

JOURNALISM

Interpretative Reporting: means that the writer seeks to find the meaning of event. That is not editorial writing. Editorial writers tell readers or listeners that something is good or bad. That is, they make judgments. The interpretative news writer puts the event in its context. By putting an event in context, we mean that the interpretative writer's job is to place the news event in the stream of cause and effect. An event that is isolated for news story is plucked from a larger cycle or stream of related events. The interpretative story puts the news back into this cycle or stream. Interpretative reporting often come in the form of articles, sometimes in the form of columns called news analyses, which ever the form these write ups give the causes and consequences of events.

The interpretative writer reads the fine print of news story in order to answer the readers' question: what does it mean? He writes to keep the news events in focus by showing its comparative importance. He not only writes about: what's going on? He goes **beyond** this to ask and answer the question: what does it mean? He knows that nothing just happens without antecedents and other **surrounding** circumstances. He looks for news beyond the spot news. Deadpan reporting of events, even when the source is reputable and newsworthy, may be misleading to the extent that the event doesn't give the readers the "whole" or "essential" truth. The interpretative report makes up for the weaknesses of dead pan reporting.

Readers demand, today, more than drab objective reporting following the five W's

The reporter of today must therefore prepare himself to meet the increasing need and demand for “subsurface” or “depth” reporting, to take the reader behind the scenes of the day’s events and activities, relate the news to the reader’s own framework and experience, make sense out of facts, put factual news in perspective, print out significance of current events, put meaning into the news, and so on.

In conclusion, interpretative writing is a term that suggests a detailed perspective well beyond the basic facts of the traditional news story. The interpretive story interprets by adding detailed information and authority to the news. When carried out with competence and grace, it shows readers, through the benefit of evidence, rather than telling them what to think.

INVESTIGATIVE REPORTING

As the name implies, investigative reports, are those that unearth significant information about matters of public importance through the use of non-routine information gathering methods. Most day-to-day reporting involves investigation, but true investigative stories require extraordinary expenditure of time and energy.

The goal (or purpose) of investigative reporting is to present things as they are, which is not necessarily as people say they are. Investigative reporters set out to find a deeper reality, to answer questions that may never have been raised before, or at least have never been answered satisfactorily. Reporting of such depth requires the one looks at situations from the possible angle, through his own eyes, as well as those of others. It requires walking all around the subject both literally and figuratively, searching for the one perspective that shows it best. And

sometimes it means getting inside. Ideally, the reporter begins with an intrinsically interesting subject and develops it as fully as possible.

Investigative reporting means thorough, incisive reporting. It requires the investigative attitude – a curiosity and pungent nose for news, a lot of hard work, and the ability to tell a story in terms of what it means to the reader. Research and legwork for the typical investigative piece are (both) expensive, painstaking and time consuming. At least, a few days and often several weeks may be required to gather documents, conduct interviews and digest previously published materials. Investigation must therefore be limited to a subject worth the price. Methods employed for the investigation piece, though may inspire visions of check-and-dagger operations and dramatic confrontation most investigative reports consists of painstaking and often tedious checking of public records, documents and other sources.

Investigative reporting has a long tradition in (American) journalism, dating back to the muckrakers at the turn of the century. But it came into its own with the Watergate revelations of the early 1970s. Since then, the investigation has become a standard part of the newsroom structure of many newspapers and radio/TV stations. Much of it is focused on a single objective: ferreting out villains, usually those in government. The concentration on wrongdoing is not universal, however, many journalists argue that the methods of the investigative reporter should be applied to all sectors of society that require examination, explanation and airing, but are hidden from public view.

Bob Greene, investigative reporter for “Newsday” on Long Island, NY and a former president of the Association of Investigative Reporters and Editors, sees

two elements in defining investigative reports: significant material that someone is trying to hide, and findings that are the reporter's own work, not leaked material. That definition would exclude subject matter that no one is attempting to hide, but that is inaccessible, out of public view and difficult to obtain.

In recent years, investigative reporters have turned their attention to the affairs of private industry, individuals and organizations. Investigative reporting is based on digging, the scrutiny of records, documents and files.

Beat reporting, also known as specialized reporting, is a genre of journalism that can be described as the craft of in-depth reporting on a particular issue, sector, organization or institution over time. Beat reporters build up a base of knowledge on and gain familiarity with the topic, allowing them to provide insight and commentary in addition to reporting straight facts. This distinguishes them from other journalists who might cover similar stories from time to time

EDITING

Editing is the process of selecting and preparing written, visual, audible, and film media used to convey information through the processes of correction, condensation, organization, and other modifications performed with an intention of producing a correct, consistent, accurate, and complete work.

The editing process often begins with the author's idea for the work itself, continuing as a collaboration between the author and the editor as the work is created. As such, editing is a practice that includes creative skills, human relations, and a precise set of methods

Setting Up the Newsroom

A newsroom where texts and other handouts are available and where journalists can work should be reserved at the headquarters hotel or convention hall at the same time that rooms are reserved for the scientific sessions and other functions.

The newsroom should begin operation the afternoon of the day before the meeting's opening. Some reporters will begin arriving and working then. You can expect that some may want to use the newsroom facilities until late in the evening during the conference.

Photo editing

Photo editing encompasses the processes of altering images, whether they be digital photographs, traditional analog photographs, or illustrations. Traditional analog image editing is known as photo retouching, using tools such as an airbrush to modify photographs, or editing illustrations with any traditional art medium. Graphic software programs, which can be broadly grouped into vector graphics editors, raster graphics editors, and 3d modelers, are the primary tools with which a user may manipulate, enhance, and transform images. Many image editing programs are also used to render or create computer art from scratch.

Cropping

In the printing, graphic design and photography industries, cropping refers to removing unwanted areas from a photographic or illustrated image. One of the most basic photo manipulation processes, it is performed in order to remove an unwanted subject or irrelevant detail from a photo, change its aspect ratio, or to improve the overall composition. In telephoto photography, most commonly in bird photography, an image is cropped to magnify the primary subject and further reduce the angle of view when a lens of sufficient focal length to achieve the desired magnification directly is not available. It is considered one of the few editing actions permissible in modern photojournalism along with tonal balance, colour correction and sharpening. A crop made from the top and bottom of a photograph may produce an aspect which mimics the broadcasting. panoramic format (in photography) and the widescreen format in cinematography and Both of these formats are not cropped as such, rather the product of highly specialised optical configuration and camera design.

Caption

Photo captions and cutlines are the most read body type in a publication. Of all the news content, only the titles of stories or headlines have higher readership than captions. It follows that standards of accuracy, clarity, completeness and good writing are as high for captions and cutlines than for other type. As with headlines,

captions and cutlines must be crisp. As with stories, they must be readable and informative.

Note: Captions and cutlines are terms that are often used interchangeably, particularly at magazines. For our purposes, we will make the following distinctions.

Captions: Captions are the little “headlines” over the “cutlines”

Cutlines: Cutlines (at newspapers and some magazines) are the words (under the caption, if there is one) describing the photograph or illustration. See example

Example:

Obama vs. Palin

 caption
line

President Obama and former Alaska Gov. Sarah Palin have agreed to disagree over the rules of a “death match” scheduled between the two in the Capitol Rotunda. Betting odds in Las Vegas give the nod to Palin, who has been known to shoot a moose, cutline after the two met on Thursday.

LAYOUT

Page layout is the part of graphic design that deals in the arrangement and style treatment of elements (content) on a page.

Beginning from early illuminated pages in hand-copied books of the Middle Ages and proceeding down to intricate modern magazine and catalog layouts, proper page design has long been a consideration in printed material. With print media, elements usually consist of type (text), images (pictures), and occasionally placeholder graphics for elements that are not printed with ink such as die/laser cutting, foil stamping or blind embossing.

Since the advent of personal computing, page layout skills have expanded to electronic media as well as print media. The electronic page is better known as a graphical user interface (GUI) when interactive elements are included. Page layout for interactive media overlaps with (and is often called) interface design. This usually includes interactive elements and multimedia in addition to text and still images. Interactivity takes page layout skills from planning attraction and eye flow to the next level of planning user experience in collaboration with software engineers and creative directors.

A page layout may be designed in a rough paper and pencil sketch before producing, or produced during the design process to the final form. Both design and production may be achieved using hand tools or page layout software. Producing a web page may require knowledge of markup languages along with WYSIWYG editors to compensate for incompatibility between platforms. Special considerations must be made for how the layout of an HTML page will change (reflow) when resized by the end-user. Cascading style sheets are often required to keep the page layout consistent between web browsers.

Voice-over

Voice-over (also known as **off-camera** or **off-stage commentary**) is a production technique where a voice—that is not part of the narrative (non-diegetic)—is used in a radio, television production, filmmaking, theatre, or other presentations. The voice-over may be spoken by someone who appears elsewhere in the production or by a specialist voice actor. It is pre-recorded and placed over the top of a film or video and commonly used in documentaries or news reports to explain information.

Dubbing

Dubbing, also known as **re-recording**, is a post-production process used in filmmaking and video production, in which vocal recording (like dialogue) occurs subsequent to the original recording stage. The term most commonly refers to the substitution of the voices of the actors shown on the screen by those of different performers speaking another language. However, the practice also involves the re-recording and synchronizing of audio segments with the existing footage. In the past, the procedure was practiced in musicals when the actor had an unsatisfactory singing voice, and remains in use to enable the screening of audio-visual material to a mass audience in countries where viewers do not speak the same language as the original performers.

This process whereby an actor re-records lines spoken during filming in order to improve audio quality or reflect dialogue changes is called **Automated Dialogue Replacement (ADR)**, also known as **Additional Dialogue Recording**. Music is also subject to the dubbing process in the post-editing stage of a film.

Films, videos and sometimes video games are sometimes dubbed into the local language of a foreign market. Where foreign distribution occurs, dubbing is sometimes common in theatrically released films, television series, cartoons and anime.

ON LINE EDITING

Online editing is a post-production linear video editing process that is performed in the final stage of a video production. It occurs after offline editing. For the most part online editing has been replaced by video editing software that operate on non-linear editing systems (NLE). High-End Postproduction companies still use with NLE the Offline-Online Editing workflow.

The term online originated in the telecommunication industry, meaning "Under the direct control of another device" (automation). Online editors such as the Sony BVE-9000 edit control unit used the RS-422 remote control 9-Pin Protocol to allow the computer-interface of edit controllers to control video tape recorders (VTR) via a series of commands. The protocol supports a variety of devices including one-inch reel-to-reel type C videotape as well as videocassette recorders (VCR) to Fast-Forward, Rewind and Play and Record based on SMPTE timecode. The controllers have the ability to interface with professional audio equipment like audio mixers with console automation.

The video quality first introduced with Avid's Media Composer in 1989 was incapable of producing broadcast quality images due to computer processing limitations. The term 'Online' changed from its original meaning to where the pictures are re-assembled at full or 'online' resolution. An edit decision list (EDL) or equivalent is used to carry over the cuts and dissolves created during the offline edit. This conform is checked against a video copy of the offline edit to verify that the edits are correct and frame-accurate. This workprint (cutting copy in the UK) also provides a reference for any digital video effects that need to be added.

After conforming the project, the online editor will add visual effects, lower third titles, and apply color correction. This process is typically supervised by the client(s). The editor will also ensure that the program meets the technical delivery

broadcast safe specs of the broadcaster, ensuring proper video levels, aspect ratio, and blanking width.

Sometimes the online editor will package the show, putting together each version. Each version may have different requirements for the formatting (i.e. closed blacks), bumper music use of a commercial bumper, different closing credits, etc.

A non-linear editing system (NLE) is a video - (NLVE) or audio editing (NLAE) digital audio workstation (DAW) system which can perform non-destructive editing on the source material. It is named in contrast to 20th century methods of linear video editing and film editing.

Main differences between linear and non-linear editing

Non-linear editing is the most natural approach when all assets are available as files on video servers or hard disks rather than recordings on reels or tapes, while linear editing is related to the need to sequentially view a film or read a tape to edit it.

Audio Editing

A **digital audio editor** is a computer application for audio editing, i.e. manipulating digital audio. Digital audio editors are the main software component of a digital audio workstation.

Editors designed for use with music typically allow the user to do the following:

- Record audio from one or more inputs and store recordings in the computer's memory as digital audio
- Edit the start time, stop time, and duration of any sound on the audio timeline
- Fade into or out of a clip (e.g. an S-fade out during applause after a performance), or between clips (e.g. crossfading between takes)
- Mix multiple sound sources/tracks, combine them at various volume levels and pan from channel to channel to one or more output tracks
- Apply simple or advanced effects or filters, including compression, expansion, flanging, reverb, audio noise reduction and equalization to change the audio

- Playback sound (often after being mixed) that can be sent to one or more outputs, such as speakers, additional processors, or a recording medium
- Conversion between different audio file formats, or between different sound quality levels

Typically these tasks can be performed in a manner that is both non-linear and non-destructive.

video editing

The term **video editing** can refer to:

- Linear video editing, using video tape
- Non-linear editing system (NLE), using computers with video editing software
- Offline editing
 - Online editing
 - Vision mixing, when working within live television and video production environments

Film editing

Film editing is part of the creative post-production process of filmmaking. The term film editing is derived from the traditional process of working with film, but now it increasingly involves the use of digital technology.

The **film editor** works with the raw footage, selecting shots and combining them into sequences to create a finished motion picture. Film editing is described as an art or skill, the only art that is unique to cinema, separating filmmaking from other art forms that preceded it, although there are close parallels to the editing process in other art forms like poetry or novel writing. Film editing is often referred to as the "invisible art" because when it is well-practiced, the viewer can become so engaged that he or she is not even aware of the editor's work. On its most fundamental level, film editing is the art, technique, and practice of assembling shots into a coherent sequence. The job of an editor isn't simply to mechanically put pieces of a film together, cut off film slates, or edit dialogue scenes. A film editor must creatively work with the layers of images, story, dialogue, music,

pacing, as well as the actors' performances to effectively "re-imagine" and even rewrite the film to craft a cohesive whole. Editors usually play a dynamic role in the making of a film.

With the advent of digital editing, film editors and their assistants have become responsible for many areas of filmmaking that used to be the responsibility of others. For instance, in past years, picture editors dealt only with just that—picture. Sound, music, and (more recently) visual effects editors dealt with the practicalities of other aspects of the editing process, usually under the direction of the picture editor and director. However, digital systems have increasingly put these responsibilities on the picture editor. It is common, especially on lower budget films, for the assistant editors or even the editor to cut in music, mock up visual effects, and add sound effects or other sound replacements. These temporary elements are usually replaced with more refined final elements by the sound, music, and visual effects teams hired to complete the picture.

Film editing is an art that can be used in diverse ways. It can create sensually provocative montages; become a laboratory for experimental cinema; bring out the emotional truth in an actor's performance; create a point of view on otherwise obtuse events; guide the telling and pace of a story; create an illusion of danger where there is none; give emphasis to things that would not have otherwise been noted; and even create a vital subconscious emotional connection to the viewer, among many other possibilities.