stereo effects can create a sense of space and direction for natural sound while compression and limiting can smooth out the dynamics and loudness of natural sound. Finally, reverb and delay can add depth and realism to natural sound.

4.6 Audio and video balancing

Audio is a crucial element of any video, but it can also be challenging to get it right. How do you balance audio in your video to achieve a clear, consistent, and engaging sound? In this article, we will cover some basic tips and techniques to help you improve your audio quality and avoid common pitfalls.

a- Know your sources

The first step to balance audio in your video is to know what kind of audio sources you are working with. Different types of microphones, devices, and environments can affect the sound quality and level of your audio. For example, a shotgun microphone can capture directional sound, while a lavalier microphone can record close-up dialogue. A smartphone can record decent audio, but a dedicated audio recorder can offer more control and options. A quiet studio can provide a clean sound, while a noisy street can introduce unwanted background noise. You should always test your audio sources before you start recording and adjust them accordingly.

b- Monitor your levels

The second step to balance audio in your video is to monitor your audio levels during and after recording. Audio levels are measured in decibels (dB) and indicate how loud or quiet your sound is. Ideally, you want your audio levels to be consistent and avoid peaks and dips that can cause distortion or loss of detail. You can use headphones, meters, and waveforms to monitor your audio levels and make sure they are within a safe range. A good rule of thumb is to keep your audio levels between -12 dB and -6 dB, leaving some headroom for post-production.

c- Edit your audio

The third step to balance audio in your video is to edit your audio in post-production. Editing your audio can help you enhance, correct, or modify your sound to match your vision and style. There are many tools and software available for audio editing, such as audio trimming, which allows you to cut out unwanted parts of your audio; audio mixing, which helps you blend different audio tracks and adjust their volume, panning, and balance; audio effects, such as EQ, compression, reverb, or fade; and audio normalization to adjust the overall loudness of your audio to a standard level.

d- Review your audio

The final step to balance audio in your video is to review your audio and make sure it sounds good on different platforms and devices. Audio can sound different depending on the playback system, such as speakers, headphones, or TV. You should always check your audio on multiple devices and adjust it if needed. You should also consider your audience and their preferences, such as subtitles,

captions, or language options. You want your audio to be clear, accessible, and enjoyable for everyone who watches your video.

4.7. Smart phone as video camera

A camera phone is a <u>mobile phone</u> which is able to capture <u>photographs</u> and often record <u>video</u> using one or more built-in <u>digital cameras</u>. It can also send the resulting image wirelessly and conveniently.

Most camera phones are smaller and simpler than the separate digital cameras. In the <u>smartphone</u> era, the steady sales increase of camera phones caused <u>point-and-shoot camera</u> sales to peak about 2010 and decline thereafter. The concurrent improvement of smartphone camera technology and its other multifunctional benefits have led to it gradually replacing compact point-and-shoot cameras.

The principal advantages of camera phones are cost and compactness; indeed, for a user who carries a mobile phone anyway, the addition is negligible. Smartphones that are camera phones may run <u>mobile applications</u> to add capabilities such as <u>geotagging</u> and <u>image stitching</u>. Also, modern smartphones can use their <u>touch screens</u> to direct their camera to focus on a particular object in the field of view, giving even an inexperienced user a degree of focus control exceeded only by seasoned photographers using manual focus.

As smartphone cameras continue to advance, it is clear that mobile photography and videography will only continue to grow in popularity and their use cases will only expand to cover more and more areas. We are excited to be part of this journey.

Smartphone Video Recording Tips

When it comes to recording a smartphone video, many of us are in the habit of simply aiming and shooting. The results may be good enough for personal use. However, for professional-grade smartphone videos—useful for testimonials, product demonstrations, employee spotlights, or other marketing applications—learn how to up your game.

Plan Ahead

Outline the video's key points before jumping right into recording.

- Make sure there is a compelling story, easy-to-follow blueprint, and meaningful information.
- Draft a shot list. What scenes do you want to capture?
- Scout your location for any distracting background noise or activity. Plan around any that you cannot eliminate.
- Ask your speaker to wear brand-appropriate attire for filming. Avoid clothing with prominent logos unless you intend to endorse that brand.
- Cue the viewer. The script should begin with the speakers introducing themselves and what they're going to be talking about.
- Lead with your key message. Plan for an attention-grabbing opening scene and get to the point quickly.
- Tell them. Show them. Then tell them again. Structure the video so that the main points are reinforced.

Prepare Your Smartphone

Smartphones are powerful but can benefit from tweaking to reach their full potential.

- ➢ Put your phone in airplane mode to prevent interruptions. Shut down background apps.
- ➢ Clean your camera lens. It's quick and easy!
- ➢ Record in wide-angle.
- ➢ Set video quality to full HD.
- ➢ Turn on video stabilization settings.
- ➢ Use the grid in your camera app to ensure you're recording straight videos.

Frame and Focus

The right perspective and focal point direct the viewer's eye. Without proper framing, your smartphone video won't make it off the ground.

Frame Your Shot

- ➢ Center your subject or use the rule of thirds.
- ➢ Look carefully for anything that could be amiss in your frame, such as a busy background or crooked props.
- ➢ Unless setting up for a macro close-up, don't frame the shot too tight. Keep in mind how the

video could be cropped for social media posts. Make sure there's "breathing room" that the video editor can play with.

Stabilize the Camera

Use a tripod or place your camera on a stable surface for best results. If you must film handheld:

- ➢ Keep the phone close to your body.
- ➢ Rest your elbows on a nearby object for stability.
- ➢ Use your body to absorb bounces and shakes.
- ➢ Enable the phone's video stabilization setting, if available.
- ➢ Choose the 16:9 ratio setting over 4:3

Check Lighting and Focus

- ➢ Use good lighting. Take advantage of natural light whenever possible, but avoid overly bright, direct light. Direct sunlight creates shadows on the face. Cloudier skies result in a softer, more pleasant light. Supplement with a lighting kit as needed.
- ➢ Consider a slight angle. Rather than a straight-on shot, shift your vantage a few degrees to your left or right.
- ➢ Record in landscape as a default.
- ➢ Record in portrait only for story posts (Facebook, Instagram, Snapchat).
- ➢ Continually check your framing and focus while shooting. Keep your eye on the camera, not the scene.
- ➢ Never use the zoom feature. Instead, move the phone closer to the subject. Most smartphone cameras don't have true optical zoom, only digital zoom, which magnifies the existing pixels without extra clarity.
- ➢ Use the exposure lock. Activate the Auto Exposure/Auto Focus (AE/AF) lock by tapping on the screen and holding it until the AE/AF box appears. Once it does, the focus is locked, and you can adjust the exposure by dragging your finger up and down. This keeps the video looking consistently sharp and prevents the phone from making choppy adjustments.
- ➢ Avoid too much movement. If you do have to move, panning across a scene for example, make it subtle. Move very slowly so the camera has enough time to focus on each scene as you move.

Capture the Content

At the end of the day, none of the above matters without great content! Audio, number of takes, and variety are all important considerations in a marketing video.

- ➢ Use an auxiliary microphone for recording audio, and make sure it's as close as possible to the speaker.
- ➢ Have the speaker always face the camera when speaking.
- ➢ Shoot as much footage as reasonable. Make it the video producer's problem to edit down to a concise, engaging video.
- ➢ Get as many takes from the speaker as necessary. If the speaker trails off or muffs a line, make sure you have at least one clip with clear flow and a beginning and ending cadence.
- ➢ Vary the perspective: Consider making a video edited from several short clips with different perspectives, rather than from a single clip.
- ➢ Consider time-lapse and slow-motion features if there's room to stretch your creative muscles.
- ➢ End with a call to action!

After planning the concept, optimizing your phone's potential, and crisply or sharply capturing the content, and you will have a amazing array of video material.

UNIT SUMMERY

The quality of video production heavily relies on the equipment used. High-quality cameras, lighting equipment, microphones, and other gear are instrumental in capturing clear, crisp visuals and sound. Different types of productions may require different equipment; for instance, a cinematic film would require more advanced cameras and lighting compared to a simple interview setup. Understanding the technical aspects of production equipment and how to utilize them effectively is vital in achieving professional-grade video quality.

Filming techniques encompass the methods and skills used during the shooting phase of video production. This includes camera angles, movement, composition, and lighting. Effective filming techniques can transform a mundane scene into a visually stunning and emotionally engaging moment. The use of close-ups, wide shots, tracking shots, and creative lighting can significantly

enhance the storytelling and keep the audience engaged. Mastering these techniques is essential for any video producer looking to create impactful and memorable content.

Ultimately, the camera operator is responsible for framing each shot that is recorded for a program. In addition to camera focus and zooming, the camera operator must consider camera movements, specific shots and angles, and following the impromptu instructions of the director. An important section of this chapter addresses selective depth of field and the factors, controlled by the camera operator, that create selective depth of field. Only the camera operator can affect depth of field by manipulating the lens. Remember that the camera's aperture affects depth of field, not lighting. If the camera operator closes the iris down some, for example, the depth of field increases, but the picture is dark. In this case, the lighting designer may be asked to add additional lighting to the set. The set design and lighting contribute to the production goals, but the camera operator must capture all the program elements to realize the director's vision.

Unit Review Questions

Please answer the following questions on a separate sheet of paper.

1. How does white balancing affect the images recorded by a camera?
2. List the steps in pre-focusing a zoom lens.
3. Explain why a camera's depth of field should most often be as large as possible.
4. Why is shallow depth of field used in a program?
5. How does the rule of thirds affect picture composition?
6. What is nose room?
7. How is a shot sheet created and used during production?
8. What is the purpose of an establishing shot in a program?
9. Describe a scene in which an over-the-shoulder shot would likely be used.
10. Explain the difference between a dolly camera movement and a truck camera movement.
11. How does the camera angle affect the audience's perception of a character?

SELF-CHECK QUESTIONS

Instruction: Choose the correct answer

1. Which type of shot size best describes this illustration?

    A. Extreme long shot.
    B. Long shot.
    C. Mid shot.
    D. Close up.

2. An establishing shot is often used at the beginning of a scene.

    A. True.
    B. False,

3. Handheld camera movement is often used to create a sense of realism.

    A. True.
    B. False.

4. This aspect ratio is commonly called:

    A. Standard definition.
    B. Widescreen.
    C. High definition.
    D. MP4.

5. This aspect ratio is commonly called:

    A. Standard definition.
    B. Widescreen.
    C. High definition.
    D. MP4.

6. The framing technique demonstrated in this diagram is…

    A. Look room.   C. Rule of thirds.
    B. Head room.   D. 180 degree rule.

7. The most appropriate shot size for showing the emotions on a character's face is…

    A. Long shot.
    B. Full shot.
    C. Mid shot.
    D. Close up.

8. The most appropriate shot size for showing a character's wristwatch is…

    A. Long shot.
    B. Full shot.
    C. Mid shot.
    D. Extreme close up.

9. If you want to show what a character is looking at, the most appropriate shot would be…

   A. Extreme long shot.
   B. Long shot.
   C. Full shot.
   D. Point of view shot.

10. A zoom is…

    A. When the camera lens magnifies an image.
    B. When the camera is mounted on a moving platform and approaches the subject.
    C. The camera operator wears a special vest to achieve smooth handheld camera movement.
    D. The camera is handheld.

11. A 'dolly in' is…

    A. When the camera lens magnifies an image.
    B. When the camera is mounted on a moving platform and approaches the subject.
    C. The camera operator wears a special vest to achieve smooth handheld camera movement.
    D. The camera is handheld.

12. A type of camera movement that follows the subject is called:

    A. A dolly shot.
    B. A steadicam shot.
    C. A tracking shot.
    D. A handheld shot.

13. High angle shots have the effect of:

    A. Making the subject seem powerful.
    B. Making the subject seem powerless.
    C. Making the audience identify with a character.
    D. Engaging the audience.

14. Low angle shots have the effect of:

    A. Making the subject seem powerful.
    B. Making the subject seem powerless.
    C. Making the audience identify with a character.
    D. Engaging the audience.

15. The framing technique demonstrated in this diagram is…

    A. The rule of thirds.   C. Head room.

    B. The 180 degree rule.   D. Look room.

16. The 'rule of thirds' is:

    A. An aesthetically pleasing way to compose a shot.

    B. A shot with two characters in the frame.

    C. A space between the character and the edge of the frame suggesting they are talking to someone outside the shot.

    D. A rule of composition which dictates an aesthetically pleasing space between the actor and the top of the frame.

17. 'Headroom' is:

    A. An aesthetically pleasing way to compose a shot.

    B. A shot with two characters in the frame.

    C. A space between the character and the edge of the frame suggesting they are talking to someone outside the shot.

    D. A rule of composition which dictates an aesthetically pleasing space between the actor and the top of the frame.

18. What term in cinematography refers to the process of choosing the camera's focal length and field of view for a particular shot?

    A. Framing

    B. Exposure

    C. Shutter speed

    D. Dolly shot

19. This image demonstrates poor use of:

    A. The 180 degree rule.
    B. The 30 degree rule.
    C. Look room.
    D. Headroom.

20. Zooming in and out is the best way to shoot a scene.

    A. True
    B. False

21. What part, within the lens of a camera, determines how much light to let in?

    A. Aperture
    B. Shutter
    C. Focus Ring
    D. Viewfinder

22. What part of a digital camera is similar to film in an older camera in that it captures the image created by light?

    A. Image Sensor
    B. View Screen
    C. Memory Card Slot
    D. Shutter

23. The best shot size to describe this shot is:

     A. Extreme long shot.
     B. Long shot.
     C. Mid shot.
     D. Close up.

24. The best shot size to describe this shot is:

     A. Extreme long shot.
     B. Long shot.
     C. Mid shot.
     D. Close up.

25. The best shot size to describe this shot is:

  A. Close up.
  B. Long shot.
  C. Full shot.
  D. Mid shot.

26. The best shot size to describe this shot is:

  A. Extreme long shot.
  B. Long shot.
  C. Close up.
  D. Extreme close up.

27. The best camera angle to describe this shot is:

    A. Overshot.
    B. High angle
    C. Eye level.
    D. Low angle.

28. The best camera angle to describe this shot is:

    A. Overshot.
    B. High angle
    C. Eye level.
    D. Low angle.

29. What part of a camera uses specially shaped pieces of glass to bend light as needed?

   A. Lens
   B. Viewfinder
   C. Shutter
   D. Mirror

PROJECT WORK1.1: Attempt the following projects accordingly.

A/ Choose one category of camera shots discussed in this unit (wide shots, individual subject shots, multiple subject shots, or specific view shots). Create a display that illustrates each of the shots included in the selected category.

B/ Use your own body to demonstrate the camera movements described in this unit.
   a) **Pan Left:** Stand perfectly still and turn your head to your left.
   b) **Pan Right:** Stand perfectly still and turn your head to your right.
   c) **Tilt Up:** Stand perfectly still and point your nose to the ceiling of the room.
   d) **Tilt Down:** Stand perfectly still and point your nose to the ground between your feet.
   e) **Pedestal Up:** Rise up on your tiptoes while facing forward (toward the set).
   f) **Pedestal Down:** Squat down while facing forward (toward the set).
   g) **Dolly In:** Smoothly walk forward, directly toward the set.
   h) **Dolly Out:** Smoothly walk backward while facing the set.
   i) **Truck Right:** Walk sideways to the right while facing the set.
   j) **Truck Left:** Walk sideways to the left while facing the set.

C/ Framing

   1) Watch any film for 10 minutes; turn the sound off so you can focus better. See how many different types of framing are used and for how long. Make a tally sheet and count how often each framing type is used.
   2) Take shots or photos of a person doing something, for example drinking coffee, playing football, doing homework. Use at least three different types of framing to show this one action.
   3) Show different emotions – anger, joy, sadness, boredom, envy, excitement, happiness, satisfaction, disappointment, peacefulness – by taking shots or photos with different framing. One photo for each emotion is enough, but use a variety of framing – total for one emotion, waist for the next, close-up for the third, etc.

Practical advice:

- Use only fixed shots, with no camera movement
- Make the shots long enough: 4–10 seconds, depending on the complexity of the image. A simple detail can be shorter; a complex total with a lot going on needs to be longer.
- If there is action 'crossing' the shot – for example a train passing – let it finish and leave the frame; don't stop shooting while it's still in the middle of the frame.

D/ Camera angles

1) Find and film different situations that is typical for different camera angles (for example, neutral angle for interviews, or a low angle for a boxing champion).
2) Film an object / person using all possible camera angles, then compare the shots.
3) Film a dialogue scene using two camera angles – low and high.

E/ Camera movement – pan/tilt

1) Make a clean (smooth) pan of a landscape or city.
2) Make a clean tilt of a tall building and / or a standing person.
3) Make a detail pan of several people (their faces/shoes) standing in a row.

F/ Camera movement – zooming and following

1) Film a person moving away by keeping the camera in one position and zooming in.
2) Film a person moving away by following them from behind or from the front. Keep the same distance and the same focal length (the zoom remains in one position) throughout.
3) Film a person standing and 'move away' from them by zooming out.3.
4) Film a person standing and physically move the camera away while keeping the same focal length (the zoom always remains in the same position).
5) Film a person moving by following them from the side.
6) Film a person moving (from the side) with a horizontal pan.
7) Compare all 6 shots!
8) Make a clean zoom-in or zoom-out shot of an object / person. Start with the eyes and finish with a total shot of the person; or start with the house number and finish with the whole house.
9) Create an example of bad zooming.
10) Follow-film someone or something, from different types of vehicle – car, bike, and so on. Be creative!

G/ Camera movement – hand-held camera

1) Film a dialogue using a tripod. Start with a total shot and then narrow the framing by zooming in.
2) Film the same scene, using the same framing, but with a hand-held camera.

3) Compare both shots.
4) Film a subject with a hand-held camera from a distance, using maxed zoom-in.
5) Go closer and film the subject using maxed zoom-out. Try to keep the same framing as you used in 4.
6) Compare both shots and the shakiness of the picture.

Answer key

Answer Key for Self-check 1.1

1.   A. science of sound

2.   A. capture audio signals from microphones

3.   A. processing sound for transmission

4.   B. key board for input

5.   C. pathway through an audio device

6.   A. digital audio tape

7.   A. electrically conductive ribbon placed between the poles of a magnet

8.   A. signal flow chain

9.   A. converts sound to an electric signal

10.   B. bi directional

11.   A. dynamic microphone

Answer Key for Self-check 2.1

1.   A. decibel

2.   B. location recording

3.   A. sound pressure wave

4.   A. pressure wave

5.   A. periodic vibration

6.   A. multi-channel audio playback systems

7.   A. unwanted sound that is unintentionally used

8.   A. stored as a physical texture in recorder

9.   9. A. 140db

10.   A. ambient noise

Answer Key for Self-check 3.1

1.   The seven basic parts of a camera include the lens, shutter, aperture, image sensor, viewfinder, body, and memory card slot. These parts work together to capture and store photographs.

2.   Adjusting the gain of an image can change the brightness of the image. Increasing the gain results in a brighter image, while decreasing it results in a darker image. However, overly adjusting the gain can degrade the image quality.

3.   The optical center within the camera represents the point in which all the light rays that form the image intersect if the lens is approximated with a single thin lens. The distance between the center of camera rotation and the optical center is needed to compute the depth information.

4.   Lenses are typically specified with their maximum aperture (some lens apertures are internally adjustable) and max focal length/zoom power. The lower the f-number the larger the aperture diameter, meaning more thermal IR energy is reaching the infrared sensor.

5.   Although cameras can be gripped by the handle without an Easy rig to get low angles, the heavy weight of cinema cameras combined with an awkward extended center of gravity (rather than having the weight of the camera sit on the solid base of the shoulder) means that there'll quickly be an unusable amount of camera shake

6.   Less shaky shots, smoother footage, Pan and tilt, different heights (higher lower), can film on different kinds of terrains.

7.   Friction head is when two pieces of metal are squeezed together by a screw; fluid head has thick oil or grease between the pieces of metal.

8.   Here are the four must-have supplies in your camera cleaning kit:

- Air Blower.

- Soft-bristled brushes.

- Microfiber cloth and camera lens wipes.

- Cleaning fluid.

Answer Key for Self-check 4.1

1. A. Extreme long shot.
2. A. True.
3. A. True.
4. B. Widescreen.
5. A. Standard definition.
6. A. Look room.
7. E. Close up.
8. D. Extreme close up.
9. D. Point of view shot.

A. When the camera lens magnifies an image.

10. B. When the camera is mounted on a moving platform and approaches the subject.

11. C. A tracking shot.

12. B. Making the subject seem powerless.

13. A. Making the subject seem powerful.

14. A. The rule of thirds.

15. A. An aesthetically pleasing way to compose a shot.

16. D. A rule of composition which dictates an aesthetically pleasing space between the actor and the top of the frame.

17. A. Framing

18. C. Look room.

19. B. False

20. A. Aperture.

21. A. Image sensor.

22. A. Extreme long shot.

23. B. Long shot.

24. D. Mid shot.

25. D. Extreme close up.

26. B. High angle

27. D. Low angle.

28. A. Lens.

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MODULE IV

COLLECTING MEDIA CONTENTS

Contents

Module Description

The collecting media content module covers a wide range of topics related to effective communication practices. It begins by defining communication and identifying its key elements. The module then explores the levels of communication and discusses the expected roles in each element of communication. Furthermore, it explains the expected roles in each level of communication. The module also focuses on utilizing essential aspects of communication to gather media contents, listing techniques for collecting media contents, defining the concept of interview, document review, and site visit. Types of interviews and document reviews are identified, and techniques for conducting interviews, document reviews, and site visits in collecting media contents are listed and discussed. Lastly, the module emphasizes the importance of utilizing these techniques to collect media contents effectively. Throughout the topics, you will engage in practical activities to reinforce your learning and reflect on your experiences.

UNIT 1

BASIC ISSUES OF COMMUNICATION

In this unit, concept of communication, elements of communication and level of communication are discussed. The discussion will be made to enhance your skills of collecting media contents.

Learning Outcome

By the end of the training, you will be able to:

➢ Define communication

➢ Identify the elements of communication

➢ List the levels of communication

➢ Discuss the expected roles in each element of communication

➢ Explain the expected roles in each level of communication

➢ Utilize essential aspects of communication to gather media contents

Key terms

- Communication
- Elements
- Levels
- Journalists
- Media contents

Brainstorming questions

Activity 1.1: Discuss the following questions in group

1. What is the meaning of communication?
2. Why communication?

1.1. Introduction to communication

The concept of communication has various meanings based on the context it has been being implemented. According to Beebe (2017) communication has multiple meanings. Some of they are listed in the following Table.

Conceptual components in communication	
1. Symbols/Verbal/Speech/	Communication is the verbal interchange of thought or idea
2. Understanding	Communication is the process by which we understand others and in turn endeavor to be understood by them. It is dynamic, constantly changing and shifting in response to thetotal situation
3.Interaction/relationship/ Social Process	Interaction, even on the biological level, is a kind of communication; otherwise common acts could not occur
4. Process	Communication: the transmission of information, idea, emotion, skills, etc., by the use of symbols-words, pictures, figures, graphs, etc.
5. Linking/Binding	Communication is the process that links discontinuous parts of the living world to one another
6. Intentional	Communication has its central interest those behavioral situations in which a source transmits a message to a receiver(s) with conscious intent to affect the latter's behaviors
7. Time/Situation	The communication process is one of transition from one structured situation-as-a-whole to another, in preferred design
8. Power	Communication is the mechanism by which power isexerted

In addition to the contextual meaning given in the above Table, currently, as stated by scholars like Griffin, (2018), the term communication is defined as:

➢ The activity of conveying information through the exchange of thoughts, messages, or information, as by speech, visuals, signals, writing, or behavior. It is the meaningful exchange of information between two or more living creatures.

➢ The process by which exchange of information between individual through common. system symbols and signs of behavior happen.

➢ The exchange of information, ideas, emotions and attitudes through verbal. or non-verbal means between two or more than two participants

Based on the above definitions, it is possible to state that the ability to communicate effectively with others is closely linked to the aforementioned communication concepts. By considering these concepts in communication, individuals can gain a deeper understanding of each other, develop mutual affinity, exert influence, foster trust, and gain insights into themselves and how they are perceived by others. Those who communicate effectively while keeping the concepts of communication in mind are proficient at interacting with others in a flexible, skilful, and responsible manner, all the while maintaining their own needs and integrity. In addition to understanding the concepts of communication, it is crucial to grasp communication's elements and levels. Consequently, the subsequent sections will address the elements and levels of communication, respectively.

Self-check question

Instruction: Answer the following questions individually

1. What is communication? Discuss it by giving example.

Activity 1.2. Answer the following questions

1. List elements of communication
2. Discuss roles expected in each element of communication

1.2 Elements of communication

Communication comprises seven key elements: sender, receiver, message, channel, feedback, noise and setting. Each element has its own distinct characteristics. In the following sections, we will delve into a detailed discussion of each element.

1.2.1. Sender

The sender is a crucial element in the communication process. They are the individual or entity responsible for initiating the communication by encoding a message and transmitting it through a chosen medium to the receiver. The sender's role involves not only creating the message but also selecting the appropriate communication channel, considering the receiver's characteristics, and choosing symbols or language that will effectively convey the intended meaning.

The sender's behaviours and actions can significantly impact the success of the communication process. Effective senders are mindful of their audience, use clear and concise language, and consider the context in which the communication is taking place. They also take into account nonverbal cues, such as body language and tone of voice, which can greatly influence how the message is received.

It is important for senders to be aware of potential barriers to effective communication, such as noise, distractions, or differences in cultural backgrounds, and take steps to minimize these barriers to ensure the message is accurately received and understood by the receiver.

As stated above, though the sender is responsible for crafting messages, selecting the appropriate medium, and choosing symbols, they may not always succeed in doing so effectively. This can impact the receiver as the sender's actions and behaviours play a significant role in the communication process. These behaviours exhibited by the sender can influence the multilateral nature of the communication process. The following section elaborates on two common behaviours of sender. Knowhow about the following common behaviours may help you (acting as a sender while you ask questions or introducing yourself) to communicate effectively with your interlocutor (acting as a sender while he/she responds to your questions or give his/ her opinions) while collecting media contents for radio and television production.

   ♣ Hiding Thoughts and Feelings

Just as military code messages for national security purposes, people may choose to code their messages for personal security purposes; Or because they have been trained from early childhood to express themselves indirectly on many topics and feelings. One of the basic reasons for miscommunication is that decoding is always guesswork. One can easily observe a person's behaviour, hear words, and see actions, but: One can only imagine what the words and actions mean. A person's thoughts and feelings (emotions) are often concealed very carefully and are not directly observable as behaviours are.

- The Sender may be blind to other's emotions or blinded by them

Emotions help to shape values. They are a fundamental part of one's motivation and help to determine one's direction and purpose in life. Emotions provide one with needed clues to solve problems. It is important to be able to recognize one's feelings, to be aware of one's rich inner world of emotions. This skill may overcome many communication failures. Thus, to be an effective sender, you should consider the following:

- Be considerate of others. Do not embarrass others.
- Don't draw attention to yourself.
- When you speak, be concise.
- When a person tries his/ her best and fails, do not criticize him/ her.
- Do not make fun of anything important to others.
- Do not be quick to talk about something when you don't have all the facts.
- Do not speak badly of those who are not present

1.2.2 Receiver

A receiver is another crucial element in the communication process. The receiver is an intended recipient of the message sent by the sender. The receiver's role involves decoding the message and interpreting its meaning based on his/her own knowledge, experiences, and cultural background.

The receiver's characteristics, such as attitudes, beliefs, values, and communication skills, can significantly impact how the message is received and understood. An effective receiver is attentive and open-minded, actively listening to the sender's message and making an effort to

understand the intended meaning. He/ she also provide feedback to the sender, either verbally or non-verbally, to confirm his/ her understanding of the message.

The receiver's ability to accurately interpret the message can be influenced by various factors, including the receiver's level of attention, distractions in the environment, familiarity with the sender, and his/her own emotional state. Additionally, cultural differences and language barriers can also affect how the message is interpreted by the receiver.

It is important for effective communication that receivers should actively engage in the communication process by providing feedback and seeking clarification when needed to ensure accurate understanding of the message.

Among receivers, there are detrimental behaviors that hinder effective verbal communication. The detrimental behaviors are detailed further below. The intention of disclosing these behaviors is to give knowhow to reduce them and communicate effectively while you collect media contents for radio and television production.

- Filtering

This detrimental behavior is happened when a receiver's mind is sifting through another's words and tuning in only when he or she hears agreement. Commonly, a Filterer replies to someone else's statements with ―yeah, but….‖

- Second Guessing

This behavior is occurred when receiver usually misses important details because he/she is too busy (a) imagining someone has hidden motives for saying what they are saying, and (b) trying to figure out what those hidden motives might be.

- Relating

A relater type of receiver continually finds references from his or her own background and compares them to what the speaker is saying. Relater receiver often appears self-centered, as everything they hear is publicly compared or contrasted to his or her own experiences.

✦ Placating

In this context, receiver agrees with everything anyone else says, just to avoid conflict. To reduce the aforementioned, detrimental behaviors, there are several effective methods. These methods involve both verbal and non-verbal strategies. The methods are discussed below.

✦ Face the speaker and maintain eye contact

In most cultures, eye contact is considered a basic ingredient of effective communication. When we talk, we look each other in the eye. That doesn't mean that you can't carry on a conversation from across the room, or from another room, but if the conversation continues for any length of time, you (or the other person) will get up and move. The desire for better communication pulls you together.

Do your conversational partners the courtesy of turning to face them. Put aside papers, books, the phone and other distractions. Look at them, even if they don't look at you. Shyness, uncertainty, shame, guilt, or other emotions, along with cultural taboos, can inhibit eye contact in some people under some circumstances,

✦ . Be attentive, but relaxed

Now that you have made eye contact, relax. You don't have to stare fixedly at the other person. You can look away now and then and carry on like a normal person. The important thing is to be attentive.

✦ Keep an open mind

Listen without judging the other person or mentally criticizing the things she/he tells you. Listen without jumping to conclusions. Remember that the speaker is using language to represent the thoughts and feelings inside his/ her brain. You don't know what those thoughts and feelings are and the only way you will find out is by listening.

Brainstorming questions   Activity 1.5.

Answer the following questions

1. What is the subject that sender and receivers are communicating?
2. What are the three basic elements that help in message framing?.

1.2.3.Message

The message, in the communication elements or process, is the information or content being conveyed from the sender to the receiver. It is the heart of any communication and the reason why communication takes place. The message can be verbal, nonverbal, or written, and it can be conveyed through various channels such as face-to-face conversations, gestures, posture, vocal tones, appearance, emails, phone calls, or social media.

The importance of the message in the communication process is vital. It is the foundation upon which all communication is built. Without a clear and concise message, communication can be broken down and led to misunderstandings, confusion, and conflict. To the contrary, a well-crafted message that is tailored to the audience and delivered effectively can lead to successful communication, building trust, and fostering positive relationships. Therefore, it is crucial to ensure that the message is clear, relevant, and meaningful to the receiver to achieve successful communication.

To this end, the message should be framed considering three basic elements:-content, style and structure.

A. Content

In the context of communication, content refers to the information or message being conveyed. It includes the subject matter, ideas, and data that are being transmitted from the sender to the receiver. Content is a crucial element of communication as it shapes the meaning and understanding of the message being shared. It can be delivered through various mediums such as speech, writing or images. Effective communication requires clear and relevant content to ensure that the message is accurately conveyed and understood by the audience.

B. Style

Style is related to formal or informal communication. The main motive of formal communication is to fulfill organizational objectives whereas informal communication is intended to meet personal interests and needs.

Formal communication is communication through predefined channels set by organizations. It is backed by organizational procedure, and it is necessary to fulfill the goals of the organization. Formal communication is used in professional and academic settings to provide information and discuss topics in a structured and organized manner. It typically involves the use of more formal

language than informal communication, using terms and concepts that are specific to the subject being discussed. Formal communication is often used to convey information in an efficient way. It is also used to maintain a level of professionalism among the participants. Formal communication is often characterized by using precise language and avoiding slang or colloquialisms. Formal communication should be written with clarity and conciseness in order to ensure an accurate understanding of the message being conveyed.

Informal communication is more relational than formal. Informal communication is defined as the type of communication that takes place between two or more parties in a casual and unstructured manner, and it is often characterized using informal language. It is not backed by any predetermined channels and can happen anywhere within the organization. Since it is not defined by any channels, messaging moves a lot faster, but it is without any paper trail or official documentation. Informal communication is often used to build relationships and facilitate conversations in social settings, and can be beneficial when developing new ideas or resolving conflicts. The primary goal of this type of communication is to preserve and establish relationships with colleagues.

C. Structure

When people are talking, they will usually order their speech according to their thoughts as they come to mind. Therefore, the way people think dictates how they speak. This concept applies to structure the speech because the more you dictate your thinking, the more you concise the structure of your speech.

The structure of a message is important, and it should typically include an introduction, body, and conclusion. In the following section, we will discuss how each of these elements is carefully crafted to work together harmoniously.

➢ **Introduction**

In the opening part, it is anticipated that a concise background or summary of your topic (essential information for the recipient) is provided. In order to achieve this, contextual details and a thesis statement should be incorporated. Generally, the beginning of a communication should include the following types of information.

✓ An opening grabber such as quote or statistic.

✓ Tell your audiences what you are going to talk about.

✓ Clearly explain your topic.

➢ **Body**

In this section, it is essential to provide a concise background or summary of your topic, supported by well-explained evidence, examples, and important details that are interconnected. In general, the body part of a communication should encompass the following types of information.

✓ Limit the theme.

✓ Choose small number of points receivers can digest

✓ Use minimum number of words.

✓ Use simple, easy-to-understand words.

✓ Explain each point with examples.

✓ Repeat when you think important.

➢ **Conclusion**

 In the conclusion part, restating and summarizing key points from body part are anticipated. In order to achieve this, points stated in a conclusion should the most impactful among receivers. In general, the conclusion part of a communication should encompass the following types of information.

✓ Summary of your main points.

✓ Reinforcement the core message.

✓ A closing grabber.

Brainstorming questions Activity 1.6.

List the commonly used channels in journalism and discuss in group about their strengths and weakness.

   1.2.3. Channels

Channels are the means through which communication messages are transmitted from the sender to the receiver. They can be physical or digital and can include various forms such as face-to-face conversations, written, phone, emails, social media, and more. The choice of channel can significantly impact the effectiveness of communication, as different channels have different strengths and weaknesses in terms of reach, speed, and ability to convey emotions and tones. Effective communication often involves choosing the most appropriate channel for a given message and audience.

Channels commonly used in the context of journalism can include print media, broadcast media, and digital media. Each of these channels has its own strengths and weaknesses in terms of reaching audiences and delivering information.

> **Print Media**

 Print media has its own strengths and weakens. Among print media newspapers and magazines, have a strong tradition of credibility and authority. They offer in- depth coverage and analysis of news stories, and readers can refer to them for reference. As a result, they can be taken as strengths of the print media. To the contrary, print media may have a limited reach compared to other channels, and the information may become outdated quickly. Additionally, the decline in print readership in the digital age has posed challenges for the sustainability of print journalism.

> **Broadcast Media**

Broadcast Media has its own strengths and weakens. Among broadcast media, television and radio provide a wide reach and can quickly disseminate breaking news to alarge audience. Visual and audio elements can enhance storytelling and engage audiences on an emotional level. However, the broadcast media may have time constraints for news segments, leading to oversimplification of complex issues. Additionally, the rise of 24-hour news channels has led to concerns about sensationalism and biased reporting.

> **Digital Media**

Digital Media has its own strengths and weakens. Among digital media, online news websites and social media platforms, offer real-time updates, interactivity, and multimedia content. They have a global reach and can engage audiences through user-generated content and discussions. Nevertheless, digital media can be susceptible to misinformation and fake news which lead to challenges in verifying sources and maintaining journalistic standards. The constant flow of information can also contribute to information overload and short attention spans.

In the context of journalism, each channel plays a vital role in reaching different segments of the audience and providing diverse perspectives on news and events. However, it is essential for journalists to adapt their storytelling techniques and ethical standards to the specific strengths and weaknesses of each channel in order to maintain the integrity of their reporting.

Brainstorming questions Activity 1.7.

List different types of noise and discuss them in group.

List different types of noise and discuss them.

1.2.4 Noise

In the context of communication, noise refers to any interference or distortion that disrupts the transmission or reception of a message. Noise can occur at various stages of the communication process and can take different forms, including physical, physiological, psychological, and semantic noise.

➢ **Physical Noise**

Physical noise refers to external factors that interfere with the transmission of a message. This may include background sounds, poor audio quality, loud environments, or any other environmental factors that hinder the clear delivery of a message.

➢ **Physiological Noise**

Physiological noise relates to disturbances within the human body that affect the reception or transmission of a message. This can include factors such as hearing impairments, speech impediments, or any physical conditions that affect an individual's ability to communicate effectively.

➢ **Psychological Noise**

Psychological noise involves mental or emotional factors that impact communication. This may include personal biases, preconceived notions, emotional distractions, or any psychological barriers that hinder the accurate interpretation or reception of a message.

➢ **Semantic Noise**

Semantic noise arises from differences in understanding and interpretation of words and

symbols between the sender and receiver. It can result from language barriers, jargon, technical terms, or any other factors that lead to misinterpretation or misunderstanding of the intended message. Noise can significantly disrupt the communication process by distorting or obscuring the intended message, leading to misunderstandings and miscommunication.

Thus, it is important for communicators to be aware of potential sources of noise and take steps to minimize their impact in order to ensure effective communication. Strategies for mitigating noise in communication may include using clear and concise language, choosing appropriate communication channels, actively listening, providing feedback, and being mindful of environmental factors that could contribute to noise. By addressing and minimizing noise, communicators can enhance the clarity and effectiveness of their messages.

1.2.3. Feedback

Activity 1.8. Brainstorming questions
Be in group and answer the following questions.

1. What is feedback?

2. What are the functions of feedback in communication? Please discuss each of them.

Feedback is an essential element of communication that involves the response or reaction of the receiver to the sender's message. It plays a crucial role in ensuring that the message has been accurately received and understood. Feedback can take various forms, including verbal responses, nonverbal cues, written comments, and more.
The primary functions of feedback in communication include:

- ✓ **Confirmation of understanding:** Feedback allows the sender to confirm whether the message has been correctly understood by the receiver. It helps in verifying that the intended meaning has been accurately interpreted.
- ✓ **Clarification:** Feedback provides an opportunity for the receiver to seek clarification or

further information if any part of the message is unclear or ambiguous.

- ✓ **Evaluation:** Feedback allows for the evaluation of the effectiveness of the communication process. It helps both the sender and receiver to assess whether the message has achieved its intended purpose.

- ✓ **Improvement**: Constructive feedback can be used to improve future communication by addressing any misunderstandings, addressing areas for improvement, and enhancing the overall quality of communication.

Feedback is a two-way process that involves both the sender and receiver actively participating in the communication exchange. It is crucial for effective communication in both personal and professional settings, as it promotes understanding, engagement, and continuous improvement in communication skills.

1.2.4. Setting

Brainstorming questions Activity 1.9.

Be in pair and answer the following questions

1. What is setting?
2. List setting related considerations that should be taken into account to enhance communication.

In the context of communication, the setting refers to the physical, social, and psychological environment in which communication takes place. It plays a crucial role in shaping the dynamics of a communication interaction and can significantly influence the effectiveness of the message being conveyed. Here are some key aspects of the setting as a communication element:

➢ **Physical Setting**

The physical setting encompasses the tangible aspects of the environment where communication occurs. This includes elements such as the location (e.g., office, conference room, public space), seating arrangements, lighting, temperature, and other environmental factors. The physical

setting can impact communication by creating either a conducive or distracting atmosphere for effective interaction.

> ### Social Setting

The social setting refers to the interpersonal dynamics and relationships among the participants in a communication interaction. It encompasses factors such as the participants' roles and status, their familiarity with each other, group dynamics, power dynamics, and cultural norms. The social setting influences communication by shaping the expectations, behaviors, and interactions of the individuals involved.

> ### Psychological Setting

The psychological setting pertains to the emotional and mental states of the communicators within a given context. Factors such as mood, stress levels, comfort, and emotional climate can impact communication. The psychological setting can affect how receptive individuals are to information, their ability to focus, and their overall engagement in the communication process.

> ### Cultural Setting

The cultural setting involves the broader cultural context within which communication occurs. This includes cultural norms, values, beliefs, and practices that influence how messages are interpreted and understood. Cultural differences can lead to variations in communication styles, nonverbal cues, and expectations, making it essential to consider cultural settings when communicating across diverse groups.

Considerations for effective communication in different settings:

- **Adapting to the setting**: Communicators should be mindful of how the physical, social, psychological, and cultural settings may impact their message and adjust their communication approach accordingly.
- **Creating a conducive environment**: Ensuring that the physical setting is comfortable, free from distractions, and conducive to open communication can enhance the effectiveness of the interaction.

> ✦ **Recognizing cultural nuances**: Acknowledging and respecting cultural differences in communication styles, norms, and values is essential for successful cross-cultural communication.

By recognizing the significance of the setting as a communication element and adapting communication strategies to suit different settings, individuals can enhance the clarity, understanding, and impact of their messages.

Self-check questions

Instruction: Answer the following questions individually

1. List elements of communication

2. What are the primary responsibilities of sender?

3. What are the primary responsibilities of receiver?

4. What is the subject that sender and receivers are communicating?

5. What are the three basic elements that help you in message framing?

6. Define channels and list its forms.

7. Define noise and list its types.

8. Define feedback and list its functions

9. Define setting and list its types and related considerations that should be taken into account to enhance communication?

Brainstorming questions Activity 1. 10.

> Be in group and list levels of communication and discuss each of them

1.3 Levels of communication

Communication can be categorized into five distinct levels: intrapersonal, interpersonal, group, public, and mass. In this section, we will delve into these levels of communication. This exploration will provide a comprehensive understanding of how communication operates at

different levels and how it specifically applies to individuals who are new to the field of journalism.

1.3.1. Intrapersonal Communication

Figure: Self communication

Source: **https://thecommunicationprocess.com/intrapersonal-communication/,** **accessed 7 June 2024**

Brainstorming questions Activity 1.11:

Be in pair and answer the following questions

1. What is intrapersonal communication?

2. What processes are made in the mind of individuals during intrapersonal communication?

3. List the implications of intrapersonal communication for professional development and discuss them.

Intrapersonal communication refers to the internal dialogue and self-reflection that occurs within an individual's mind. It involves processing thoughts, emotions, and personal beliefs. For journalists, understanding the concept of intrapersonal communication is crucial as it can have several implications for their professional development and success in the field.

Self-awareness: Intrapersonal communication allows journalists to develop a deeper understanding of their own thoughts, biases, and perspectives. This self-awareness is essential for journalists as it helps them recognize how their personal beliefs and experiences may influence their reporting and storytelling. By being aware of their own biases, journalists can strive to maintain objectivity and present balanced perspectives in their work.

Critical thinking: - Intrapersonal communication encourages journalists to engage in critical thinking by analysing and evaluating their own ideas, assumptions, and interpretations. This skill is valuable in journalism as it enables reporters to question information, verify sources, and critically assess the credibility of the content they produce.

Decision-making:- Intrapersonal communication plays a role in the decision-making process for journalists. It involves weighing different options, considering ethical implications, and reflecting on the potential impact of their reporting. Journalists can use intrapersonal communication to make informed decisions about which stories to pursue, how to frame their narratives, and how to approach sensitive or controversial topics.

Emotional intelligence:- Intrapersonal communication helps journalists to develop emotional intelligence, which involves understanding and managing their own emotions as well as recognizing and empathizing with the emotions of others. This skill is valuable in building rapport with sources, handling sensitive interviews, and approaching stories with empathy and sensitivity.

Personal growth:- Intrapersonal communication can lead to personal growth for journalists by fostering self-reflection, introspection, and continuous learning. It enables journalists to examine their experiences, learn from their mistakes, and adapt their approaches to storytelling and reporting.

In summary, intrapersonal communication is essential for journalists as it promotes self-awareness, critical thinking, effective decision-making, emotional intelligence, and personal growth. By improving their intrapersonal communication skills, journalists can improve the quality of their reporting, maintain ethical standards, and build trust with their audiences.

: **Brainstorming questions Activity 1.12**

Be in pair and answer the following questions.

1. What is Interpersonal (one to one) communication?

2. What processes are made in the mind of individuals during Interpersonal communication?
3. List the implications of Interpersonal communication for professional development and discuss them.

Figure : One to one communication

Source:https://www.linkedin.com/pulse/one-to-one-art-successful-communication-   modern-business-julia-vekhova/, Accessed 7 June 2024

1.3.2. Interpersonal Communication

Interpersonal communication refers to the exchange of information, ideas, and emotions between two persons. It involves verbal and nonverbal interactions, active listening, and the ability to understand and respond to the communication of other. For journalists, understanding the concept of interpersonal communication is crucial as it can have several implications for their professional development and success in the field. As stated by Wood (2018) and McComack (2019), interpersonal communication has the following benefits for journalists.

Building Relationships: - Interpersonal communication skills are essential for journalists in building and maintaining relationships with sources, colleagues, and the public. Developing rapport and trust with sources is crucial for obtaining accurate information and gaining access to valuable contacts. Effective interpersonal communication also helps journalists collaborate with colleagues, editors, and other media professionals.

Interviewing Skills: Strong interpersonal communication skills are essential for journalist in conducting successful interviews. Journalists need to be able to establish a connection with their interview subjects, ask probing questions, and actively listen to the responses. Developing rapport and demonstrating empathy during interviews can lead to more open and insightful responses from sources.

Active Listening: Interpersonal communication involves active listening, which is crucial for journalists when conducting interviews, attending press conferences, or engaging with the public. Active listening helps journalists fully understand the perspectives of their sources and enable them to ask follow-up questions that lead to deeper insights.

Conflict Resolution: In the course of their work, journalists may encounter conflicts with sources, colleagues, or members of the public. Strong interpersonal communication skills can help journalists navigate these conflicts effectively, reduce tense situations, and find mutually beneficial resolutions.

Ethical Considerations: Interpersonal communication plays a role in ethical considerations for journalists. It involves respecting the privacy and dignity of sources, being transparent about one's intentions as a journalist, and maintaining integrity in all interactions. Effective interpersonal communication can help journalists uphold ethical standards in their reporting.

Storytelling and Engagement: Interpersonal communication skills are valuable for journalists in crafting compelling stories that echo with their audience. Understanding the needs and perspectives of their audience through effective communication can help journalists create content that engages and informs the public.

In summary, strong interpersonal communication skills are essential for journalists as they build relationships, conduct interviews, actively listen to sources, resolve conflicts, navigate ethical considerations, and engage with their audience. By improving their interpersonal communication skills, journalists can improve the quality of their reporting, establish trust with their sources and audience, and navigate the complex landscape of journalism with professionalism and integrity.

Activity 1.13: Brainstorming questions

Be in pair and answer the following questions.

1. What is small group communication?

2. What processes are made in the mind of individuals during Small Group communication?

3. List the implications of Small Group communication for professional development and discussthem.

1.3.3. Small Group Communication

Figure: Small group communication

Source: https://www.alamy.com/stock-photo/diverse-classroom.html?sortBy=relevant,   7June 2024

Small group communication refers to the exchange of information, ideas, and opinions among a small number of individuals who are working together towards a common goal or objective. In the context of journalists, understanding the concept of small group communication is important as it can have several implications for their professional development and success in the field. According to Beebe & Masterson (2018), small group communication skills help journalists to equip the following skills.

Collaboration: Small group communication skills are essential for journalists as they often work in teams with editors, photographers, and other reporters. Effective communication within these small groups is crucial for coordinating tasks, sharing information, and working towards

common journalistic goals.

Brainstorming and Idea Generation:-Small group communication allows journalists to engage in brainstorming sessions and idea generation with their colleagues. By effectively communicating and sharing ideas within the group, journalists can collectively come up with innovative story angles, investigative leads, and creative approaches to reporting.

Decision-Making: In the course of their work, journalists may need to make editorial decisions within their small group. Effective small group communication skills enable journalists to engage in constructive discussions, weigh different perspectives, and arrive at informed decisions that impact their reporting and storytelling.

Conflict Resolution: Small group communication skills are important for journalists in navigating conflicts or disagreements within their team. By effectively communicating, actively listening, and engaging in respectful dialogue, journalists can address conflicts and find mutually acceptable resolutions that support the overall goals of their reporting.

Feedback and Critique: Small group communication provides a platform for journalists to give and receive feedback on their work. Constructive critique within the group can help journalists improve their reporting skills, storytelling techniques, and overall journalistic output.

Time Management: Effective small group communication is crucial for journalists in managing deadlines and workflow within their team. Clear communication about tasks, timelines, and responsibilities ensures that everyone is aligned and working efficiently towards meeting journalistic deadlines.

Support and Encouragement:- Small group communication fosters a supportive environment where journalists can seek advice, share challenges, and encourage each other in their professional growth. Building a positive and collaborative small group communication culture can enhance the overall experience of working in a journalism team.

In summary, understanding the concept of small group communication is important for

journalists as it impacts their ability to collaborate effectively, generate ideas, make decisions, resolve conflicts, receive feedback, manage time, and create a supportive work environment within their journalism teams. Small group communication skills can also enhance journalists' teamwork, productivity, and overall impact as the skills help to navigate the dynamic landscape of journalism.

Brainstorming questions Activity 1.14:

Be in pair and answer the following questions

1. What is Public communication?

2. What processes are made in the mind of individuals during Public communication?

3. List the implications of Public communication for professional development and discuss them.

1.3.4. Public Communication

Figure : Public Speaking

Source : https://www.shutterstock.com/image-photo/microphone-over-abstract-blurred-photo-conference-1079876627, Accessed 7 June 2024

Public communication refers to the dissemination of information, ideas, and messages to a broader audience public. The speaker sends messages to an audience, which is not identified as individuals. Unlike the previous levels, the speaker is doing most, if not all, of the talking. For journalists, understanding the concept of public communication is crucial as it has several implications for their professional development and success in the field. As claimed by Lucas (2019), public Communication skills help journalists to acquire the subsequent skills.

Audience Engagement: Public communication skills are essential for journalists as they need to effectively engage with their audience (public) through their reporting. Understanding how to craft compelling stories, headlines, and visuals that resound with the public is key to capturing and retaining audience attention.

Ethical Responsibility: Journalists are expected to understand the ethical implications of public communication. They need to be aware of their responsibility to provide accurate, balanced, and fair coverage of events and issues, while also considering the potential impact of their reporting on the public.

Building Credibility: Effective public communication is vital for journalists in building their credibility and trust with the public. By consistently delivering high-quality, well- researched, and ethical journalism, they can establish themselves as reliable sources of information within their communities.

Storytelling Techniques: Public communication skills are essential for journalists to master effective storytelling techniques that can captivate and inform their audience.Understanding how to structure narratives, use compelling language, and incorporate multimedia elements can enhance the impact of their reporting on the public.

Media Literacy: Journalists need to understand the concept of public communication to navigate the complexities of media literacy. They must be able to critically analyze and interpret the information they encounter in the public sphere and communicate it effectively to their audience in a way that promotes understanding and awareness.

Advocacy and Social Impact: Public communication skills are important for journalists who seek to advocate for social change or raise awareness about important issues. By effectively communicating their findings and perspectives to the public, journalists can contribute to meaningful discussions and potentially influence public opinion or policy.

Crisis Communication: Journalists should understand how to handle crisis situations and communicate effectively with the public during times of emergency or uncertainty. They must be able to provide accurate and timely information while also being sensitive to the needs and concerns of the public.

In summary, understanding the concept of public communication is essential for journalists as it impacts their ability to engage with their audience, uphold ethical standards, build credibility, master storytelling techniques, navigate media literacy, adapt to different platforms, advocate for social impact, and handle crisis situations. By enhancing their public communication skills, journalists can effectively fulfill their role as communicators and storytellers within the broader public sphere.

Brainstorming questions Activity 1.15:

Be in pair and answer the following questions

1. What is Mass communication?

2. What processes are made in the mind of individuals during Mass communication?

3. List the implications of Mass communication for professional development and discuss them.

1.3.5. Mass Communication

Figure: Mass communication

Source:https://www.swic.edu/academics/transfer-degrees/arts-and-communications/mass-communication/curriculum/, Accessed 7 June 2024

Mass communication refers to the process of transmitting information, ideas, and messages to a large and diverse audience through mass media channels such as television, radio, newspapers, magazines, websites, social media, and other forms of communication that reach a wide public. For journalists, understanding the concept of mass communication is crucial as it has several implications for their professional development and success in the field. According to Baran & Davis (2017), mass communication skills help journalists to develop the following skills.

Audience Reach: Mass communication allows journalists to reach a large and diverse audience with their reporting. Understanding the principles of mass communication helps journalists tailor their stories and messages to boom with a broad spectrum of people, thereby maximizing their impact and influence.

Influence and Persuasion: Mass communication has a significant impact on shaping public opinion and influencing societal attitudes. Journalists must understand how to use mass communication skills to inform, educate, and persuade their audience on important issues while maintaining journalistic integrity and objectivity.

Feedback and Interaction: Mass communication allows for feedback and interaction between journalists and their audience. Journalists need to understand how to engage with their audience through various mass media channels, such as social media platforms, to receive feedback, answer questions, and foster a sense of community around their reporting.

Ethical Considerations: Understanding the ethical implications of mass communication is crucial for journalists. They should consider the potential consequences of their reporting on a mass scale, including the impact on public perception, individual privacy rights, and societal norms to encounter in mass media channels and communicate it effectively to their audience in a way that promotes understanding and awareness.

In summary, understanding the concept of mass communication is essential for journalists as it impacts their ability to reach a wide audience and influence public opinion ethically, engage with their audience effectively, consider ethical implications, adapt to technological advancements, and promote media literacy. By mastering the principles of mass communication, journalists can effectively influence mass media channels to inform, engage, and impact the broader public sphere.

Self-check questions

Instruction: Answer the following questions individually

List levels of communication and define each of them.

List each level of communication's implications for professional development

Unit Summary

In the context of journalism, communication involves various elements and levels. There are about seven elements of communication: sender, receiver, message, channel, feedback, noise and setting. Sender is the person or entity creating and transmitting the message, while the receiver is the audience or individual receiving the message. The message is the content being communicated, and the channel is the medium through which the message is transmitted. Feedback is the response or reaction to the message, and noise refers to any interference that may disrupt the communication process. Setting refers to the physical, social, and psychological

environment in which communication takes place

Regarding levels of communication, scholars divided in to five levels: intrapersonal, interpersonal, small group, public and mass communication. Intra-personal communication involves an individual's internal dialogue and self-reflection, which is essential for journalists to organize their thoughts and ideas. Interpersonal communication occurs between two or more individuals and is crucial for conducting interviews, building relationships, and gathering information. Small group communication involves interactions within a limited number of people, such as in editorial meetings or newsroom discussions. Public communication occurs when a journalist communicates with a larger audience, such as during press conferences or public speaking engagements. Mass communication involves reaching a broad and diverse audience through various media channels, including newspapers, television, radio, and online platforms.

Understanding these levels and elements of communication is vital for novice journalists as they navigate the complex landscape of journalism and strive to effectively convey information to their audiences.

Unit Review Questions

Instruction: Answer the following questions

1. List and discuss elements of communications.
2. List and discuss levels of communication.

Answer Key for self-check questions

1. Communication is the sending and receiving of information and can be one-on-one or between groups of people, and can be face-to-face or through other communication devices.

2. Sender, receiver, message, channels, noise, feedback and setting

3. Crafting messages, selecting the appropriate medium, choosing symbols and encoding

4. Converting symbols (decoding), understanding message (interpreting symbols' meaning)and forming response (crafting and encoding message)

5. Message

6. Content, Style and Structure

7. Channels are the means through which communication messages are transmitted from the sender to the receiver. The commonly used channels, print, broadcast and digital Media, have various forms such as face-to-face conversations, written , phone , emails, virtual and more.

8. Noise is referring to any interference or distortion that disrupts the transmission orreception of a message. There are five types of noises: Physical, physiological, Psychological and Semantic.

9. Feedback is the reactions of the receiver to the sender's message. Feedback has about four functions: Confirmation of understanding; clarification, evaluation and improvement

10. Setting refers to the physical, social, and psychological environment in which communication takes place. There are four types of setting: physical, social, psychological and cultural. The three considerations for Effective Communication in relation to settings are: adapting to the setting; creating a conducive environment and understanding social dynamics.

11. There are five levels of communication: intrapersonal, interpersonal, small group, public and mass. Each of them are defined hereunder.

- Intrapersonal refers to the internal dialogue and self-reflection that occurs within an individual's mind.

- Interpersonal refers to the exchange of information, ideas, and emotions between two persons.

- Small group refers to the exchange of information, ideas, and opinions among a small number of individuals who are working together towards a common goal or objective.

- Public refers to the dissemination of information, ideas, and messages to a broader audience through various channels such as mass media, public speaking, social media, and other forms of communication that reach the general public.

- Mass refers to the process of transmitting information, ideas, and messages to a large and diverse audience through mass media channels such as television, radio, newspapers, magazines, websites, social media, and other forms of communication that reach a wide public.

12. The implications of each level of communications are listed below.

➢ The implications of intrapersonal communication are self-awareness, critical thinking, decision-making, emotional intelligence, Personal growth.

➢ The implications of interpersonal communication are related to building relationships, interviewing skills; active listening, conflict resolution, ethical considerations, storytelling and Engagement.

➢ The implications of small group communication are related to improving collaboration; brainstorming and idea generation, decision-making, conflict resolution, feedback and critique, effective time management, support and encouragement

➢ The implications of public communication are associated to enhancing audience engagement, ethical responsibility, building credibility, storytelling techniques, media literacy, adapting to different platforms, advocacy and social impact and handling ofcrisis communication.

➢ The implications of mass communication are related to consolidation of audience reach, media convergence, gatekeeping role, influence and persuasion, feedback and interaction, ethical considerations, technological advancements and media literacy.

UNIT 2

Techniques of collecting media contents

This unit focuses on mastering the techniques of collecting media contents. The techniques are vital for journalists. The ability to gather media content is essential for gaining valuable insights and perspectives. From asking the right questions to establishing a comfortable and open atmosphere for the interviewee, improving the art of conducting interviews is crucial for obtaining engaging and impactful content. Recognizing the importance of journalistic data documents, covering hard and soft copies are also keys to gather media content. For journalists, site visits also play a pivotal role in collecting media content. This method involves purposefully visiting a location to gather information on a specific event, enabling the collection of well-informed and compelling media content.

In light of this, this unit emphasizes the concepts of interviews, document reviews, and site visits as means to gather media content for various broadcasting purposes.

Learning outcomes

By the end of the training, you will be able to:

➢ List techniques of collecting media contents

➢ Define the concept of interview, document review and site visit

➢ Identify types of interview and document review

➢ List and discuss techniques of interviewing, document reviewing and site visiting in collecting media contents

➢ Utilize the techniques of interviewing, document reviewing and site visiting to collect media contents

Key terms

- Interview
- Source
- Document
- Document review
- Site visit

Activity 2.1. Brainstorming questions

Be in group and answer the following questions

1. What is interview?
2. Why interview?
3. With whom interview is commonly made in the context of journalism?

2.1.   Interview

An interview is a formal meeting between two or more people, where one party asks questions to gather information from the other party. Interviews are commonly used in various settings such as job interviews, research studies, media interviews, and more.

As stated by Rubin and Rubin (2012), interview is a crucial aspect of journalism, as it allows reporters to gather information, quotes, and personal perspectives for their stories. Interviews can provide first-hand accounts and expert opinions, adding depth and credibility to journalistic pieces.

In the context of journalism, interviewing involves asking questions to elicit detailed responses from sources. This can include conducting one-on-one interviews with individuals, such as experts, eyewitnesses, or public figures, as well as group interviews or press conferences.

When conducting interviews, journalists must prepare thoughtful and relevant questions, maintain objectivity, and actively listen to the responses. It is essential to establish trust and rapport with the interviewee in order to encourage open and honest communication.

As pointed out by scholars like Salmons (2015), interviews can take place in person, over the phone, or via video conferencing, depending on the circumstances and availability of the source. Journalists must also be mindful of ethical considerations, such as respecting the privacy and consent of their interview subjects.

Overall, interviewing is a fundamental skill for journalists, enabling them to gather valuable information and present well-rounded, balanced stories to their audience.

Brainstorming questions Activity 2.2.

Answer the following questions

1. List types of interviews
2. Discuss the characteristics of each types of interview.

2.1.1.   Types of interview

There are several types of interviews that journalists can conduct, each with its own unique considerations and advantages. Here are the main types of interviews:

A. Face-to-Face Interviews

Figure : Face to face interview

Source:https://www.pointtopointeducation.com/blog/face-to-face-teaching-job-interviews- offer-greater-benefits-for-many-reasons/, Accessed 7 June 2024

Face-to-face interviews involve the physical presence of both the interviewer and interviewee in the same location. This type of interview allows for direct interaction, non-verbal communication cues, and a more personal connection between the parties involved. Thus, it is possible to state that Face-to-face or in-person interviews allow journalists to establish a personal connection with their sources and observe non-verbal cues, which can provide valuable context and insight. Face-to-face interviews are ideal for building rapport and trust with the interviewee, and they often result in more can did and detailed responses.

B. Phone Interviews

Figure : Phone Interview

Sourcehttps://www.istockphoto.com/search/2/image-film?phrase=telephone+interview, Accessed 7 June 2024

 Phone interviews are conducted over the phone, where the interviewer and interviewee communicate verbally without being in the same physical location. Phone interviews are often used as an initial screening process before face-to-face interviews or as a convenient way to conduct interviews with candidates who are geographically distant. Thus, it is possible to conclude that phone interviews are a convenient way to gather information from sources that

may not be available for an in-person meeting. While phone interviews lack the visual cues of face-to-face interactions, they still allow for direct conversation and the opportunity to ask follow-up questions. Phone interviews are often used when distance or time constraints make in-person meetings impractical.

C. Virtual Interviews

Figure : Virtual interview

Source https://career.uconn.edu/blog/2021/03/29/3-best-practices-for-virtual-interviews/, accessed 7 June 2024

Virtual interviews are conducted using video conferencing platforms or other online communication tools. Similar to face-to-face interviews, virtual interviews allow for visual interaction between the parties involved, but they take place remotely. Virtual interviews have become increasingly popular due to their convenience and accessibility, especially in situations where in-person meetings are not feasible. Thus, it is possible to articulate that with the advancement of technology, virtual interviews conducted over video conferencing platforms have become increasingly common. Virtual interviews offer the benefits of face-to-face interactions, such as visual cues and personal connection, while accommodating remote or

international sources. They also provide the flexibility of conducting interviews from any location with an internet connection.

Each type of interview has its own set of challenges and considerations. For example, face-to-face interviews require careful planning for location, logistics, and scheduling, while phone and virtual interviews require clear communication and technical preparation to ensure a smooth conversation.

Ultimately, the choice of interview format depends on the specific circumstances, availability of sources, and the nature of the story being covered. A skilled journalist should be proficient in conducting interviews across all these formats to effectively gather information and quotes for their reporting.

Activity 2.3. Brainstorming questions

Answer the following questions

      1. List steps of interviewing.
      2. Discuss each steps of interview by providing examples

2.1.2. Steps of interviewing

Effective interviewing techniques involve thorough preparation, active listening, and the ability to ask probing and open-ended questions. Journalists must also be skillful at building rapport with their interviewees, creating a comfortable and trusting environment that encourages open and honest dialogue. Additionally, understanding non-verbal cues and body language can be crucialin interpreting the interviewee's responses and emotions.

Ethical considerations also play a significant role in interviewing techniques within the journalism field. Journalists must navigate the delicate balance between obtaining information and respecting the privacy and dignity of their interviewees. This involves obtaining informed consent, verifying facts, and ensuring that the interview process is conducted with integrity and professionalism.

Mastering the procedures of interviewing in journalism involves enhancing a diverse set of skills, from research and preparation to active listening and ethical conduct. By employing these techniques effectively, journalists can capture compelling stories, provide valuable insights, and contribute to the public's understanding of complex issues.

Here's a detailed breakdown of interviewing procedures focusing on choosing the interviewee, preparation, self-introduction, promoting the program, and listening carefully:

A. Choosing the Interviewee

When beginning a career in journalism, choosing the right interviewee is crucial for enhancing your skills and building a strong portfolio. As a journalist, it is important to select interviewees who are willing to share their stories and experiences openly and honestly. Look for individuals who have unique perspectives or have been involved in newsworthy events.

Consider reaching out to local community leaders, non-profit organizations, or small business owners who may be more accessible and willing to participate in interviews. By selecting interviewees who are passionate about their work or cause, you can create fascinating and engaging stories that will capture the attention of your audience.

Additionally, consider interviewing experts in specific fields or industries to gain valuable insights and knowledge. By choosing interviewees who are knowledgeable and articulate, you can learn how to conduct thorough and informative interviews that will resound with your readers or viewers.

The key is to choose interviewees who are willing to collaborate with you and help you develop your interviewing skills. Building relationships with your interviewees can also lead to future opportunities and connections within the industry. As a journalist, choosing an appropriate interviews, reminds the interviewer to consider the following:

➢ Identify the most relevant and knowledgeable sources for the topic at hand. Consider experts, eyewitnesses, or individuals directly involved in the story.

➢ Ensure diversity in perspectives by seeking out a range of interviewees with different

backgrounds and experiences.

➢ Research potential interviewees to understand their expertise, credibility, and relevance to the topic. This can help in selecting the most suitable sources for the interview.

B. Preparation

Preparation is a critical interviewing technique for journalists, laying the foundation for successful and insightful interviews. Before engaging with an interviewee, it is essential for journalists to thoroughly research the topic and the person they will be interviewing. This includes understanding the interviewee's background, expertise, and any relevant previous interviews or public statements. Additionally, gathering information about the broader context of the subject matter helps journalists ask informed and relevant questions during the interview.

For journalists, effective preparation involves creating a detailed list of questions or topics to cover during the interview. This list can serve as a guide, ensuring that important points are not overlooked and providing structure to the conversation. Moreover, anticipating potential responses and follow-up questions can help journalists navigate the interview more confidently. Furthermore, understanding the ethical considerations related to the interview subject is crucial. Journalists should be mindful of respecting the interviewee's privacy, obtaining informed consent, and verifying facts to maintain journalistic integrity.

Thus, preparation is a foundational interviewing technique for journalists, providing the knowledge and structure necessary to conduct insightful and meaningful interviews. By investing time and effort in thorough preparation, journalists can build a strong foundation for successful interviews and contribute to convincing storytelling within the field of journalism.
Preparation in the context of interview, reminds the interviewer to consider the following:

➢ Thoroughly research the background and expertise of the interviewee to understand their perspective and potential talking points.

➢ Familiarize yourself with the topic being discussed, including any relevant facts,

statistics, and other related contextual information.

➢ Prepare a list of well-researched questions that will guide the conversation and help elicitdetailed and informative responses.

C. Self-Introduction

The self-introduction technique is a fundamental strategy for journalists to establish rapport and build trust with their interview subjects. This technique involves the journalist introducing themselves, their role, and the purpose of the interview at the beginning of the interaction. By providing a brief overview of their background and the media outlet they represent, journalists can help the interviewee understand the context and significance of the interview.

For journalists, a self-introduction serves as an opportunity to create a professional and respectful atmosphere, demonstrating transparency and openness about their intentions. It can also help alleviate any potential apprehension or uncertainty on the part of the interviewee, allowing for a more relaxed and productive exchange.

Moreover, the self-introduction technique allows journalists to set the tone for the interview and establish their credibility, which is particularly important when conducting interviews with individuals who may be unfamiliar with the journalist.

By incorporating the self-introduction technique into their interviewing approach, journalists can effectively lay the groundwork for a successful and constructive interaction, ultimately contributing to the quality and depth of their journalistic work.

Self-introduction, in the context of interview, reminds the interviewer to consider the following:

➢ Introduce yourself and your media outlet clearly and professionally. Provide a brief overview of your role as a journalist and the purpose of the interview.

➢ Establish rapport by expressing interest in the interviewee's expertise or personal experiencesrelated to the topic.

➢ Clearly communicate the format of the interview, including its duration and any

expectationsregarding the content or focus.

D. Promote the Program

The "Promote the Program" interviewing technique is a valuable strategy for journalists to not only gather information from their interview subjects but also to promote their media outlet and the content they produce. This technique involves delicately incorporating references to the journalist's publication, website, or broadcast program throughout the interview process. By doing so, the journalist can raise awareness about their media platform and potentially attract new audiences.

By mastering the "Promote the Program" technique, journalists can effectively influence their interview interactions to not only gather valuable information but also to enhance the visibility and impact of their media outlet.

Promote the Program, in the context of interview, reminds the interviewer to consider the following:

- ➢ Explain how the interview will contribute to a specific program or news segment, highlighting its relevance and potential impact on the audience.
- ➢ Emphasize the value of the interviewee's insights and perspectives in providing valuable information to the public.

E. Listen Carefully

The "Listen Carefully" interviewing technique is a fundamental strategy for journalists to effectively gather information and build rapport with their interview subjects. This technique emphasizes the importance of active listening during the interview process.

By attentively focusing on the interviewee's responses, journalists can gain deeper insights, ask more relevant follow-up questions, and demonstrate respect for their sources.

This technique also helps journalists to refine their interpersonal skills and develop a deeper understanding of their interview subjects' perspectives and experiences. By demonstrating

genuine interest through attentive listening, journalists can foster stronger relationships with their sources, ultimately leading to more compelling and impactful interviews.

By mastering the "Listen Carefully" technique, journalists can elevate the quality of their interviews, gain deeper insights into their subjects, and ultimately produce more engaging and insightful content for their audience. "Listen Carefully‖ in the context of interview, reminds the interviewer to consider the following:

- ➢ Actively listen to the interviewee's responses, showing genuine interest, and engagement through verbal and non-verbal cues.
- ➢ Ask follow-up questions based on the interviewee's answers to investigate deeper into specific opinion and clarify any ambiguities.

By focusing on these techniques, journalists can conduct effective and engaging interviews that yield valuable insights and compelling content for their audience.

Self-check questions

Instruction: Read the previous notes and answer the following questions

1. List and discuss types of interviews in the context of journalism.
2. List procedures of interview in the context of journalism.
3. How can beginner journalists effectively choose the right interviewee for their story, andwhy is this important?

Project work (Simulation Activities for conducting Interview with audio recording devices)

Simulation Activity: Role-Play Scenario: Gathering Media Content via audio Recording

Instructions

1. Find a quiet and comfortable space where you and your partner can sit facing each other.

2. Set up audio recording devices to capture the role-play session for later review and feedback. (Consider lessons included on operation of audio recording devices section in the previous module)

3. Decide who will be the interviewer first. The interviewer will ask common interview questions to the interviewee.

4. The interviewer should start by greeting the interviewee and introducing the purpose of the program.(consider lessons included techniques of collecting media contents in general and steps for conducting interview in particular)

5. Begin the role-play by asking the interviewee common interview questions

6. The interviewee should respond to each question in a professional and confident manner, focusing on showcasing their skills and experiences.

7. After the interviewee has answered all the questions, switch roles. The interviewee becomes the interviewer and vice versa.

8. Repeat steps 4-6 with the new roles reversed. The new interviewer should ask different common interview questions to the new interviewee.

9. Both participants should actively listen to each other's responses, provide constructive feedback, and take notes for improvement.

10. Once both roles have been completed, stop the audio recording devices and review the recordings together to analyze performance and identify areas for improvement.

11. Reflect on the role-play experience, discuss strengths and areas for growth, and practice additional rounds if needed to enhance interview skills.

By following these instructions, you and your partner can effectively simulate an interview role-play, practice common interview questions, and improve your professional communication skills.

Brainstorming questions Activity 2.4.

Be in group and answer the following questions

1. What are some key elements to look for when analysing a document for media content injournalism?

2. How can document analysis help journalists in gathering accurate and reliable mediacontent for their stories?

3. What are some potential challenges or ethical considerations when using media contentobtained through document analysis in journalism?

2.2   Document review

Journalistic data documents refer to the various types of documents and sources that journalists use to gather information, conduct research, and report on news stories. These documents, as indicated by Bowen (2009), can include written reports, statistics, government records, research studies, and more.

A. Soft document

A soft document refers to a digital or electronic document that can be easily accessed, edited, and shared using electronic devices such as computers, tablets, or smartphones. Soft documents are typically stored in digital formats such as PDFs, Word documents, spreadsheets, or databases. They are convenient for journalists to work with as they can be easily searched, organized, and transmitted electronically.

B. Hard document

A hard document, on the other hand, refers to a physical or tangible document that is printed on paper or another material. Hard documents include printed reports, newspapers, magazines, books, handwritten notes, and other physical records. While hard documents may require more physical storage space and can be more challenging to share or update compared to soft documents, they can provide a sense of permanence and authenticity in journalistic reporting.

To sum up, document review in the context of journalism involves the critical examination and interpretation of various types of documents, including official reports, government documents, corporate records, memos, emails, and other written materials. This investigative technique is used to uncover hidden information, verify claims, fact-check statements, and provide evidence to support journalistic reporting. Here are some key aspects of document review in journalism:

Source Verification: Journalists must verify the authenticity and credibility of the documents they review. This involves confirming the source of the documents and assessing their reliability to ensure they are not forged or manipulated.

Fact-Checking: Document review is an essential tool for fact-checking and validating information provided by sources. By cross-referencing documents with other sources and conducting thorough research, journalists can verify the accuracy of claims and statements.

Uncovering New Information: Documents often contain valuable information that is not publicly known. Journalists use document review to uncover newsworthy details, expose hidden truths, and shed light on important issues.

Contextualizing Stories: Documents provide valuable context for news stories, offering historical background, statistical data, or legal documentation that enriches reporting and helps audiences better understand complex issues.

Ethical Considerations: Journalists must adhere to ethical standards when using document review. Respecting privacy laws, protecting sensitive information, and ensuring the accuracy of the information presented are critical considerations in this process.

Legal Implications: Journalists should be aware of legal implications related to obtaining and publishing certain documents. Understanding freedom of information laws, copyright regulations, and potential legal risks is essential when using document review in journalism.

Transparency and Accountability: Through document review, journalists contribute to transparency and accountability by holding institutions, organizations, and individuals accountable for their actions. This type of reporting can lead to positive changes in society by exposing issues that require attention or reform.

There are different techniques to review documents in the context of journalism. These techniques are listed and discussed below:

- **Keyword Searching**: This technique involves using specific keywords to search through a large volume of documents to identify relevant information. Journalists can use search

tools to quickly locate key information within documents.

- **Document Clustering**: Document clustering involves grouping similar documents together based on their content. This technique can help journalists organize and categorize large amounts of information for easier review.

- **Cross-referencing:** Cross-referencing involves comparing information across different documents to identify inconsistencies or discrepancies. Journalists can use this technique to verify facts and ensure the accuracy of their reporting.

- **Collaborative Review**: Collaborative review involves working with a team of journalists to review and analyze documents together. This can help ensure that all relevant information is identified and interpreted correctly.

- **Source Verification**: Source verification involves confirming the authenticity and reliability of the documents being reviewed. Journalists should always verify the credibility of their sources to ensure the accuracy of their reporting.

In summary, document review is a fundamental investigative tool in journalism, enabling journalists to gather evidence, verify information, and uncover stories that have a significant impact on public discourse and understanding.

Brainstorming questions Activity 2.5.

Answer the following questions

1. What is site visit?
2. List and discuss ways of site visiting in collecting media contents

Site Visit

Site visits are an integral part of collecting media content as they provide journalists with first-hand experience and access to real-world events, locations, and subjects. By physically visiting a site, journalists can gather authentic information, capture visual evidence. Site visits offer journalists the opportunity to immerse themselves in the story, observe details that may not be apparent from a distance, and verify the accuracy of information. This hands-on approach enhances the credibility and depth of media content, allowing reporters to paint a more vivid and accurate picture for their audience.

The approach involves intentionally setting out to visit the site and gather information on a specific event in order to collect well-informed and convincing media content. Here's a detailed breakdown of how journalists can effectively utilize site visit to collect media content:

Setting Clear Objectives: Once the subject is identified, journalists should establish clear objectives for the site visit. What specific aspects of the subject are they aiming to capture? What angles or perspectives do they want to explore? Setting these objectives helps focus the observation and ensures that the resulting media content is targeted and purposeful.

Planning and Preparation: Effective site visit requires careful planning and preparation. This mayinvolve researching the subject, understanding its context, and identifying key individuals or elements that are essential to the story. Journalists should also consider logistical factors such as location, timing, and access to the subject.

Utilizing Observation Techniques: During the site visit, journalists should employ various observational techniques to gather relevant information. This may include, preparing observation guide, taking detailed notes, capturing photographs or videos, and actively engaging with the subject matter to gain a comprehensive understanding.

Ethical Considerations: It's important for journalists to adhere to ethical guidelines during site visit. Respecting privacy, seeking consent when necessary, and maintaining objectivity are

critical considerations when observing and documenting real-life events and individuals.

Storytelling and Reporting: Finally, the insights gained from site visit can be used to craft compelling media content. Whether it's a news article, a feature story, a documentary, or multimedia content, journalists can use their observations to inform their storytelling and provide audiences with an authentic and engaging portrayal of the subject.

By effectively utilizing site visit, journalists can enrich their media content with first- hand insights and authentic perspectives, ultimately contributing to more impactful and meaningful storytelling within the field of journalism.

Unit Summary

In journalism pathway, techniques such as interviews, document reviews, and site visits play a crucial role in gathering first-hand information and enhancing the depth and authenticity of media content. For example, an interview, in the context of journalism, is a conversation between a journalist and an interviewee to gather information, insights, or opinions on a particular topic. Interviews can take various forms, such as face-to-face, phone, or virtual interviews conducted through video calls. The process typically involves steps like choosing the interviewee based on their expertise or relevance to the topic, preparing questions in advance, introducing oneself and the purpose of the interview, promoting the program or publication where the interview will be featured, and listening carefully to the interviewee's responses to ask follow-up questions and ensure a meaningful exchange of information. These steps are crucial for conducting a successful and informative interview that can provide valuable content for journalistic work.

Likewise, document review in journalism involves analysing various types of documents, including hard copies, soft copies, and audio-visual materials, to extract valuable information for news stories. Key aspects of document review include source verification to ensure the credibility of the information, fact-checking to confirm the accuracy of the data, uncovering new information that can lead to investigative reporting, contextualizing stories within a broader

framework, considering ethical considerations in handling sensitive information, understanding the legal implications of using certain documents, and maintaining transparency and accountability in reporting practices. By engaging in thorough document review, journalists can enhance the depth and quality of their reporting while upholding journalistic standards and integrity.

Correspondingly, a site visit in journalism involves physically visiting a location to gather first-hand information, visuals, and interviews for a news story. Key steps in conducting a site visit include identifying the subject of the visit, setting clear objectives to guide the reporting process, planning and preparing for the visit by researching the topic and contacting relevant sources, utilizing observation techniques to capture details and insights, considering ethical considerations such as obtaining consent and respecting privacy, collecting data through interviews, photos, videos, and notes, analysing the gathered information to uncover the story's narrative, and finally, using storytelling techniques to present the findings in a compelling and accurate manner for media content creation. By following these steps, journalists can enhance the authenticity and depth of their reporting by incorporating first-hand experiences and visuals from the site visit.

Self-check questions   Instru

1. List types of interview and describe in short
2. List steps of interview
3. List the benefits of using document analysis
4. List the considerations during planned observation

Unit Review Questions

Instruction: Read the following questions and answer

1. Define the term –interview in the context of journalism.
2. Discuss all types of interview.
3. Discuss all steps of interviewing.
4. List techniques employed to review documents

Project work (Simulation Activities for conducting Interview with video recording devices)

Simulation Activity: Role-Play Scenario: Gathering Media Content via Video Recording

Instructions for the Role-Play

1. Find a quiet area where you can conduct the video recording role-play with your partner.

2. Ensure that both you and your partner have access to a video recording device, such as a smartphone or a camera.

3. Take turns being the video recorder and the person being recorded. (consider lessons included on operating video recording devices and video recording sections in the previous module)

4. Follow the role-play scenario provided below and act out the roles accordingly.

5. Record the entire role-play session and submit the video recording to your instructor for evaluation.

Role-Play Scenario:

You and your partner are both aspiring journalists working on a documentary about sustainable living practices in your community. You have decided to conduct an interview with each other to gather media content for your project.

Role 1: Video Recorder

❖ Begin by setting up the video recording device and ensuring that it is properly positioned to capture the interview.

❖ Introduce yourself as the interviewer and ask your partner to share his/her thoughts on the importance of sustainable living.

❖ Use open-ended questions to encourage your partner to provide detailed responses and insights.

❖ Maintain eye contact and active listening throughout the interview.

❖ After the interview is complete, thank your partner for his/her time and cooperation.

Role 2: Interviewee

❖ Respond to the interviewer's questions with thoughtful and informative answers, highlighting your personal experiences with sustainable living.

❖ Share any relevant examples or anecdotes to support your points.

❖ Engage with the interviewer by asking follow-up questions or seeking clarification on

        certain topics.

    ❖ Demonstrate enthusiasm and passion for the subject matter throughout the interview.

    ❖ Express gratitude for the opportunity to participate in the interview.

Remember to switch roles after completing the first round of the role-play. This will give both you and your partner the chance to experience being both the video recorder and the interviewee.

Answer Key for self-check questions

1. There are three types of interviews: Face-to-Face, phone and virtual. Face –to-face interview helps to build rapport and trust with the interview. Phone interview is also so important while distance or time constraints make in-person meetings impractical. Virtual interview provides the flexibility of conducting interviews from any location with an internet connection.

2, Steps of interview are choosing the Interviewee, preparation, self-Introduction,promote the program and listen carefully.

In order to choose interviewee, journalist should identify the most relevant and knowledgeable sources for the topic at hand; ensure diversity in perspectives by seeking out a range of interviewees with different backgrounds and experiences and research potential interviewees to understand their expertise, credibility, and relevance to the topic.

3.The benefits of using document analysis are related to source verification; fact-checking; uncovering New Information; investigative reporting; contextualizing stories; ethical considerations; legal implications; transparency and accountability.

4.Considerations during planned observation are identifying the subject, setting clear objectives; planning and preparation, utilizing observation techniques, ethical considerations, data collectionand analysis and storytelling and reporting.

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Module V

Basic Kaizen

Contents

Module Description

This module equips students with the necessary knowledge, skills and mindset to understand and apply Kaizen principles effectively. It covers basic principles and importance of Kaizen, waste elimination, and the 5S methodology for workplace efficiency. Through practical exercises, students learn to identify and eradicate waste, ultimately preparing them to drive continuous improvement in future endeavors.

Unit 1

Basic Kaizen Concepts

In this unit, basic concept of kaizen and its parts are explained. Principles and benefits of kaizen in relation to continuous improvement in various industries in general and journalism in particular are also briefed.

Learning Outcomes

At the end of this unit, students will be able to:

- Explain meaning of Kaizen and its basic concept
- Discuss Principles of Kaizen philosophy
- Perform basic Kaizen Principles
- List the benefits of Kaizen

Key terms

- Kaizen
- Principles
- continuous improvement

Brainstorming questions Activities: 1.1:

Be in group and discuss on the concept of Kaizen and its principles and benefits

1.1. The meaning of Kaizen

Kaizen, a Japanese term that translates to "continuous improvement" or "change for the better," holds significant relevance in journalism. It's a philosophy or methodology focused on making incremental improvements in news processes, reporting, and newsroom operations over time. Rather than seeking major, revolutionary changes, kaizen emphasizes small, gradual improvements that can be implemented by everyone in a news organization. This approach encourages journalists to constantly look for ways to streamline processes, reduce waste, enhance quality, and improve overall efficiency within the newsroom.

Kaizen is widely used in various industries around the world as a key element of lean manufacturing and management practices. It is based on certain guiding principles, including the idea that big results come from many small changes accumulated over time. While the majority of changes may be small, the greatest impact may come from kaizens that are led by senior management as transformational projects or by cross-functional teams as kaizen events in the context of journalism.

1.2. Principles of Kaizen philosophy

The principles of Kaizen philosophy encompass a set of fundamental beliefs and values that guide organizations in their pursuit of continuous improvement and excellence.

Figure: principles of kaizen

These principles form the cornerstone of Kaizen implementation and are essential for fostering a culture of innovation, collaboration, and sustained growth. Here are the key principles of Kaizen:

- Continuous Improvement: In journalism, Kaizen emphasizes the concept of continuous, incremental improvement in all aspects of news operations, reporting processes, and editorial systems. It encourages news organizations to constantly seek opportunities for enhancement, no matter how small, to achieve greater efficiency, quality, and audience satisfaction over time.

- Respect for People: Central to Kaizen in journalism is the belief that every individual within the newsroom possesses valuable insights, knowledge, and expertise. Therefore, Kaizen promotes a culture of mutual respect, trust, and empowerment, where journalists and staff are actively engaged, encouraged to voice their ideas, and given the autonomy to implement improvements in reporting and newsroom operations.

- Elimination of Waste: Kaizen advocates for the identification and elimination of waste in all forms within the newsroom, including unnecessary processes, overproduction of content, waiting times in production, defects in reporting, and excess inventory of resources. By reducing waste, news organizations can streamline processes, optimize resource utilization, and enhance overall efficiency and productivity in delivering news content.

- Standardization: Standardization is essential for ensuring consistency, reliability, and repeatability in reporting processes and newsroom operations. Kaizen encourages the establishment of standardized editorial procedures, protocols, and guidelines to maintain quality, reduce variability, and facilitate continuous improvement efforts in journalism.

- Quality at the Source: Kaizen promotes the principle of "quality at the source" in journalism, which means identifying and addressing quality issues at their origin rather than detecting and correcting errors later in the news production process. By instilling a culture of accountability and responsibility for quality among all journalists and staff, news organizations can prevent errors, inaccuracies, and rework, thereby improving the quality and accuracy of news content.

- Visual Management: Visual management techniques, such as visual controls, signage, and displays, play a crucial role in Kaizen implementation in journalism by making information, processes, and

performance indicators easily accessible and understandable to journalists and staff. Visual management tools help create transparency, facilitate communication, and support continuous monitoring and improvement efforts in news reporting and newsroom operations.

These principles serve as guiding principles for news organizations embarking on the Kaizen journey, helping them create a conducive environment for innovation, teamwork, and sustainable growth. By embracing these principles, news organizations can foster a culture of continuous improvement, drive editorial excellence, and achieve long-term success in today's dynamic and competitive media landscape.

Self-check questions 1

1. Describe the significance of continuous improvement in the context of Kaizen philosophy.
2. Explain principles of Kaizen philosophy roles for journalism

3. Identify and discuss three key principles of Kaizen philosophy outlined in the text. How do these principles contribute to fostering a culture of continuous improvement within journalism industry?
4. How does Kaizen empowerment and engagement in the improvement process? Provide examples of how journalists can actively participate in Kaizen initiatives.

1.3. Key Concepts of Continuous Improvement

 Continuous Improvement (CI) is an ongoing effort to improve products, services, or processes incrementally over   time. It is a fundamental principle in various management philosophies, such as Total Quality Management (TQM) and Lean Management. Key concepts of continuous improvement include:

1.3.1   Incremental changes vs. radical improvements

- **Incremental Changes:** These are small, gradual adjustments made to existing processes, products,

or services. They are often easier to implement and less disruptive to the organization.

- **Radical Improvements:** Also known as breakthrough improvements, these involve significant and transformative changes to processes or products. They can lead to substantial gains in efficiency, quality, or innovation but may require more resources and time to implement.

Criteria	Kaizen (Incremental Changes)	Innovation (Radical Improvements)
Effect	Long term not breakthrough	Short-term breakthrough
Steps	Small steps	Big steps
Teamwork	Permanente action with gradual rising effects	Incidental action with immediate effect
Change	gradual and permanent	Sudden and single
Engagement	All	Chosen leaders
Approach	Team effect, process approach	Individual ideas and actions
Work method	Maintenance and improvement	Extinguishing and rebuild
Ideas	Conventional knowhow and traditional technology	Usage of technology, breakthrough, new innovation and theory
Practical requirements	Small investment, big effort	Big investment, small effort
Orientation	For people	For technology
Assessment criteria	Process and engagement in achieving of better result	Result directly affect on profits

1.3.2.The PDCA Cycle: A Blueprint for Continuous Improvement

In the context of journalism, the Plan-Do-Check-Act (PDCA) cycle can be adapted to systematically address issues and drive continuous improvement in news reporting and newsroom operations. This structured model provides a framework for enhancing the quality of journalistic processes, content, and audience engagement through a logical sequence of four steps: Plan, Do, Check, and Act.

Adapting the PDCA cycle to journalism, news organizations can apply it to various aspects of their operations, such as editorial processes, audience interaction, and content development. For instance, when aiming to improve the accuracy and depth of reporting, news organizations can utilize the PDCA cycle to plan investigative approaches, execute in-depth research an interviews, fact-check information rigorously, and act on feedback and lessons learned to enhance future reporting.

A practical example of applying the PDCA cycle in journalism can be seen in coverage of breaking news events. The process involves planning for rapid response and accurate information gathering (Plan), swiftly reporting on the event with verified facts (Do), reviewing the coverage for accuracy and audience reception (Check), and acting on feedback to improve future breaking news reporting (Act). Furthermore, news organizations can use the PDCA cycle to address audience feedback and complaints. By categorizing and prioritizing audience concerns (Plan), implementing changes in response to feedback (Do), monitoring the impact of those changes on audience satisfaction (Check), and adjusting strategies based on the results (Act), news organizations can demonstrate a commitment to continuous improvement and responsiveness to their audience.

In summary, adapting the PDCA cycle to journalism allows news organizations to systematically address challenges, improve reporting processes, and enhance audience engagement through a structured approach focused on continual refinement and growth.

In the context of journalism, the PDCA cycle can be adopted as a systematic approach to address issues and drive continuous improvement in news reporting and newsroom operations. The following is an adapted version of the PDCA cycle specifically tailored for journalism:

1. Plan Phase:

- Identify the problem or area for improvement, such as accuracy of reporting, audience engagement, or editorial processes.
- Collaboratively agree on the problem to be solved or the process to be improved within the newsroom.

2. Do Phase:

- Put the selected solution into action on a limited scale, such as implementing new fact- checking procedures or launching a new audience engagement initiative.
- Continuously measure progress, collect data, and gather feedback during the implementation phase.
- Adjust the implementation based on ongoing feedback and data collection.

3. Check Phase:

- Analyze the collected data and feedback to evaluate the effectiveness of the implemented solution.
- Compare the outcomes against pre-established objectives, such as improved accuracy or increased audience satisfaction.
- Identify unexpected issues and gather key learnings from the implementation process.

- Repeat the Do and Check phases if necessary until the desired results are achieved.

- Conduct an in-depth analysis of the current situation, including audience needs, available resources, and potential solutions.
- Identify alternative approaches and select the most promising solution for implementation.

4. Act Phase:

- Fully integrate the chosen solution based on insights acquired from the Check phase.

- Develop a plan for full-scale implementation, considering associated costs and benefits.

- Standardize and document the improved process, integrating it into the organization's system.

- Sustain the improved process through ongoing monitoring and adjustments.

-

5. Continual Improvement:

- Use the improved process as the new baseline and consider returning to the Plan phase for further enhancements or to address new challenges.
- Recognize that multiple iterations of the PDCA cycle may be necessary for a permanent resolution of issues and the attainment of desired journalistic standards.
- Each cycle brings the news organization closer to its goals and extends its knowledge further.

By adopting this adapted PDCA cycle, news organizations can systematically address challenges, improve   reporting processes, and enhance audience engagement through a structured approach focused on continual refinement and growth.

1.4 Benefits of Implementing Kaizen:

Adapting the Kaizen philosophy of continuous improvement to the journalism context can offer numerous benefits to news organizations. Here's a breakdown of how the key advantages of Kaizen can be applied in the context of journalism:

1.4.1   Increased Productivity and Efficiency:

Streamlined Reporting Processes: Kaizen encourages the analysis and optimization of reporting processes to eliminate bottlenecks, redundancies, and unnecessary steps, ensuring efficient news coverage and content creation.

Standardized Editorial Work: By standardizing editorial procedures and best practices, Kaizen ensures consistency and efficiency across newsroom operations, leading to high-quality and reliable reporting.

Continuous Content Flow: Kaizen aims to establish a continuous flow of news production, reducing lead times and increasing the throughput of news stories and articles.

Just-in-Time (JIT) Content Creation: Kaizen principles align with JIT content creation, enabling news organizations to produce news content as needed, minimizing content backlogs and maximizing resource utilization.

Digital Tools Integration: Kaizen encourages the adoption of digital tools and technology to enhance efficiency   in news gathering, content creation, and distribution.

1.4.2   Cost Reduction and Waste Elimination:

Identification of Wasteful Practices: Kaizen methodologies, such as value stream mapping in news production and gemba walks in news reporting, help identify and categorize different types of waste, such as redundant processes, overproduction of content, waiting time in editorial workflows, and underutilized talent.

Kaizen Events for News Improvement: These focused improvement activities bring together cross-functional   teams within the newsroom to address specific areas of waste and inefficiency, resulting in targeted cost reductions and process improvements.

Cost-Benefit Analysis in News Operations: Kaizen promotes a culture of cost-consciousness and continuous improvement within news organizations, encouraging employees to identify cost- saving opportunities and implement solutions that offer a favorable return on investment.

1.4.3   Improved Quality and Audience Satisfaction:

Root Cause Analysis in Reporting: Kaizen emphasizes the importance of root cause analysis to identify and address underlying factors contributing to inaccuracies or audience dissatisfaction with news content.

Error Prevention in Reporting: Kaizen encourages the implementation of error-proofing techniques in reporting to prevent mistakes and inaccuracies before they occur, ensuring consistent quality and reliability in news reporting.

Audience Feedback Integration: Kaizen involves gathering and incorporating audience feedback into news improvement efforts, aligning news content with audience needs and expectations.

Continuous Feedback Loops for News Quality: Kaizen promotes the establishment of continuous feedback loops to monitor and improve the quality of news reporting over time, fostering a culture of continuous learning and adaptation.

1.4.4   Employee Morale and Satisfaction:

Empowerment and Involvement in Journalism: Kaizen empowers journalists at all levels to contribute ideas, suggestions, and solutions for improvement in news reporting, fostering a sense of ownership

and pride in their work.

Skill Development in Journalism: Kaizen provides opportunities for skill development and collaboration through participation in improvement teams, training programs, and knowledge sharing initiatives within the newsroom.

Recognition and Rewards for Journalistic Contributions: Kaizen recognizes and rewards journalist contributions to improvement efforts, reinforcing a culture of recognition, appreciation, and motivation within the news organization.

By embracing these key concepts and methodologies from the Kaizen philosophy, news organizations can foster a culture of innovation, efficiency, quality reporting, and sustainable growth. This continuous journey towards excellence can lead to improved journalistic practices, enhanced audience satisfaction, and a more engaged and motivated workforce within the newsroom.

Self-check questions 2

1. What are the main differences between incremental changes and radical improvements in the context of continuous improvement?
2. Describe the four phases of the PDCA Cycle briefly.
3. What are quality circles, and how do they support teamwork and improvement initiatives?
4. Name two benefits of implementing Kaizen related to increased productivity and efficiency.

Unit Summary

In the context of journalism, the Kaizen philosophy can be adapted to foster continuous improvement, employee   involvement, and a culture of excellence within news organizations. By aligning with the key principles and methodologies of Kaizen, journalism can benefit from the following adaptations:

1. Continuous Improvement in Reporting:

News organizations can emphasize the need for ongoing improvement in all aspects of news reporting, from gathering information to content creation and distribution.

Encouraging journalists to seek small, incremental changes in their reporting processes to achieve

greater accuracy, depth, and relevance in news stories.

a. Respect for Journalists and Employee Involvement:

Promoting a culture of mutual respect and trust within newsrooms, where journalists are actively engaged and encouraged to voice their ideas for improving reporting practices.

Empowering journalists to take ownership of their work and identify areas for improvement, fostering a sense of responsibility and accountability in their reporting.

b. Elimination of Waste and Quality at the Source:

Identifying and addressing wasteful practices in news reporting processes, such as redundant fact-checking or inefficient information gathering.

Encouraging journalists to address quality issues at the source by implementing error- proofing techniques and thorough fact-checking protocols.

c. Standardization and Quality Circles:

Establishing standardized editorial procedures and best practices to ensure consistency, reliability, and repeatability in news reporting.

Encouraging the formation of quality circles within newsrooms, where small groups of journalists voluntarily come together to identify, analyze, and solve work-related problems, promoting teamwork, employee engagement, and continuous improvement in reporting.

d. PDCA Cycle in Journalism:

Implementing the PDCA cycle as a systematic problem-solving model for enhancing the quality of news reporting processes, products, and services.

Encouraging journalists to follow a logical sequence of Planning, Doing, Checking, and Acting to continuously improve the quality and effectiveness of their reporting.

e. Kaizen Board and Continuous Improvement Culture:

Using tools such as the Kaizen board to visualize improvement opportunities and track progress in news reporting processes.

Creating a culture of continuous improvement within news organizations that benefits both journalists and   audiences by embracing the principles of Kaizen.

By adapting Kaizen to journalism, news organizations can create an environment where continuous improvement, employee involvement, and a commitment to quality reporting are central to their operations. This approach can lead to more efficient, reliable, and impactful journalism that meets the evolving needs of audiences while empowering journalists to excel in their work.

Unit Review Questions

1. List Principles of kaizen
2. What are the Key concepts of continuous improvement?
3. List the benefits of Implementing Kaizen

Answers for Self-check Questions

Answers to self-check questions 1

1. Continuous improvement is vital in Kaizen, driving ongoing small enhancements to adapt, increase efficiency, and maintain competitiveness.

2. Toyota's Production System (TPS) influenced Kaizen by introducing JIT production, TQM, and continuous improvement, setting a global benchmark.

3. Three key Kaizen principles are: Respect for People, advocating for employee engagement; Elimination of Waste, promoting efficiency; and Quality at the Source, ensuring accountability for quality.

4. Kaizen empowers employees by involving them in problem-solving and improvement initiatives, fostering a culture of collaboration and innovation.

Answer to self-check questions 2

1 Incremental changes involve small, gradual adjustments, while radical improvements are significant and transformative changes.

2 The four phases of the PDCA Cycle are Plan, Do, Check, and Act.

3   Employee involvement enhances problem-solving and fosters a culture of ownership and accountability.

4   Quality circles are small groups of employees who collaborate to solve work-related problems.

UNIT 2

Waste identification and elimination

In this unit, the following concepts are discussed. types of waste, over-production, excess inventory, transportation Waste, motion waste, waiting-time waste, over Processing waste, defects waste, unused human skills/wasted talents, value-added vs. non-value-added activities, sources and effects of waste in production processes, visual management tools for waste identification:, identifying and eliminating muda, root cause analysis for waste, continuous improvement mindset in waste reduction.

Learning outcome:

At the end of this unit, students will be able to:

- Understand the concept waste
- Identify various types of waste
- Develop strategies to eliminate waste

Key terms

- Waste
- mindset

Activity : Brainstorming questions

Dear students, discuss the following Waste questions with your peers

a.   How can you define waste in your own context?

b.   Can you list down example of wastes?

c.   Can you identify any instances of time waste in your routine activities?

d.   Discuss the importance of adopting a continuous improvement mindset in waste reduction efforts. How does this mindset contribute to organizational success?

2.1. Introduction to Waste

The concept of "muda" or waste can be applied to identify and eliminate activities that do not add value from the audience's perspective. By recognizing and addressing these inefficiencies, news organizations can enhance their reporting processes, reduce costs, and improve the overall quality of their news products and services.

A. Identifying and Eliminating Waste

- News organizations can analyze their reporting processes to identify activities that do not contribute value to the audience, such as redundant fact-checking, unnecessary administrative tasks, or inefficient information gathering.
- By eliminating these non-value-adding activities, journalists can focus on delivering high- quality, relevant news content that meets the needs and expectations of their audience.

   . B. **Types of Waste**

- Obvious Wastes: These are easily identifiable inefficiencies in news reporting processes, such as excessive administrative paperwork, redundant fact-checking, or unnecessary editorial approvals.
- Hidden Wastes: These are more subtle inefficiencies that may be less apparent but have a significant impact on the overall quality and cost of news reporting. Examples include inefficient communication channels, unclear editorial guidelines, or unnecessary layers of approval.

   .   **C. Waste Analysis**

- News organizations can adopt waste analysis as a core principle of their operations, involving the systematic identification, quantification, elimination, and prevention of waste in news reporting processes.
- By applying waste analysis, news organizations can streamline their operations, reduce unnecessary costs, and improve the overall efficiency and effectiveness of their reporting.

D. Eight Wastes Model

- Adapting the Eight Wastes model can help news organizations to categorize and prioritize areas for improvement. The eight forms of waste—such as overproduction, waiting time, unnecessary transportation, excess inventory, unnecessary motion, defects, overprocessing, and underutilized talent—can be used to identify specific inefficiencies within news reporting processes.

E Uncovering and Eliminating Hidden Wastes

- News organizations should focus on uncovering and eliminating hidden wastes in their reporting processes, as these inefficiencies often have a more significant impact on the overall quality and cost of news products and services.
- By addressing hidden wastes, news organizations can enhance the value they deliver to their audience while improving operational efficiency.

F. Value-Adding

- Ultimately, the goal of identifying and eliminating waste in journalism is to ensure that news organizations   deliver high-value news content that meets the needs and expectations of their audience. This involves focusing on activities that directly contribute to the quality and relevance of news reporting while minimizing non-value-adding processes.

  By applying the principles of waste elimination from the perspective of the audience's needs and expectations, journalism industry can achieve greater efficiency, reduced costs, and improved quality in its reporting practices. This approach aligns with the core principles of Kaizen by promoting continuous improvement and a focus on delivering value to the customer.

        Self-check questions 3

1. Define waste according to the context of Kaizen philosophy.
2. Explain the difference between obvious wastes and hidden wastes.
3. Provide examples of different forms.

2.2. Types of Waste

Waste is one of the biggest enemies of production efficiency and profitability. It can increase your costs, lower your quality, and reduce your customer satisfaction. But how do you identify and eliminate waste in your manufacturing processes? One of the most widely used methods is based on the concept of Muda.

Muda is a Japanese word that means waste or futility, and it refers to any activity that does not add value to the product or service. As far as this module writers' understanding is concerned, there are 6 types of Muda that you need to eliminate or minimize in news ore story production in journalism industry service processes. In this unit we will explain what these types are and how you can measure and reduce them using some practical scenarios.

A. Overproduction

➢ Scenario: A news organization publishes multiple articles on the same topic without considering the audience's interest or demand, leading to redundant content that does not add value.

➢ Solution: Conduct audience research to understand their preferences and focus on producing high-quality, relevant content that aligns with their needs.

B. Excess Inventory

➢ Scenario: Newsrooms accumulate a backlog of unpublished stories or unused resources, resulting in wasted time, effort, and resources.

➢ Solution: Implement efficient editorial planning and resource management systems to minimize excess inventory and prioritize content creation based on audience demand.

C, Transportation Waste

➢ Scenario: Journalists spend excessive time traveling to cover stories, leading to delays in reporting and potential risks to the quality of news content.

➢ Solution: Optimize travel routes, leverage digital tools for remote reporting, and streamline communication channels to reduce unnecessary transportation waste in journalism.

D. Motion Waste

➢ Scenario: Journalists engage in unnecessary movements or tasks that do not contribute to the quality or relevance of news reporting, leading to inefficiencies and potential health and safety risks.

➢ Solution: Design ergonomic workspaces, establish clear workflows, and provide training on efficient reporting practices to minimize motion waste and enhance productivity in journalism.

E. Waiting-Time Waste

➢ Scenario: News stories experience delays in the editorial process due to inefficient review cycles or waiting for approvals, resulting in increased lead times and reduced timeliness of news delivery.

➢ Solution: Implement streamlined editorial workflows, establish clear approval processes, and leverage technology for real-time collaboration to reduce waiting-time waste and improve the efficiency of news reporting.

F. Over-Processing Waste

➢ Scenario: News organizations invest excessive time and resources in polishing articles beyond what is valued by the audience, leading to increased costs and potentially diminishing returns on investment.

➢ Solution: Focus on delivering concise, relevant news content that meets audience expectations without unnecessary embellishments or over-processing, thereby optimizing resources and enhancing the value proposition for readers.

  By addressing these forms of waste in journalism through a Kaizen approach focused on continuous improvement and value creation for the audience, news organizations can streamline their reporting processes, enhance operational efficiency, and deliver high-quality news content that resonates with readers. Embracing a culture of waste elimination in journalism can lead to cost savings, improved productivity, and increased audience engagement, ultimately driving long-term success in the rapidly evolving media landscape.

Self-check questions 4

1. What is Muda, and why is it crucial in both manufacturing and service sectors?

2. Provide examples of overproduction waste in both manufacturing and service industries, and discuss its negative impacts.

3. How does excess inventory affect both manufacturing and service processes, and what strategies can be employed to minimize it?

4. Define transportation waste in the context of both manufacturing and service, and suggest practical approaches to mitigate it.

5. Explain waiting-time waste and its implications in both manufacturing and service operations, along with methods for effective reduction.

2.3. Identifying and Eliminating Muda

Gemba Walks-Observation Techniques and Root Cause Analysis for Waste identification and elimination involves applying these methodologies to news reporting processes. Here's how these techniques can be tailored for use in journalism:

A. Gemba Walks and Observation Technique

❖ **Prepare for the Walk**

➢ Define a clear purpose and scope for the observation, such as improving the efficiency of news gathering, or content creation.

➢ Prepare questions, checklists, and tools to guide the observation, tailored to the specific aspects of journalism being assessed.

➢ Inform the reporting team ahead of time to ensure their cooperation and to put them at ease.

❖ **Observe and Engage**

➢ Start by observing the entire news reporting process, from story conception to publication, and work backward to identify inefficiencies.

➢ Look for value-added vs non-value-added activities in news gathering, writing, editing, and publishing.

➢ Trace the flow of information from source to audience and identify potential bottlenecks or delays.

➢ Interview journalists and editors with open-ended questions to understand their perspectives on workflow inefficiencies and potential sources of waste.

❖ **Document Findings**

➢ Record observations, ideas, and findings related to news reporting processes.

➢ Take notes or capture footage to document specific steps in the news reporting workflow.

➢ Avoid preconceived notions and keep an open mind to uncover unexpected sources of waste.

❖ **Follow Up**

➢ Discuss observations with the reporting team and seek their input on improvement opportunities.

➢ Implement changes based on the identified inefficiencies and return to the newsroom to verify the impact of the improvements.

➢ Regularly conduct Gemba walks as part of continuous improvement in news reporting processes.

B. Root Cause Analysis for Waste

❖ **Step 1: Define the Problem**

➢ Identify specific inefficiencies or bottlenecks in news reporting processes that lead to waste, such as delays in story development or publication errors.

➢ Clearly define the problem statement, including its impact on news quality, timeliness, or resource utilization.

❖ **Step 2: Gather Data**

➢ Collect data and information related to the identified inefficiencies, such as lead times for story development, editing cycles, or audience engagement metrics.

➢ Review editorial documents, records, and reports to understand the news reporting process and identify potential causes of waste.

➢ Conduct interviews with journalists, editors, and other stakeholders involved in news production.

❖ **Step 3: Identify Potential Causes**

➤ Brainstorm potential causes of waste using tools such as cause-and-effect diagrams tailored to news reporting processes.

➤ Identify potential causes based on data gathered from interviews and process analysis.

❖ **Step 4: Analyze Causes**

➤ Evaluate each potential cause using tools such as Failure Mode and Effects Analysis (FMEA) adapted to journalism workflows.

➤ Identify the most likely causes of waste in news reporting processes.

Step 5: Identify Root Causes

➤ Use the analysis results to identify the root causes of waste in news reporting, focusing on underlying issues that lead to inefficiencies rather than immediate symptoms.

➤ Ensure that the root causes are specific, measurable, achievable, relevant, and time- bound (SMART) for effective targeting.

❖ **Step 6: Develop Action Plan**

➤ Based on the identified root causes, develop an action plan to address inefficiencies in news reporting processes.

➤ Identify specific steps to eliminate or mitigate the root causes of waste in journalism workflows.

➤ Assign responsibilities and establish timelines for implementing improvements.

❖ **Step 7: Implement and Monitor**

➤ Implement the action plan and monitor its effectiveness

2.4. Continuous Improvement Mindset in Waste Reduction

Adopting a continuous improvement mindset in waste reduction is crucial for enhancing the efficiency and quality of news reporting or content creation processes. Here's how this mindset can be applied within journalism industry

❖ Proactive Identification of Waste

➢ Journalists and editorial teams are encouraged to continuously observe and analyze news reporting processes to identify sources of waste, such as delays in story development, redundant editing cycles, or inefficiencies in content distribution.

➢ By proactively identifying and addressing inefficiencies, news organizations can prevent errors, improve timeliness, and enhance the overall quality of news content.

❖ Empowerment and Involvement of Journalists

➢ Cultivating a continuous improvement mindset empowers journalists to take ownership of waste reduction initiatives within their reporting workflows.

➢ When journalists feel empowered and involved in the decision-making process, they are more likely to actively participate in waste reduction efforts and contribute innovative solutions tailored to the unique challenges of journalism.

❖ Iterative Problem-Solving in News Reporting:

➢ Embracing a continuous improvement mindset involves adopting an iterative approach to problem-solving within news reporting processes.

➢ Instead of viewing waste reduction as a one-time effort, news organizations continuously seek opportunities for improvement, implement solutions, evaluate outcomes, and make further refinements to optimize their reporting workflows.

❖ Learning Culture in News Organizations:

➢ News organizations with a continuous improvement mindset prioritize learning and knowledge sharing among journalists, editors, and other stakeholders.

➢ They encourage experimentation with new reporting methods, learning from both successful and unsuccessful stories, and sharing best practices across teams to foster creativity, innovation, and continuous improvement in news reporting.

❖ Data-Driven Decision-Making

➢ A continuous improvement mindset emphasizes the importance of data-driven decision-making in waste reduction efforts within news organizations.

➢ By collecting and analyzing data related to news reporting performance, such as audience engagement metrics or editorial workflow efficiency, news organizations can identify trends, root causes of waste, and opportunities for improvement to make more informed decisions.

❖ Leadership Support and Alignment in Newsrooms:

➢ Leadership within news organizations plays a crucial role in fostering a continuous improvement mindset by actively supporting and promoting waste reduction initiatives.

➢ Leaders should allocate resources, provide guidance, and ensure alignment with organizational goals to drive a culture of continuous improvement within the newsroom.

❖ Sustained Focus on Improvement in Journalism:

➢ A continuous improvement mindset ensures that waste reduction efforts remain a priority over time within news organizations.

➢ News organizations should regularly revisit and review their waste reduction strategies, adapt to changing circumstances, and continuously strive for excellence in all aspects of news reporting to deliver high-quality content to their audience.

Unit Summary

The concept of "Muda" or waste is a fundamental principle in the philosophy of Kaizen, a continuous improvement approach.

Muda refers to any activity or process that does not add value to the final product or service from the customer's perspective. This can include unnecessary steps, redundant processes, and inefficient use of resources. Identifying and eliminating waste is crucial for improving efficiency, reducing costs, and enhancing overall quality.

There are different types of waste that can be identified in the workplace, including overproduction, excess inventory, transportation waste, motion waste, waiting-time waste, over processing, defects, and unused human skills. Overproduction occurs when more products or services are produced than what is needed by the customer, while excess inventory refers to having more information than what is needed. Transportation waste involves moving materials or products unnecessarily, while motion waste refers to unnecessary movement performed by individuals. Waiting-time waste occurs when employees are idle due to delays or inefficiencies, while over processing involves doing more processing than what is valued by the customer. Defects waste refers to errors or defects in products or services, while unused human skills refer to failing to utilize the skills and creativity of employees.

By identifying and eliminating these types of waste, organizations can achieve significant improvements in efficiency and productivity. For example, eliminating overproduction can reduce inventory costs and improve cash flow, while reducing motion waste can improve employee safety and reduce ergonomic hazards. By adopting a culture of continuous improvement and eliminating waste, organizations can achieve sustainable growth and competitiveness, and deliver high-quality products and services to their customers.

Review Questions

Answer the following questions

1. List and discuss types of waste.
2. What are the Eight Wastes Model?
3. What is Muda?
4. List the 6 types of Muda.
5. List and discuss the two techniques in eliminating Muda

Project Work

Visit media around your school, which types of wastes are noticeable?

1. What do you think the causes of waste?
2. What do you suggest to control these wastes?

Answer to self-check questions 3

1. Waste, in the context of Kaizen, refers to any activity or process that does not add value to the final product or service from the customer's perspective.

2. Obvious wastes are easily identifiable, while hidden wastes are more challenging to uncover but often have a larger impact.

3. Examples of waste include unnecessary output, input, or processing, such as excess materials, stocks, equipment, facilities, manhours, utilities, documents, expenses, motion, and other activities that do not add value.

Answer to self-check questions 4

1. "Muda" means waste in Japanese, and it's any activity that doesn't add value to the final product or service.

2. Overproduction is making more than what's needed, causing resource waste and delays in both manufacturing and services.

3. Excess inventory means having more materials than necessary, leading to space, cost, and working capital issues in manufacturing and services.

4. Transportation waste is unnecessary movement of materials or information, resulting in increased time, costs, and risk in both manufacturing and services.

5. Waiting-time waste is idle time due to delays, which increases lead times and costs without adding value in manufacturing and service

Unit 3

5s procedure

In this unit, the following concepts are discussed. meaning of 5S, benefit of implementing 5S, relationship between 5S and Kaizen philosophy and phases of 5 S.

Learning outcome:

At the end of this unit, students will be able to:

- Understand basic concepts of 5s procedures
- Perform 5S activities

Promote and maintain 5s culture

Activity 3.1. Be in pair and list the 5s and explain

3.1 The meaning of 5S

The 5Ss meanings are listed below

Japanese	English	
Seiri	Sort	The first step in 5S is to eliminate all the things in the workspace that are not being used and store them away. If a tool are material is not used on a daily basis, eliminate it from the workstation.
Seiton	Set in Order	The second step is to arrange the items used on a daily basis so that they can be easily accessed and quickly stored. Your goal is to make eliminate any unnecessary movements and actions by the worker to make his process as efficient as possible.
Seiso	Shine	Next is to get everything cleaned and functioning properly. The goal is to remove all the dirt and the grime and to keep it that way on daily basis.

		You want to get it clean and keep it clean.
Seik etsu	Standar dize	The fourth step is to develop a routine for sorting, setting and shining. Standardize creates a system of tasks and procedures that will ensure that the principles of 5S are performed on a daily basis
Shits uke	Sustain	In the last step, you want to create a culture that will follow the steps on a daily basis. The chief objective of sustain is to give your staff the commitment and motivation to follow each step, day in and day out.

In the context of journalism, the meaning of 5S can be adapted to improve news reporting processes and enhance the quality and efficiency of journalism practices. Here's how the 5S can be applied in a journalism setting.

A. Sort (Seiri):

 Sorting involves organizing and decluttering information, sources, and resources to streamline the news reporting process. At this stage, journalists can prioritize news stories, sources, and data to focus on the most relevant and impactful content for their audience. By sorting through information effectively, journalists can reduce clutter, eliminate unnecessary elements, and improve the overall quality and clarity of their reporting.

B. **Set in Order (Seiton):**

Setting involves arranging news content, materials, and resources in a structured and accessible manner. At this stage, journalists can organize their research materials, interview transcripts, and multimedia assets in a systematic way to facilitate quick access and retrieval. By maintaining an orderly workspace and digital filing system, journalists can enhance collaboration, reduce search time, and improve workflow efficiency.

C. Shine (Seiso):

Shining refers to maintaining cleanliness, hygiene, and professionalism in news reporting practices. At this stage, journalists should strive for accuracy, fact-checking, and ethical standards to ensure the credibility and integrity of their stories. - By upholding high standards of journalism ethics and professionalism, journalists can build trust with their audience, uphold journalistic integrity, and enhance the reputation of their news organization.

D. Standardize (Seiketsu):

Standardizing involves establishing consistent processes, guidelines, and best practices for news reporting. At this stage, journalists are expected to make news organizations. As a result, the news organizations can develop editorial standards, style guides, and quality control measures to ensure uniformity and excellence in reporting. By standardizing news reporting practices, journalists can maintain consistency, improve collaboration, and uphold journalistic quality across different teams and projects.

E. Sustain (Shitsuke):

Sustaining entails fostering a culture of continuous improvement, learning, and innovation within news organizations. At this stage, journalists should be encouraged to embrace a mindset of lifelong learning, adaptability, and creativity to stay ahead in a rapidly evolving media landscape.By promoting a culture of sustainability in journalism, news organizations can nurture talent, drive innovation, and deliver high-quality news content that resonates with their audience.

3,2 Benefit of Implementing 5S

In the context of journalism, implementing the 5S methodology can yield several benefits:

A. Improves safety and ergonomics:

By organizing newsrooms and workspaces, journalists can reduce the risk of accidents and create a safer, more ergonomic environment for themselves and their colleagues.

B. Promotes flow:

Organizing news reporting processes can promote a smoother workflow, allowing journalists to move seamlessly from gathering information to writing and publishing stories.

C. Reduces searching

Efficient organization of research materials and resources can minimize the time spent searching for information, enabling journalists to focus on content creation.

D. Reduces unplanned downtime

Streamlining news reporting processes can help reduce unexpected delays and interruptions, ensuring timely delivery of news content.

E. mprove quality:

Structured processes and standardized practices can enhance the quality and accuracy of news reporting, leading to higher-quality journalism.

F. Enhances teamwork:

By establishing clear processes and guidelines, the 5S methodology can foster better collaboration and communication among journalists and newsroom staff.

G. Tackles waste:

Eliminating unnecessary steps and resources in news reporting can reduce waste and optimize the use of time and resources.

H. Improves productivity:

Efficient organization and standardized practices can boost productivity, allowing journalists to produce more content in less time.

I. Eliminates distractions:

A well-organized workspace can minimize distractions, enabling journalists to focus on their reporting and writing tasks.

J. Reduces inventory and space:

Optimizing the use of digital resources and physical space can lead to reduced clutter and more efficient use of available resources.

K. Instills the discipline to follow standard work:

Implementing standardized processes encourages journalists to adhere to best practices and established guidelines, promoting consistency and quality in reporting.

L. Encourages visual control:

Visual aids and organized workspaces can help journalists monitor progress, identify issues, and maintain control over their reporting processes.

M. Exposes problems:

By promoting transparency and organization, the 5S methodology can help identify and address issues or inefficiencies in news reporting practices.

N. Enhances self-management:

Encouraging journalists to take ownership of their workspace and reporting processes fosters a sense of responsibility and self-management.

By embracing the principles of the 5S methodology, news organizations can improve their news reporting processes, enhance the quality of journalism, and create a more efficient and collaborative work environment for their journalists.

3.3. Relationship between 5S and Kaizen philosophy

The relationship between 5S and Kaizen philosophy is fundamental in driving continuous improvement and organizational excellence. 5S and Kaizen are closely intertwined concepts that complement each other in the pursuit of efficiency, quality, and waste reduction within an organization.

The relationship is a springboard for driving continuous improvement and excellence in news reporting processes. The principles of 5S and Kaiser's relationship's implications are discussed as follows:

A. Foundation for Continuous Improvement

5S methodology, focused on organizing workspaces and streamlining processes, establishes the foundation for improvement in news reporting. By creating an organized and efficient newsroom environment, 5S sets the stage for the implementation of Kaizen principles, which emphasize continuous small improvements in reporting practices over time.

B. Sustaining Improvement Gains

Implementing 5S in newsrooms helps sustain the gains achieved through continuous improvement efforts. As journalists engage in Kaizen activities to enhance reporting processes and content quality, the principles of 5S ensure that the workspace organization is maintained, supporting the sustainability of improvements over time.

C. Cultural Impact

Both 5S and Kaizen foster a culture of continuous improvement within a news organization. While 5S encourages journalists to constantly seek ways to enhance workspace organization and safety, Kaizen motivates them to identify opportunities for improving reporting processes and content quality. Together, these philosophies instill a culture of continuous learning, innovation, and efficiency in news reporting, driving sustained growth and development.

In essence, the relationship between 5S and Kaizen is symbiotic in journalism, with 5S providing the groundwork for continuous improvement initiatives driven by the principles of Kaizen. By integrating

these methodologies, news organizations can create a culture of excellence, efficiency, and innovation that leads to sustained improvements and operational excellence in journalism.

Self-check questions 5

1. What is the 5S methodology, and how does it improve workplace efficiency?

2. Describe each of the five steps of 5S and their practical applications.

3. What are the key benefits of implementing 5S in an organization?

4. How does 5S relate to the concept of continuous improvement?

5. Explain the symbiotic relationship between 5S and the Kaizen philosophy.

3.4. The 5S Phases

The term 5S is an abbreviation for five Japanese words: **seiri**, **seiton**, **seisou**, **seiketsu**, and **shitsuke**. These five words are often translated into English as: **sorting**, **setting in 0rder**, **shining**, **standardizing**, and **sustaining.**

i. Sort

This step is a critical component of the 5S methodology, known as "Sort." It involves assessing all items within a work area to distinguish between those that are necessary for current.operations and those that are unnecessary or redundant. Journalists are encouraged to critically evaluate each item based on its usefulness, frequency of use, and contribution to workflow efficiency. Necessary items are those that directly support daily tasks, promote safety, or align with organizational objectives. Unnecessary items include obsolete tools, expired materials, excess inventory, and items that have accumulated over time but are no longer needed for day- to-day operations. The goal is to streamline the work area by removing unnecessary items, reducing clutter, and creating a more organized and efficient workspace.

Some types of unnecessary items that may be identified during this process include:

➢ Defective or excess unneeded items that accumulate

➢ -Outdated or broken jigs and dies

➢ Worn-out bits, inserts

➢ Outdated or broken tools or inspection equipment

➢ Old rags and other cleaning supplies

➢ Electrical tools/equipment with broken cords

➢ Outdated posters, signs, notices, and memos

To facilitate the identification and removal of unnecessary items, the use of "Red tags" for categorization can be implemented. This involves labeling items that are deemed unnecessary, allowing for easy identification and removal from the workspace. Additionally, unnecessary items such as broken tools, obsolete jigs and fixtures, scrap, and excess raw material can be moved to a central stored area to free up valuable floor space and improve space utilization.

By effectively sorting and removing unnecessary items from the work area, organizations can enhance efficiency, safety, and overall workspace organization as part of the 5S methodology.

❖ Set in order

The concept of "set in order" from the 5S methodology can be adapted to the organization and management of   information and resources within a newsroom or media organization. Just as in a manufacturing or operational setting, the principles of arranging necessary items for easy access and labeling them for anyone to find and use can be applied to journalistic workspaces.

For journalists and news organizations, "set in order" could involve organizing physical and digital resources such as reference materials, archives, equipment, and workspaces in a way that optimizes accessibility and efficiency. This could include creating standardized filing systems for documents and resources, labeling storage areas clearly, and ensuring that necessary tools and materials are readily available for reporters and editors.

In a digital context, "set in order" may involve organizing digital files, databases, and content management systems in a logical and easily navigable manner. This could include establishing clear naming conventions for files, creating folder structures that reflect the editorial workflow, and implementing metadata tagging to facilitate quick retrieval of information.

By implementing the principles of "set in order" within a journalistic context, newsrooms can

minimize wasted time searching for resources, streamline editorial processes, and enhance overall efficiency in producing and disseminating news content.

❖ Implementing set in order

In the following sections, the implementation of set in order is discussed.

➢ Visual Controls

Newsrooms can use visual cues and labeling to communicate where items are located and where they should be returned. For example, using clear signage and labeling for storage areas, equipment, and workspaces can help journalists quickly locate and return items.

➢ Principles for Deciding Best Locations

When organizing tools, reference materials, and equipment in a newsroom, items should be located according to their frequency of use. Frequently used items such as style guides, dictionaries, and commonly used equipment should be placed near the workstations of journalists. Infrequently used items like specialized reference books or archival materials can be stored in designated areas away from the main workspaces.

➢ Guidelines to Consider

Newsrooms can follow guidelines such as storing items together if they are used together, arranging tools and materials in the order of use, and placing essential items in their assigned locations. This can help journalists access the resources they need efficiently and maintain a well-organized workspace.

➢ Regular Maintenance

Just as in a manufacturing setting, it's important for newsrooms to regularly check that each essential item is in its assigned location. This can involve periodic reviews of storage areas and workspaces to ensure that everything is in its proper place.

Overall, by applying the principles and guidelines of "set in order" within a journalistic context, newsrooms can create an organized and efficient environment that supports the work of journalists and editorial staff.

➢ Get rid of all unnecessary items

Newsrooms can declutter their storage spaces by identifying and removing unnecessary or outdated

equipment, reference materials, and supplies. This ensures that only essential items are retained, freeing up space and making it easier to locate important resources.

➢ Decide proper storage layout/classification

Newsrooms can establish a standardized system for classifying and storing equipment, tools, and materials. For example, creating designated areas for cameras, microphones, and other reporting equipment, as well as establishing clear guidelines for the storage of reference books, archives, and digital assets.

➢ Standardize names

Standardizing the naming conventions for storage areas, equipment, and materials can help journalists quickly identify and locate resources. Clear and consistent labeling of storage spaces, shelves, drawers, and cabinets can streamline the retrieval process.

➢ Labels and Signs

Implementing clear labeling and signage within the newsroom can help journalists easily locate tools, equipment, and materials. For instance, labeling storage areas for cameras, microphones, and other reporting equipment can ensure that journalists can quickly find what they need. Additionally, using floor labels to indicate designated areas for trash cans, machinery, and other equipment can promote efficient organization.

➢ Workplace layout optimization

Analyzing the flow of work within the newsroom can help identify inefficiencies and streamline processes. By dividing the workspace into zones based on the type of work being performed or the frequency of use, newsrooms can improve organization and prevent congestion. Furthermore, designing workstations with ergonomic considerations in mind can minimize strain and fatigue on journalists.

➢ Assign positions for all equipment, tools, parts, and materials

Newsrooms can establish specific locations for different types of equipment and materials based on their frequency of use. This ensures that essential items are stored in easily accessible areas.

7. Organize small and large items: Utilizing modular cabinets, drawers, shelves, racks, storage bins, boxes, and well-labeled floor or outside areas can help organize both small and large items effectively.

➢ Use colors and labels

Different colored paint or tape can be used to assign tools for different departments or individuals. Additionally, clear standardized labels on work areas, doors, shelves, boxes, bins, and hangers can aid in quick identification of resources.

By applying these principles and strategies within a journalistic setting, newsrooms can optimize their storage spaces, improve workflow efficiency, and create a well-organized environment for journalists and editorial staff.

❖ **Shine**

The "shine" step of the 5S is applied to ensure a clean and organized work environment within newsrooms. Here's how the principles and strategies of "shine" can be applied to journalistic settings:

➢ Regular cleaning and maintenance:

Establishing a regular cleaning schedule for newsrooms, workstations, and equipment is essential to maintain a clean and organized environment. This includes tasks such as dusting work surfaces, wiping down equipment, and ensuring that shared spaces like meeting rooms and break areas are kept clean.

➢ Inspection of equipment

Implementing a system for regular inspection and maintenance of journalistic equipment, such as cameras, microphones, and recording devices, is crucial to ensure they are in good working condition. This helps prevent technical issues during reporting and ensures the quality of journalistic output.

3. Cleanliness in digital spaces: In addition to physical cleanliness, maintaining cleanliness in digital spaces is important for journalists. This includes organizing digital files, cleaning up email inboxes, and ensuring that digital resources are well-organized and easily accessible.

➢ Promoting a culture of cleanliness

Encouraging all members of the newsroom to take responsibility for cleanliness and organization can

help create a positive work environment. This may involve training and educating journalists and staff on the importance of cleanliness and providing clear guidelines for maintaining a clean workspace.

➢ Safety and productivity

Emphasizing the link between a clean and organized workspace and safety and productivity is important in a journalistic setting. A clean environment reduces the risk of accidents and promotes efficient workflow, ultimately contributing to high-quality journalism.

By implementing the principles of "shine" within a journalistic context, newsrooms can maintain a clean and organized work environment, promote employee morale, and enhance productivity and safety in their operations.

❖ **Standardization**

The following section discusses strategies of "standardize" in the context of 3rd S (shine).

To maintain cleanliness within newsrooms. Here's how the principles and strategies of "standardize" can be applied to journalistic settings:

1. Initial Assessment: Begin by conducting an assessment of the current state of the newsroom to identify areas for improvement in cleanliness and organization. This may involve evaluating workstations, equipment storage, and shared spaces to establish baseline standards for cleanliness.

2. Define Procedures: Develop clear, step-by-step procedures for maintaining cleanliness and organization within the newsroom. This should include specific guidelines for implementing each stage of the 5S methodology, including "Shine," to ensure consistency in cleanliness practices.

3. Documentation: Document these procedures in a comprehensive manual or guidebook accessible to all journalists and staff. This manual should outline the specific cleaning tasks, frequency of cleaning, and standards for maintaining a clean and organized workspace. Visual aids such as photographs or diagrams can be included to enhance understanding.

4. Standardization Criteria: Establish criteria for what constitutes successful implementation of the "Shine" stage of the 5S methodology. This may involve setting standards for equipment cleanliness, work surface maintenance, and overall tidiness within the newsroom.

5. Continuous Improvement: Encourage ongoing refinement of cleaning procedures based on feedback

from journalists and staff. Regularly assess the effectiveness of the established standards and make adjustments as needed to ensure continued simplicity and ease of implementation.

By developing and documenting standardized work procedures for cleanliness and organization within newsrooms, journalists can maintain a clean and tidy work environment, promote adherence to cleanliness standards, and facilitate ongoing improvement in cleanliness practices.
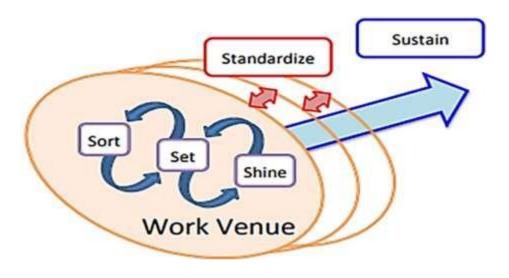
❖ **Sustain**

Figure: Consistent practice of 5S

Once the first four phases have been implemented, attention must shift to sustaining what has been accomplished. Sustaining is the disciplined application of the first four 'S' practices to ensure the effectiveness and longevity of the 5S program. This phase proves to be one of the most challenging parts of implementation, as many companies have found themselves with cluttered and dirty workplaces again after their initial attempt to implement 5S.

5S has a tendency to fail when there is a lack of ownership from the top and when leadership does not place continuous focus on it. Leadership must buy-in and be personally committed to ensure the success of the 5S program. They must establish a culture where 5S excellence is expected and nothing less is tolerated. Adequate planning, training, monitoring, and a formal system of accountability must

exist in order for the 5S program to ensure its successful continuation.

In creating a culture of continuous improvement, the following should be considered

- **Employee Involvement**: Foster a sense of ownership and involvement among employees by encouraging their active participation in identifying areas for improvement.
- **Feedback Mechanisms**: Establish channels for employees to provide feedback on current processes and suggest ideas for enhancement.
- **Kaizen Events**: Organize periodic Kaizen (continuous improvement) events focused on specific areas or processes, bringing together cross-functional teams to brainstorm and implement improvements.
- **Training and Education**: Offer training sessions and workshops on continuous improvement methodologies, empowering employees with the skills and mindset necessary to drive positive change.
- **Leadership Support**: Ensure that organizational leaders actively champion the importance of continuous improvement, allocating resources and providing guidance to support ongoing initiatives.

Reward and Recognition Systems for 5S Adherence:

- **Performance Metrics**: Define clear metrics for evaluating adherence to 5S principles, such as audit scores, efficiency gains, or cost savings.
- **Incentive Programs**: Implement incentive programs that reward individuals or teams for demonstrating exemplary adherence to 5S standards. This could include monetary rewards, recognition ceremonies, or other incentives tailored to organizational culture.
- **Peer Recognition**: Encourage a culture of peer recognition, where employees acknowledge and celebrate each other's contributions to maintaining a clean and organized workplace.
- **Continuous Feedback**: Provide regular feedback to employees on their performance related to 5S practices, highlighting areas of improvement and recognizing achievements.
- **Public Acknowledgment**: Showcase examples of 5S success stories and best practices across the organization, reinforcing the value of adherence to 5S principles.

Incorporating 5S Principles into Daily Routines and Habits:

- **Training and Reinforcement**: Integrate 5S training into onboarding processes for new employees and provide ongoing reinforcement through regular reminders and refresher courses.

- **Visual Management**: Use visual cues such as signage, color coding, and floor markings to remind employees of 5S principles and facilitate adherence to standardized processes.

- **Daily Huddles or Stand-Ups**: Start each workday with brief huddles or stand-up meetings to review priorities, reinforce 5S expectations, and address any immediate concerns.

- **Gemba Walks**: Conduct regular Gemba walks (on-site observations) to assess adherence to 5S principles firsthand, providing opportunities for coaching and reinforcement.

- **Lead by Example**: Encourage leaders and supervisors to model desired behaviors by consistently following 5S principles in their own workspaces and interactions.

Self-Check Questions: 6

1. List the five phases of 5S and briefly explain each one.

2. What are the main objectives of the "Sort" phase (Seiri) in the 5S methodology?

3. Describe the process of red-tagging and its significance in the "Sort" phase.

4. Explain the importance of the "Set in Order" phase (Seiton) and how it is implemented.

5. Outline the strategies for maintaining cleanliness and organization in the "Shine" phase (Seiso).

6. What is the purpose of the "Standardize" phase in 5S, and how are standardized work procedures developed?

7. Discuss the challenges and strategies for sustaining the 5S program in the "Sustain" phase.

3.5. Implementing and Sustaining 5S in the Workplace

Implementing and sustaining 5S in the workplace involves a systematic approach to organization, cleanliness, and efficiency. Here's a breakdown of key steps:

Step 1: Initial Assessment and Planning:

- **Assess Current State:** Evaluate the current workplace conditions, identify areas for improvement, and determine the scope of the 5S implementation.
- **Set Objectives:** Define clear objectives and targets for 5S implementation, aligning them with organizational goals and priorities.
- **Create Implementation Plan:** Develop a detailed plan outlining specific task, timelines, resource requirements, and responsibilities for each stage of the 5S process.

Step 2: Training and Education:

- **Employee Training:** Provide comprehensive training to all employees on the principles, benefits, and techniques of 5S.
- **Hands-on Workshops:** Conduct hands-on workshops and simulations to reinforce learning and demonstrate practical application of 5S concepts.
- **Leadership Engagement:** Ensure active involvement and support from organizational leaders to champion the 5S initiative and promote employee buy- in.

Step 3: Implementing 5S Stages:

- **Sort (Seiri):** Identify and remove unnecessary items from the workplace, categorizing items as necessary or unnecessary based on their value and frequency of use.
- **Set in Order (Seiton):** Organize remaining items in a systematic manner, assigning designated locations for storage and ensuring easy accessibility.
- **Shine (Seiso):** Establish cleaning routines and procedures to maintain cleanliness and orderliness in the workplace, promoting a safe and hygienic environment.

- **Standardize (Seiketsu):** Develop standardized work procedures and visual controls to sustain the gains achieved through Sort, Set in Order, and Shine stages.
- **Sustain (Shitsuke):** Implement mechanisms to sustain the 5S practices over the long term, including regular audits, performance monitoring, and continuous improvement initiatives.

Step 4: Monitoring and Continuous Improvement:

- **Regular Audits:** Conduct periodic audits to assess adherence to 5S standards, identify areas of non-compliance, and track progress over time.
- **Feedback Mechanisms:** Solicit feedback from employees on the effectiveness of 5S practices and opportunities for improvement.
- **Kaizen Events:** Organize Kaizen events to facilitate continuous improvement efforts, encouraging cross-functional collaboration and problem-solving.

Step 5: Recognition and Reward Systems:

- **Recognition Programs:** Implement recognition programs to acknowledge and reward individuals or teams for their contributions to 5S adherence and improvement initiatives.
- **Incentives:** Offer incentives such as bonuses, certificates, or extra time off to motivate employees to actively participate in 5S activities.
- **Peer Recognition:** Foster a culture of peer recognition where employees acknowledge and appreciate each other's efforts in maintaining a clean and organized workplace.

Step 6: Documentation and Communication:

- **Documentation:** Maintain comprehensive documentation of 5S procedures, standards, audit results, and improvement initiatives for reference and future training.
- **Communication Channels:** Establish effective communication channels to disseminate information, updates, and best practices related to 5S implementation across the organization.

3.6. Strategies for Overcoming Challenges in Sustaining 5S Practices

- **Leadership Commitment:** Secure commitment and support from organizational leaders to prioritize and sustain 5S practices, allocating resources and providing visible leadership.
- **Employee Engagement:** Foster employee ownership and accountability for 5S practices through involvement in decision-making, training, and recognition programs.
- **Continuous Training:** Provide ongoing training and reinforcement of 5S principles to ensure employees understand their roles and responsibilities in maintaining a clean and organized workplace.
- **Feedback Mechanisms:** Establish feedback mechanisms for employees to report issues, suggest improvements, and participate in problem-solving related to 5S practices.
- **Regular Audits and Inspections:** Conduct regular audits and inspections to assess compliance with 5S standards, identify areas for improvement, and track progress over time

Unit Summary

- **5S** is a process and method for creating and maintaining an organized, clean, and high performance workplace.it enables anyone to distinguish between normal and abnormal conditions at a glance. It is the foundation for continuous improvement, zero defects, cost reduction, and a safe work area.
- 5S is a systematic way to improve the workplace, our processes, and our products through production line employee involvement.
- **Sort (Seiri):** Identify and remove unnecessary items from the workplace, categorizing items as necessary or unnecessary based on their value and frequency of use.
- **Set in Order (Seiton):** Organize remaining items in a systematic manner, assigning designated locations for storage and ensuring easy accessibility.
- **Shine (Seiso):** Establish cleaning routines and procedures to maintain cleanliness and orderliness in the workplace, promoting a safe and hygienic environment.
- **Standardize (Seiketsu):** Develop standardized work procedures and visual controls to sustain the gains achieved through Sort, Set in Order, and Shine stages.
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- **Leadership Commitment:** Secure commitment and support from organizational leaders to prioritize

and sustain 5S practices, allocating resources and providing visible leadership.

- **Employee Engagement:** Foster employee ownership and accountability for 5S practices through involvement in decision-making, training, and recognition programs

- **Employee Training:** Provide comprehensive training to all employees on the principles, benefits, and techniques of 5S.
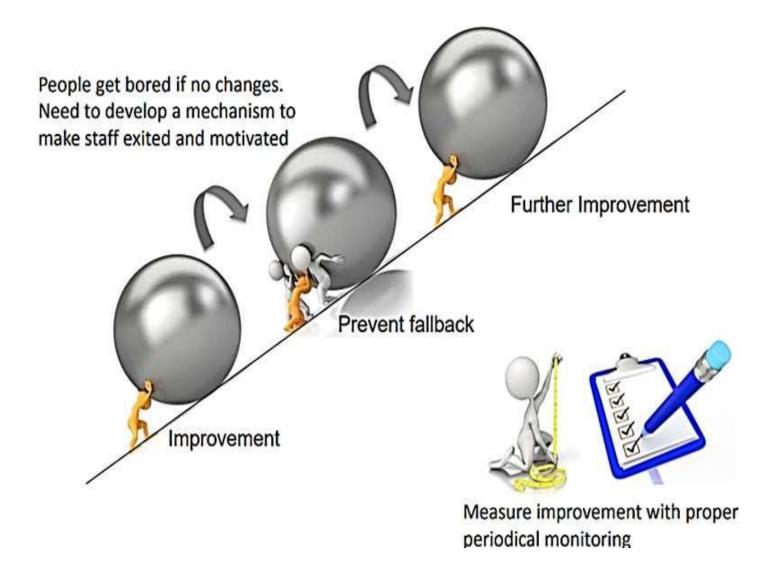

Figure: Sustain activities

Unit Review Questions

Answer the following questions correctly

1. List the benefit of implementing 5S.

2. What results are produced due to 5S and Kaizen philosophy's relationship?

3. List the 5S Phases. The 5S Phases are Sort, Set in order, Shine, Standardization and Sustain

4. What are the common strategies for overcoming challenges in sustaining 5S practices?

Answers for Self- check questions

Answer to self-question 5

1. The 5S methodology organizes workplaces for productivity, safety, and quality.

2. The five steps of 5S are: Sort, Set in Order, Shine, Standardize, and Sustain.

3. Implementing 5S improves safety, reduces downtime, and enhances productivity.

4. 5S fosters a foundation for continuous improvement by creating an organized work environment.

5. 5S and Kaizen work together to promote ongoing efficiency and innovation in organizations.

Answer to self-question 6

1. The five phases of 5S are Sort, Set in Order, Shine, Standardize, and Sustain. They involve organizing the workplace, improving efficiency, cleanliness, and sustaining these practices.

2. The "Sort" phase aims to eliminate unnecessary items from the workplace to reduce clutter, optimize space, and enhance efficiency.

3. Red-tagging involves identifying and evaluating potentially unneeded items in the workplace using red tags. It helps in deciding whether to keep, dispose of, or relocate items.

4. "Set in Order" organizes necessary items for easy access and efficient workflow. It involves visual controls, labeling, and arranging items based on frequency of use.

5. The "Shine" phase focuses on cleanliness and maintenance to improve safety, efficiency, and morale in the workplace. It includes tasks like sweeping, dusting, and regular equipment maintenance.

6. "Standardize" establishes clear guidelines and procedures for maintaining cleanliness and organization. It involves documenting processes, providing training, and ensuring consistency.

7. Sustaining the 5S program requires ongoing commitment from leadership, employee involvement, regular audits, and continuous improvement efforts to maintain cleanliness, organization, and efficiency over tim

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