

Predrag Kajganić

TV PRODUCTION 1

TELEVISION – MEDIA PHENOMENON of XX century

PROGRAM FUNCTIONS of TV

TV GENRES

THE TYPES of TV

TV PROGRAMMING AND RATINGS RESEARCH

PLACE AND ROLE OF ORGANIZATION IN TV PRODUCTION

TECHNOLOGICAL METHODS OF TV PRODUCTION

ORGANIZATIONAL STRUCTURE OF TV

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"Television is a tough test of our wisdom"

Rudolf Arnheim

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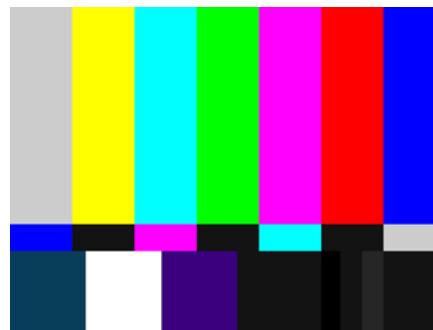
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I



TELEVISION – MEDIA PHENOMENON OF XX CENTURY

To mankind, it has already happened several times to first find material resources for a particular activity, and only then the very content of the activity. The television includes such cases. People were first constructed a complex instruments for the transfer of visual and auditory depiction of reality from any location on arbitrary elsewhere. But these funds were not made "to measure" certain activities which, in turn, can only be achieved by using them. People subsequently seek purpose for instruments - or, rather, their complete and the best possible use. In other words, they look for the characteristics of technical systems that are peculiar to him alone, and with which most can be achieved, they are looking for specificity of new media.



Marshall McLuhan emphasized in his writings, in the fifties and sixties of the twentieth century, that all media are essentially extensions of the human body. As you could say for the radio that it is an extension of the ears, and newspapers extension of the eyes, you could say that television is an extension of both ears and eyes. Television, in a short time, gives to a person's central nervous system an enormous amount of information - connecting the viewer with wealth of information about the world that were unavailable until the appearance of television. And just by this flood of information, television has radically changed human life, just like electric lighting changed the relationship between work and leisure time.

Key features

To experience television we need to determine the key features of television as a media. First of all, it's a sound that reinforces the meaning on television since there is relatively low level of concentration during TV viewing. Therefore there are characteristic sounds (music) for announcements, emissions credits, jingles, laughter from voice over, the narrators of the documentary series, dramatic music in the news.

Television image is more "gesticulatory" than detailed (exposed image with few details), diversity is achieved with rapid changes of images and not so much richness of details within the image itself. Simplicity of a single image can be compensated by technique of rapid frames. By using multiple cameras and the possibility of combining them, it enables a recording mode that is specific only to television. Events are much less summarized on television than on the screen, that is, the events are displayed in their real-time from several different camera angles. Television often use forms of direct addressing – it addresses the viewers like it talks to them.

Constantly broadcasting of program (every day, twenty-four hours) and its serial character help to create the impression of continuous presence. Dense and accurate schedule of broadcasting forces the audience to be present at exactly specified time, if it wishes to see a particular show, or they will miss it. This is exactly what reinforces the impression that TV program takes place right now.

Immediacy and presence are achieved by constant television use of "family." This is especially noticeable in the dramas and soap operas which connect the impression that the viewer has of them, with the main goal of the program itself. In this way, television creates communities that communicate with each other - an alliance between those that broadcast the program, and those to whom it is intended. Television has the (potential) duration continuity in time and (potential) ubiquity, with the illusion of simultaneity of actual events with the processes of its perception - hence the illusion of presence of the recipient in those events. Unlike radio, television has a picture of the events, which makes it a complete "master of the situation." Therefore it is not exaggeration to say that television is the most convincing media of mass communication. The initial obsession with the immediacy of a documentarism of "live" broadcast, pushed into the background all the other features of television. However, just today, when our TV screen threatens to overwhelm us with live broadcasts of various revolutions and wars, it should be warned that

television is by no means yet another access channel in reality, but in man's relation to that reality - in the outcome of their interaction.

The television program has a timeline and finale. It is a series of programs that perform one after the other and it would be difficult to demonstrate its functional beginning or end. Pressing the remote control only seems to interrupt the flow of "reproductive reality" that "runs" on, out of our will. Television for itself usurps the right to an imitation of life, of that flow, which disables re-entry into one and the same water. That other "river" of events and stories without beginning or end, which runs in parallel with our lives, even more than the movie weakens vigilance and removes the form from the consciousness of the viewer.



TV as objective reality

Reality is not something objectively given but it is still, by nature of things, reality for creators of TV shows and it depends on creators personal approach, long before it depends on the camera. The most immediate events in "live" broadcast depend primarily on the human subjective "optics" (because it is so called objectiveness - refrain from any form of attitude - still only one of the subjectively adopted attitudes towards reality), and the camera will follow the reaction of one who manages it . Umberto Eco, rightly so, observes that TV creator needs to know to individualize event that once occurred and to lighten it up before it passes. What we see in a live broadcast is not an objective reality but one of many possible human perceptions and reactions to the real life, so it is a new reality further limited by technical performances of device for recording sound and images, and the objective conditions in which the

recording takes place as well as the relation to the fact that the event has been broadcasted in the presence of a TV crew. In the core of television is to "reflect" a piece of reality which automatically raises to a single abstract, mythical level, whose only aesthetic qualities are undisputed. Shown piece of reality is included in the real life, but it is perceived by the recipient on a completely different level, that is, it can not be experienced as a real life, and above all because the viewer and the events are not bind by the same space and by directly participating in the action that is shown on television. But screen of TV receiver itself is a barrier that reality (on the other side of the camera) alienates from the viewers. The viewer sees and hears the events and places that would not otherwise have had the chance to even imagine to exist, but he is also deprived of the opportunity to choose them for himself, experience them and engage in them creatively. Thus, the TV screen becomes the most reliable protection from real life.



On one hand, television does not fundamentally differ from other types of art in approach to reality - the viewer is unable to engage directly in the event that he observes. On the other hand, the intense awareness of a certain event that actually happens in real life, at the same time with the awareness of inability to participate in the desired event - that cold information is possibly the most frustrating feature of television. The immediate transmission was never a reflection of events, as in a mirror, but always, although sometimes, only in a slight degree, his interpretation. Before transmission of the events director deploys three or more cameras, so that their position allows three or more complementary points of view.

From the moment the event starts the director watches at three or more screen images transmitted by the camera, which camera operators, as required by the director, may choose particular frames from their field of vision. At that moment the director is facing the necessity of next choice which effect is the transfer of one of the three or more images and determining order of selected images. During the perception of a television work it seems to us that we are directly facing with the original reality face to face, that between us and the world there is no television work, the way a theater play exists, a novel or a painting. The screen looks to us like a device that not only provides contact with the outside world, but it immediately, due to some miraculous process makes it easy, purifies and sharpens it. The impression of the viewer of direct contact with the original reality, no matter how deceitful, gives the perception of television unbelievable attractiveness.



The most direct presence follows, during the perception of television, a feeling of a special kind of presence. The feeling of presence occurs when observing every work of art; when we read a novel we have the impression that we are now living with its characters. We feel similarly when we watch the theater or film show. Television presence is different and it is a complete presence, parallelism, simultaneity. The viewer perceives appearance on the screen as if they are born right now in front of him, as if their time is identical to his, as if people get old on the screen simultaneously with him. Only television has the ability to capture fleeting moments of present. Of course, it is about the illusion, but it is the case of principled, decisive illusion, inseparable from the character of television perception. Simultaneity and immediacy as a double but unique character of television perception, can not be

separated. Once the viewer gets the impression that the screen only mediates live, original reality, he also gets the impression that what he sees now is not present. This impression arises, for example, when the television shows a film intended to be shown in movie theaters. For the viewer the screen becomes only the source of information and in these programs the creative activity of television is not manifested. Creative distinctive feature of television comes to the fore and starts when the viewer begins to perceive work as characteristically television that is, as a picture of life that arises in front of him, and at the same time exists with him.

TV and social communication

Of all the mass media, television is the most essential influence on the transformation of the general social communication. It now has some common features with the radio (sound, diffuse and electronic address), with print (verbal, information focused, mosaic structure), and particularly with the film. But that is the reason for its distinctiveness. It's like everybody but for itself is unique sociological phenomenon.



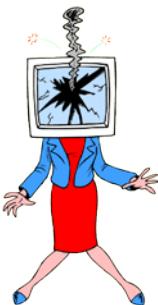
In addition, it created a new relation of mass audience towards the media, but also a new way of relating the audience towards itself. Television is a unique product, but now a significant factor in the consumer society. The new culture is in fact a mosaic culture (many people receive many elements), it is made up of countless fragments that mass media has to offer them, and so is opposed to a coherent culture based

on classical education and upbringing, because now the mass media are educational - pedagogical factors. Television as well as radio has completely abolished the factor of geographical space, but with more quality. That quality is related to its visual performances that have received almost magical significance. Television has brought a new element in the communication process. It introduced into the family the public life of the society, intimised the most important people, institutions, and even an alien space. The whole world, in home atmosphere and chat with the family attended, thanks to television, the first man landing on the Moon. In the family as a primary group, it incorporated and socially brought closer the most spectacular political events. Finally, television is the media that is most adapted to the mass consumer society, but then became his most active creator. Television has incorporated into the family the greatest film and theater stars, brought closer and made them closer to each viewer. The audience watch them in a state of less tension, relative domestic relaxation, with fiction to receive them into the family circle. The fiction that television makes for viewers is based on deception that these stars are ordinary people, that actually everyone can become what they have become, which is sort of sowing illusions. The paradox of modern society is that on one side it deepens even more economic, cultural, educational and other differences among the nations of the world, while on the other side there is a significant homogenization of culture and life in general. Most credit for such situation belongs to the media of mass communication, which are not equally developed all over the world.

TV and propaganda

The mechanisms of action of mass media are so complex that it can hardly be explicitly explained. As mass culture, media are multilayer categories, their effects are dosed and are not clearly expressed. Numerous messages on the example of TV programs have far more meaning than at first appears. Programs that are made are well studied at the standpoint of convincing viewers in some direct message but also their response to a certain types of programs. That is why so called hidden meanings of television are sometimes more important than explicit messages. Theodor Adorno even believes that hidden messages can be more significant than the open ones, simply because they are getting out of control of consciousness, and as such are not being "reviewed" but certainly strive to penetrate deeply

into the consciousness of viewers. These are some of the reasons why in multilayered activities of media should always be taken into account the entracte between these layers, look for open and hidden meanings of messages. Television advertisements, for example, in an open and sometimes impudent way persuade the audience to opt for a specific product. However, long term effects of television advertisements are actually far more serious in terms of hidden messages of advertising program. Their ultimate goal is equalization, creation and nurturing of consumer taste, the passive reception of messages that determine the lifestyle and consumption.



TV as an authority

Seriousness of television comes from the fact that it is able to select only specific occurrence from vast amount of occurrences, according to a certain intention, and that it is able to evaluate, select and at the same time present them in the natural freshness. In other words, television has the authority because it is able to create works of art, creative pictures of life that the viewer has to follow, examine, measure, and think about them. This means that the television is able to put something between itself and the public, a certain barrier that observer can not jump, so he is forced to view work from a certain distance and certain perspective. Otherwise, if television was just a device for mediation, the one who would be watching the screen would not be a viewer, but only a spectator. Certainly, a man would not be able to understand television if he did not pass the school of cinematography. Without pre-history of film, television perception would not be possible without overcoming and energetic denial of film code, it would not be possible further independent development of television production. First television masters the individual

or small groups. From them it spills into the wider flows, until it captures a broader social areas. Therefore it is about the inductive process. From this fact stems the role of television - to impose active energy to the viewers, to readily and extensively spread its experiences on the environment. It is not just to talk about that television work to those who did not see it, but to share their experiences and opinions provoked by this work.



Facts which indicate the power of television:

The power of television is dubious in areas of culture, politics and education. In those areas television offers a lot, but the power of television can be judged only by the effects:

- television has been accepted as a media, it has become the property of the masses, it is in each house, it has entered into the intimate life of the family;
- television brings together multitude of people every day (millions auditorium);
- people have gained the habit of watching TV, it is an integral part of their behavior;
- for many people television is an important source of information, in the sense of "be up to date", to know official stances, to know as much as others know about those events;
- it is a logical assumption that people at least part of the informations and opinions they get through television adopt and keep as an integral part of their orientation;
- the assumption is derived that under the influence of television existing attitudes and behaviors are changing, that they are directed in the desired direction.

Facts which dispute the power of television:

- if we look at the viewer as a consumer, we will see that television has won him as accessible and inexpensive source of fun, entertainment, information and education; important feature of television is that it is consumed "without the hassle", and everything that is offered without the hassle consumer takes as much as he wants and when he wants it; there is no coercion, no obligation, no checking whether the message is understood, remembered, learned; in relation to the viewer toward television dominates the passive ease;
- gathering and relatively long retention of gathered with television is undeniable; powerful motive of gathering with television is repose, ease, convenience; any gathering is ostensible because no one came out of the house; real gathering is where people can get together at one place, by some occasion; occasional gatherings are also massive - sport events, political rallies ...; it is undeniable that all places of gatherings of tavern type are very important sources and mediators of information and informing, and no one has even tried to label taverns as mass media; in a tavern communication is realized, exchange of information, and that can not do those gathered with television - neither mutually, nor with television; they are gathered and yet isolated;
- television message helps to create stereotypes of behavior in public, that is outside its intimate circle; the amount and intensity of adopted messages in the intimate sphere is changing drastically; journalist who from the small screen applauds to unpopular government measures, the viewer will see off from the intimate home circle with loud challenges, and in a public place he will at least tacitly accept approval of the government measures and what the journalist says; viewer in this case is not a hypocrite nor poltron, he only behaves rationally - message is adopted as an unpleasant information, but he did not adopt the style and an invitation of television to look forward to that information, to publicly applauds to it;

- television constantly and abundantly calls and refers to work, productivity, savings, security, morality, civic duty and all possible benefits for the individual and society, but television refraining from advertising of alcohol and tobacco did not affect the suppression of alcoholism and smoking - its efforts remained without any effect;
- there are no evidence of changes in attitudes and behaviors in directions that television suggests; barbaric and antisocial man retains its lack of culture, a thief and a criminal does not become honest, dirty and untidy does not accept hygiene, and now all listed are watching television, but none of them will become something else after watching television.

From a standpoint of power, power that changes the world, television is definitely inferior to the other forces that are not nearly as spectacular and obvious. In any case it is inappropriate to glorify television and to admire to its non-existent power, because television is a product of society, not the other way around.

TV as means of public informing

It is common to attribute to television, as primary feature, the role of means of public informing, and it is not rare for people to think that it is a means of public informing or a means of mass communication with the possibility of the biggest influence on the mass audience that from an identical source receives messages. The manipulation of information is not a new phenomenon in the world. The term of manipulation using information involves the use of various means of public informing, especially the press, radio and television, as well as other forms of "mind control." Such qualification of the term of manipulation contains the main purpose of manipulator to control minds and behavior of the group of people or the entire public, and that their opinions and thoughts of the world can bring closer to the standards, viewpoints and beliefs of manipulator himself. To that end information is dosed, restated, and shaped so that it gives the possibility of unidirectional opting. Information is: what television has selected; has chosen to show to the public; how it is presented; Information is also who comments on specific event. In the power of information, theory and practice see the power of means by which information is

mediated and transmitted. Understanding and the knowledge that information affects the man, his behavior and attitude towards other people and the environment that surrounds him, on his consciousness, and on general public as a "collective social consciousness" - is not a product of our time. The process of communication was the basis of agreement in all societies - from primitive to modern. From the history of human society it is well known that the earlier social systems (and some still) were held by means of physical force; however, they are still largely held by using the information that is specially shaped and presented to the public. In that way, information and means of public informing are transformed from means *of*, to means *over* their consumers, over the public. The means of public informing are increasingly important influence on the development of modern civilization and social life. With concern we observe the process of alienation of the mass media and their transformation into more powerful force above society, whose influence is constantly penetrating through every pore of life. Since television is the only tool that informs us about the daily events, presenting to us more authentic video material, thus it aspires to gaining the most trust of mass of viewers, to the veracity of shown. Regardless of the various advantages of publication of information about the event in other means of public informing, if they are to achieve the effect of belief in the truthfulness of information, television sets there as an unavoidable, that is, primary media. Although strictly limited with time, and therefore with many inconsistencies, television information is the most trusted, the one that counts. This fact was probably the reason for the McLuhan's conclusion about television as a means of creating general cosmic consciousness of the people of Earth unified in a large electronic field.

TV and manipulation

Besides information manipulation, there is manipulation through advertisement. Modern advertisement, trying to "help" a man, uses his emotions wanting to subordinate his mind to itself. Advertisement, which so powerfully spreads through imperceptible mechanisms of means of public informing, is not informative but manipulative. It imposes to the man to buy what is not necessary. Advertisement has hired science to explore, for commercial purposes, the motives of human behavior in order to achieve greater effect on the viewer - the consumer. In a word, advertisement performs the process of "brainwashing" and prevents

true satisfaction of human needs. The effect of advertisement is not one-dimensional. First of all, it depends on the culture and social environment, the composition of audience, modes of production, and other determinants. But, although groups respond differently to advertising messages, they, largely, accept them. This means that the techniques of advertising process may be different but that they have one goal: first economical and then ideological success, which are mutually interwoven and enable one another. Advertisement acts and subordinates to itself emotions and mind. This influence is most evident in the examples of human eros. Commercialization of female intimacy and manipulation of man's instincts is the basis on which the civil economy is based. Assuring a man and a woman in their sexual vitality, advertisement combines sado-masochistic and exhibitionistic feelings.



The assumptions on which are based the principles of advertising information are that people are not sentient beings and that they do not even know themselves and the world in which they are situated, and that only his human being is identified with ownership. The principle of philosophy of shopping - I want it, becomes the principle of philosophy of life. Humanism has lost its value; the inhuman becomes human. The goal of advertisement is to encourage the desires and desires are rooted in needs. If under the needs we could include the needs for a man, the world, nature, one could say that it is completely illusory to expect that advertisement stimulates those needs. Advertisement turns against the man and his needs. It excludes his autonomy by developing his spirit of collectivity. Advertisement carries the illusion of satisfying the needs. Objecting to man's creativity and initiative, it wants his passivity in the economy,