

LIVE

Predrag Kajganić

TV PRODUCTION 1

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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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TELEVISION – MEDIA PHENOMENON OF XX CENTURY

It has already happened several times, to mankind, 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.

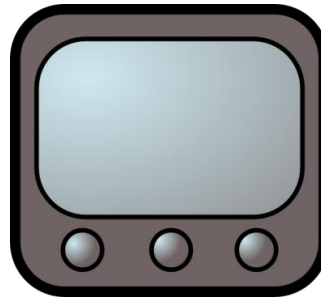
Television image is more "gesticulatory" than detailed (exposed image with few details), diversity is achieved with rapid changes of images and not so much richness of details within the image itself. Simplicity of a single image can be compensated by technique of rapid frames. By using multiple cameras 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.

Constant 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 finals. It is a series of programs that perform one after the other and it would be difficult to demonstrate its functional beginning or ending. 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 ending, 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

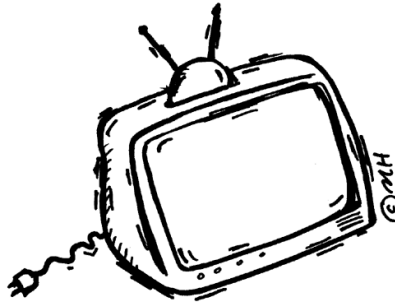
Reality is not something objectively given but it is still, by nature of things, reality for creators of TV shows and it depends on creators personal approach, long before it depends on the camera. The most immediate events in "live" broadcast depend primarily on the human subjective "optics" (because 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, during the perception of television, follows 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, cannot 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, it is unique sociological phenomenon.



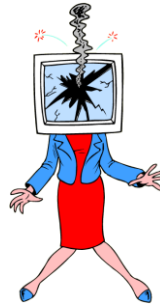
In addition, it created a new relation of mass audience towards the media, but also a new way of relating the audience towards itself. Television is a unique product, but now a significant factor in the consumer society. The new culture is in fact a mosaic culture (many people receive many elements), 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, intimated the most important people, institutions, and even an alien space. The whole world, in home atmosphere and in chat with the family, thanks to television, attended 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 illusion. 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 cannot 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 cannot 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, politics and even culture. It needs that to use him. The needs are not satisfied, they are conditioned. Advertisement will seek commitment to product by developing human need toward that subject. It will create demand for new products, creating new needs for him. Advertisement turns the desire for shopping into satisfying the needs.



Today the market changes and changes in technology are so fast that the difference already imposes between:

- macrotelevision
- mezotelevision
- microtelevision
- megatelevision.

Macrotelevision or mass television, whose essence is determined by the desire to reach out to as many TV viewers as well as use of all possible methods that lead to this goal. At the all-powerful transmitter are connected countless isolated recipients, and broadcast is centrifugal and unidirectional. Because of its macrostructure and its dependence on the structure of government, macrotelevision tends to operate on the basis of formulas that provide more efficient regulation, that is, more homogeneous production. So the news programs, which might be supposed to define them suddenly and unexpectedly, in fact, comply with the ritual that balances the news with invisible but educated allocation, headlines at the beginning and soothing information - exhibitions, cultural events, sports results - at the end. The content of programs, regardless of the name - informative, educational, urban, cultural - has a chance to pass only if it fits into the established framework.

Mezotelevision or local television, which is also called communal or cable is the pioneer of a new type of social interactions. Instead of division to transmitters on one hand, and recipients on the other, we can say that the viewer may be in front of the screen, the microphone or hold the camera. The creators in mezotelevision, with its activities at the beginning tend to mimic those from macrotelevision, and from their point of view the TV viewers accustomed to macrotelevision mainly expect from local programs that they conform to what they consider to be "big" television. If we recall photographs or film, namely they both began by imitating the art of painting. At the beginning each technique is inspired by the previous as its model, and only after some practice are affirmed specific potentials.

Microtelevision (individual or group television whose main instrument is video equipment) allows virtually anyone to shoot and edit the show. Its main significance is that it gives not only a new dimension to the concepts of education, informations, but it puts into play the very creativity through which culture ceases to be something that is received, but becomes action in which one can participate. It is no longer a relationship of transmitter and receiver, since an individual combines both.

Megatelevision or television via satellite is beyond the scope of national sovereignty, and is faced with difficulties of a political nature. Megatelevision unlike macrotelevision aims to reach out to viewers outside of its territory. Therefore it becomes a competition to macrotelevision on specific territory, and initiates the creation of mezotelevision (local TV). The mass media represent very powerful means of communication. However, in practice, it turns out that macrotelevision, which unidirectionally operates from one transmitter towards a variety of receivers, is in fact less means of communication, but more instrument of diffusion. Information tends more to hit its target than to establish communication that involves the exchange. Progress of macrotelevision did not cause the expansion of our consciousness, but in contrast caused a saturation of information which frequent devastating nature can no longer be concealed. Mezo and microtelevision provide an opportunity to re-pass stage which macrotelevision prematurely passed, and which megatelevision is preparing to wrongfully abolish.

If macrotelevision addresses to static being, mezotelevision tends to reconstruct human relations at the level of general place, such as region or city, within a limited space in which our life takes place and which we can still call "our own." Mezotelevision or local TV indicates to us the knowledge that if more frameworks of media are spreading, inasmuch real communication is rare, given that diffusion suppresses it. The idea of cable and interactive (two-way) television emerged as an attempt to overcome the absurd situations and reactions to alienating effects of institutional television. Interactive television with direct involvement of viewers in the creation of TV programs and shows themselves, achieves greater number of TV creators, and with it, greater variety of programs. However, the relationship creator - receiver thus is not significantly changing, as indeed a two-way television could mean total abolition of this separation. So, in really two-way television, all programming and creative responsibility must take the viewer (who ceases to be that and becomes a creator); only he must sovereignly and completely reign with technological conditions for the creation as well as distribution of programs. And only when the lens of TV camera becomes an extension of viewer's own eye, creatively present in space that his body can not be or may not be present - television will fulfill its destiny of media.



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PROGRAM FUNCTIONS OF TV

Communication revolution is sometimes described as a second industrial revolution. Great progress of scientific technology has not only made the invention of new media, but also their development to reasonable proportions. The technology of mass media provides overcoming barriers of space and time in the process of disseminating information from source to a mass audience. Means of mass communication, especially television, emerges as an irreplaceable factor in linking human communities and national cultures, they become necessary for normal daily flow of human experience and ideas. Since television has daily impact on the consciousness of viewers, in all areas and at the same time,



in longer period of time affects the audience, in addition to a complete audio-visual information, it cannot only inform, but also educate, entertain and provide cultural and artistic experience. The television centers (TV stations) are to meet the needs of the population in the television coverage area through television programs, and that is the essence of television industry. Thus we can identify a specific target of TV station - the fulfillment of program functions through planning, preparation, realization of informative, educational, cultural, artistic, entertaining and advertising program. Television has had, in its beginning, a general public interest which was based on the following principles:

- universality (available to all citizens);
- diversity (variety of program content in the genres, the topics addressed and the audience it addresses);
- independence (from the impact of the market and political pressures).

Today on these principles rests only public broadcasting - public media service, with the addition of another principle, very important, now that public services operate in parallel with commercial media - recognition (distinction from others by the quality of the program). Program functions in most commercial TV stations are read only through information and entertainment. In addition, there are more special TV channels that meet only one programming function. We must also bear in mind that there is interweaving and joint activities of aforementioned program functions through a single program.

Informative function

Television is primarily media that informs - media of informative character. The entire television program is a collection of various information. Legal regulations, all over the world, treats television as a means of public informing. Its information is more complete than it is the case of press and radio. TV picture has all the preconditions of objective informing, because each message recipient believes the most in what he sees with his own eyes. Man's need for information occurs with the appearance of the print media, that is, it leads to growing need for information. Radio accelerated path from the events to knowledge of the same and had an impression of more authenticity - the possibility for listeners to hear the voice of public figures and atmosphere, as they attended the event itself. The appearance of the film, that is, of newsreels that were the forerunner of informative TV program, provides all needed information about an event - information, sound and image. From the very beginning, television took precedence in informing and with its actions contributed, to a greater extent, to satisfy the growing needs of viewers for the information, but also that this need is magnified. Initially, TV program was predominantly filled with informative content shows that have been done on the model of corresponding radio programs and newspaper reports. As television has been technologically developing so did the authentic TV expression. Besides the increase in watching television program, there is an increase in listening to radio and interest for the press. In fact, after television information, a need often emerges to pay more attention through the

press on certain events that made us interested in them. This is explained by the fact that TV viewer via TV media receives fast and concise information, information that cannot be analyzed several times since it was there and it passed. This is only possible in print media. Thus the saying appeared - radio announces, TV shows and the press explains. Thanks to television, today's viewer and recipient of TV information receives that same information immediately after it happened, the complete – image and



sound, but more often in the same moment when it happens - direct broadcast. Because of its technological superiority over other media, television has placed information from all over the world regardless of language barriers, primarily because of its greatest attribute - "live" image. Thanks to numerous TV channels via satellite and cable TV, it is possible to analyze specific news (information) from multiple angles or from many different angles and as an individual to draw the appropriate conclusions, and therefore we confirm once more the democratic character of television. However, information on TV can be misused in purpose of political propaganda, and it often is, and that viewers themselves are not even aware of it. Informative function is not achieved only through the news show, but also through other TV shows - talk show program, cultural and artistic program, entertaining program and educational program. Specifically, in completing any of these programming features, television simultaneously performs informative function. Initially, television worked to reduce the number of readers of daily newspapers and periodicals. The main reason for this is found in greater accessibility to TV itself,

faster response and especially the availability of variety of information without any financial participation and going to the newsstand. Today, the situation is quite different, print media regain their readers, and we even have the appearance of dozens of new titles on a daily basis, as well as numerous specialized weekly magazines that are modeled on television genre channels. Lately, we meet with specialized TV channels that were created on the model or in cooperation with weekly magazines - shows on automobiles, home decorating, fashion and clothing, cooking ... It creates a need to pay more attention, after TV information, to some information that we seek more explanation in print media, and vice versa, so today we cannot imagine morning TV program which does not do leafing through daily newspapers. From the aforementioned it can be concluded that television creates the need for subsequent actions of the press. Television is capable of meeting the growing "hunger" for information, but also to increase it. We are witnessing the emerge of more specialized TV - info channels which broadcast the latest news from the country and the world, including the sphere of the political, economic, sports and cultural life. So viewers do not have to wait the usual time when TV stations of general type broadcast news program, but are able to see the latest events whenever they join in the info TV channel. Informative function of television does not fulfill that function only through television news program, but through the program dealing with current problems of society as a whole - unemployment, diversity, violence, crime, substance abuse. Through variety of TV debates and round tables in these informative programs, viewers are primarily informed of existing problems and proposals of solutions to overcome them, and with the inclusion in these shows through criticism or suggestions, it is possible that TV viewer himself contributes to them.

Educational function

Television is not only the largest means of informing, but also one of the most powerful means of education. Educational or pedagogical function affects the increase of educational and cultural level of the masses, and it does not exhaust only in educational programs, but is achieved through the entire television program. By fulfilling this function television does not make, and cannot make a distinction among the viewers, and so to numerous people this provides the opportunity for evincing and further development of their abilities. Thanks to the number of this auditorium, as well as the mode of action on

viewers, television has been so far successfully involved in the process of education and upbringing, and it will continue to do so. Television program is entirely of educational character, but we can tentatively say that there is a direct education through specialized educational program and indirect, which is represented in all other programs. It was believed that only the teacher can teach children to read and write. But television for many years proves its power in that field, both in mass and in the most remote regions of our planet, where there are practically no conditions for organizing the teaching. So called "school TV" which treats educational program in accordance with the curriculum and practically becomes a means of teaching, due to its efficiency would have to meet the following assumptions:



- to take into account, when selecting material, the previous experience of students;
- that rendition of scientific information follows logically and gradually;
- to provide clarity, perspicuity and accessibility of content;
- to achieve feedback loop during the show;
- to provide aesthetic quality and emotional richness of the show.

Under these conditions, among students will appear permanent interest and activity and they will be encouraged to think. Until now, it was established that the real shows create conditions for forming habits in students to, with the help of television, individually perform experiments and develop the ability of researchers, the gift of observation, imagination, the ability to distinguish the main from mass of information, understanding of the task and finding a way to solve it. This means that television can assist schools in preparing students for self-employment. Quality of the show depends on the problem which

drives research method as well as elaboration of structure of TV show. Inner arrangement of content is one of the most important conditions for its successful operation. Limited possibilities of school classrooms and laboratories for scientific experiments and demonstrations are multiplying many times through television - TV cameras that send images from distant planets, ocean depths, attend volcanic eruption, historical events of our day, showing experiments of scientists, natural and social phenomena, chemical processes, the impact of different climatic conditions, the camera "flies" from continent to continent, conjures up life in a country much more effectively than through encyclopedia or words of teacher. A new form of teaching was created with television, that allows the creative method of



communication, insight into reality, and realistic but imaginative modeling of the same – in a very short period of time, student gets everywhere and sees with the eye of the camera. We are aware that there is resistance among students to observe specialized educational programs that are consistent with the curriculum. These types of programs are considered mandatory and students find and use TV primarily for entertainment, so there is a resistance in (compulsory) following of these programs. Much more success have themed shows that are educational in nature and which, in modern way, explain a phenomenon or depict life, work and importance of a historical figure, as well as importance of an event from near or distant past. Today there are a number of specialized TV channels covering specific topics in the field of geography, history, flora and fauna, natural phenomena, scientific achievements, the development of mankind and various civilizations. We will all agree that these themes are handled through encyclopedias, expert literature and specialised magazines, but the biggest perception they realize on television. There are several reasons for this:

- access to all areas without much effort (finding expert literature and in most cases unavailability of the same);
- presentation of the theme through image and sound with an accompanying explanation of the narrator;
- thanks to TV technology exclusively, it provides the possibility of perception of a phenomenon or process from multiple angles, using slow motion and superiority of tele lens in relation to the human eye;
- increasingly present computer animation which makes it possible to assume or reconstruct processes and phenomena that even TV cameras can not attend.



The advantage of the majority of television programs that broadcast exclusively educational program is reflected precisely in the processing methods and the structure of the contents. To viewers, it cannot provide only the information and explanations already known about some of the topics enriched with only the attractive picture, but just in show itself it examines all the adopted axioms, which animates TV viewer not to be just a passive observer but an active participant during the broadcast. Thus, we can attend the animated reconstructions of historical battles that took place in ancient times, and in a completely different way of perception with respect to all historical facts perceive why was a battle fought in that way, or what is more interesting to anticipate some decisions that are unknown and were crucial to the outcome of the battle. One of many secrets of human civilization, especially in terms of architecture and

engineering which have not been clarified to this day, awakes curiosity of TV viewer. The reconstruction is carried out from start to finish, from concept to construction and all this, before the eyes of viewers. There are also included costumed participants with the tools of the time which gives it the effect of a time machine, that is, the impression that we find ourselves in that historic place. It is showing the way, that is one of the ways, how and with which devices accessed to the design, from what material, from where and how it was transported, with which difficulties they encountered and assumptions of how they were resolved. What are the tools used to pile heavy stone blocks one on another, thus creating the famous monumental works. Contact with reality is achieved through programs that deal with the current achievements of our civilization - how to use solar energy, wind power, the size of the ocean, in what way are great functional buildings created, with what to communicate and which transport means to construct to reduce the distance between continents and eternal topic that deals with the extension of human life, with the extinction of all diseases, with the possibility of replacement of body organs that are no longer able to perform their function. Technical superiority of TV over other media is fascinating in programs dealing with flora and fauna.



Only on TV is possible to see lush flora of inaccessible jungle and coral reefs from sea that are unavailable to the vast majority of viewers. We are also able to see how wild animals survive in a harsh world of wildlife. From most of these shows, TV viewer has the opportunity to educate or to complement his education, but shows about historical figures and events that have marked them always leave one dose of reserve in viewers themselves. The main reason for this is primarily in a personal relationship that is built over time by TV viewer towards certain characters and events, in which was involved, among other things, individual education of each and every person. In any case, numerous studies that have

been conducted, show that the greatest effect have shows that open up a problem, draw viewer into search and offer dilemmas, options, teach him to doubt looking for real solutions, therefore enable him to think. Also, viewers prefer shows which treat them as subjects and invite them to participate in the search and avoid the spirit of traditional school that treats them as objects of education. It is important to point out the existence of a continuous flow of educational function of TV, where the viewer, on his own initiative, includes himself and chooses a field that interests him, as well as the existence of delayed broadcasting using DVD material (eg, screening of works of global and national writers and music artists) that are in possession of the viewer who, on his own, decides not only when but also what to watch. In this way, using TV technology, television indirectly engages in cultural and artistic function. For the rest of the program, which is not defined as an educational program, is not to be denied attributes of educational function. If we observe feature film which is broadcasting within TV program, we will see that in its content there are elements of education that reaches out to us unconsciously - what to do in case of fire, traffic accident, the sinking of the ship; how to find or make shelter, with what to feed in the wild; how to avoid conflict situations with aggressive individuals or groups and so on. It is important to note that television, as the most massive media, has the ability to be simultaneous, up till now still in unsurpassed way, available to millions of viewers, should not be attributed as a handicap in the performance of educational function, as it is this potential mass (shows of educational and pedagogical content are not recorded compared to the number of users, but on the topic that is being processed) that is the biggest advantage of television so far. Television does not lose the primacy to the Internet to fulfill the educational function because of primary reason that all the facts in educational content on TV are valid in relation to the internet where there is an abundance of information, but we do not have information on how it was obtained, and who is behind them.

Cultural and artistic function

Since television affects all areas of human life we can say that television is the product of needs of mankind not only to achieve a higher level of communication, but also through appropriate cultural artistic activities, achieve a higher level of humanization. How will television fulfill its cultural and artistic function

depends on several factors. The most important is, of course, the attitude of society towards culture. Television as well as culture, is not a passive consequence of the development of society, but can also be a very active factor in the way of his continued prosperity. Some believe that mass culture or its achievement, is the best way of destroying real - authentic culture, because the reduction of cultural values to the lowest level, adjusted to the masses, is the risk of degradation of these values. However, television is emerging as an ideal means of democratization and demetropolization of culture as the ability to overcome the elitism in this important area of spiritual life. It can assist in raising the cultural level of the masses and thus contribute to the achievement of a higher degree of humanization of the individual and society as a whole.



Broadcast of cultural and artistic program creates a certain cultural level of the audience, according to some viewers who recognize their tendencies, and extract from the program itself more than others, and then with individual who achieve its own cultural and artistic development. On television, in that, primarily technical space, we present a work of art, which still has to show up in quite definite act of creation. Cultural and artistic function and hence the engagement of television, is the most read in relation to tradition - transferring the experience and values of what is tentatively called the past in the present. This array remains always open, and the transfer is carried out from generation to generation, from group to group, from epoch to epoch, in which the selection is made, or tends to bring the experience as forever established. From tradition as a process that allows the awareness of artistic heritage, it comes to the artistic heritage as artistic value of the past that is transmitted from earlier epochs in our time. Specifically,

these are the artistic values of the past from which contemporarity takes or does not take. It is the appropriation of artistic values and thus the artistic heritage that withstand the test of time, becomes one of means of humanization that is not possible without the appropriation of artistic values. Relationship towards the artistic heritage is determined by several factors, in whose row is television which is primarily oriented with artistic creation in contemporarity or artistic values of contemporarity. Presentation of artistic values in practice of television, however, often reaches a greater range of artistic act when it has the material from the artistic heritage than from contemporarity. It is one of the advantages of works of artistic heritage, as their value was checked on several occasions, while the values of more contemporary works, are being checked during the first meeting. In applying the artistic heritage the problems of adequate presentation and opposite effects occur, and also the problem of correspondence with the audience that is more difficult to achieve when it comes to creative work of contemporarity. Therefore, the creation of artistic values, is the first concern of television in achieving its cultural and artistic function - development of creative work, presentation of new values and freedom of creative work.



Art is an integral part of the culture, except that in art it is present a specific character of human creative work. A man acting on nature to suit his needs, not only that he is, at the same time, changing its nature, but also creates by the laws of beauty. In development of mankind so far, artistic achievement and proper enjoyment in works of art, were not available to broader class of people. In the beginning, television was not aware of its capabilities. At the very beginning, most of the attention was focused on informative function up to the first presentation of theatrical performances, music concerts and reports from some cultural and artistic events (literary evenings, exhibitions...). Only after it comes to the creation of specific TV shows which, by using comparative advantage of TV in relation to other media, are beginning to deal

with the cultural and artistic content. The first task of this TV activity is to recognize the true cultural needs of TV viewers, satisfying them, and encourage new, on a higher level. This cultural and artistic activity must include all forms of art and cultural elements such as work culture, behavior, clothing, health, nutrition, transportation, business, housing... When we talk about works of art and their interpretation on TV screen, it must be noted that the experience of these works is not the same. Watching theatrical play at the theater with "live" actors before an audience is authentic, unrepeatable, unique experience of a theater piece. On TV screen, this theater piece will somehow transform and adapt to technical capabilities (limitations) of television. It is clear here that television is only a mediator that will allow us "presence" to a theatrical play, and therefore enable, for this work of art, to see countless more viewers in just one TV broadcast than it will see all theater audience during all performances. Those who argue that exactly this "massive" TV viewing of work of art diminishes the importance of the same, should ask themselves whether "massive" reading of literary works (large print run) diminishes the importance of the same.



With TV displaying of theater piece we, first of all, enable to the majority of users who do not have or will not have the opportunity to see this particular theater piece, to be familiar with it. On the other hand, many theatrical works will be saved from "oblivion" thanks to TV displaying and will be able to broadcast performance of the play for the coming generations countless times. Also, thanks to the cameras in theater hall, TV viewer will be able to see the stage and performers from different angles and plans, to see an actor's facial expression and details of costumes, props and decor. Thanks to the theater, television has created its own TV genre - TV drama. As theater sets literary works on stage, so television performs adaptation of literary or theatrical pieces and represents them through TV drama with its TV expression. When we talk about the fine arts, we can say that television is on home ground when it

comes to the interpretation of works of art. Using the picture as its primary means of expression, television allows an absolute visualization of work of art, and even the ability to display more details of some work than it is able to a visitor to the museum. Not to mention the possibility of perception of all known and acclaimed works of art that are in museums around the world and thanks to television they are accessible to everyone. It should be emphasized that only through television we can attend to emerging of a painting or sculpture which had previously been reserved only for the creators of work of art themselves. Dance, play, ballet, thanks to a good director's concept and expertly setting up and using the positions and the camera angles, we can experience the perception of the event on a much higher level than being in the lounge or hall. As far as music art regards, it has, precisely through television, undergone through its visualization, and with daily development of new technologies for sound processing it achieves a perfect reproduction of tones in our home audio - video devices. Many musical events are preserved for eternity and available to mass audience precisely thanks to TV technology (DVD). During TV footage or broadcasting of a musical event, interested viewer has the opportunity to see, by using close-up, a specific performance of an artist on a particular instrument. In addition to displaying integral works of art, television is able to select cultural and artistic events, announce and introduce them to broader audience, and thus performs the popularization of culture. It is also able to provide a critical review of presented cultural and artistic work and thus to contribute to a better understanding and creating the needs for new cultural contents. Using specialized programs dealing with specific art and cultural contents, television is able to, in a simple, affordable, understandable and for the sake of accessibility non-binding manner, permit access to cultural and artistic works to the masses. With the development of TV expression there is a growing specific TV interpretation of cultural contents and works of art, which become distinctive TV expression that some find that it is the art of TV. In this regard, it was, and still there are different opinions. When we talk about shows that deal with culture and art, much of these shows, aimed at the mass auditorium, can be classified into three categories:

1. using visual documentary footage, music and storytelling;
2. causing specific mood in viewer with comparative advantages of TV in relation to other media;
3. immediate representation of some work in a professional and interesting manner.

Disadvantages of these shows occur due to the struggle of television against its own benefits to achieve naive and damaging goal of credibility that goes to naturalism. Broadcast cannot cause appropriate emotions when creators give up quality inherent in television - mobility, ability to dramatize through editing, comparisons, analysis, and of course close up of details who cannot even see the gallery visitor standing in front of a picture or sculpture. Television has grown, during its tumultuous development, not only in means of communication, but also as means of creative work. This creativeness is reflected in its content - technical capabilities which they unify within them: the image - characteristic to film; simultaneously broadcast with perception - characteristic to radio; genre diversity - characteristic to literature. Television has made available to viewers of all ages and levels of education contents from around the world and all diversity of creative work. Culture in the broadest meaning - from entertaining, folk and classical music, fine arts, film, architecture to literature, finds in television the specific artistic means of diffusion and creation. Also, this function contributes to the development of taste and sense of beauty, to creating awareness and a need for humane, progressive, for those goals of development of society and a man who will, with the general progress of society, provide to participants of that development, satisfaction and personal happiness.



Another creative possibility of television we ignore too often - TV does not tell us information that are result of perceived, final truths, conclusions and apprehensions. Mediating not only with the word but also with image, it presents and offers to our observation and thinking, many facts from life itself in all its stratification and richness. Such information include not only intellectual, but also emotional trace that in a man leaves longer memory, which he returns to, which he survives. In this television capability, which partly have other means of mass communication, the ability to enrich the intellectual and emotional life of

a man is born, in fact, the broadest creative stimulation and aesthetic impact on viewers. It is only one television impulse from impulses and creative incentives of life itself, which must be merged with the talent, endowment, and especially, with the work so it can be transformed into creative work. If creative work is a blend of spirit and practical actions, then everything in program of TV with its viewers does not create the illusion of reality, but motivates them on motion, on desire to reach that reality and overcome it - a creative act in the process of achieving general emancipation of man.

Entertaining function

Most television viewers consider (or expect) that the entire TV program is characterized by shows of entertaining content, while the other part considers that it will reduce cultural and artistic possibilities of television. We can say that neither one nor the other are wrong. If we more perceive program functions of television as a media, we can see that all of the program content is represented, with different genres, and even the existence of specialized TV channels as well as subscription cable channels chosen by viewers. This means that TV offers all kinds of content, and it is up to us to choose. We cannot characterize a media based on what is more consumed by the user, because it is their legitimate choice, as we cannot blame the viewers to a lesser extent to follow cultural and artistic contents. That is why today we have a commercial TV stations and public media services. The first exist primarily to entertain viewers and that through broadcasted content achieve financial gain, and the second were established primarily to educate, bring up, present and promote art and raise the cultural level within viewers. Only the viewer decides which key to press on the remote control. The fact is that modern man in the world today spends more and more time on the job, or jobs, in order to survive or to gain more wealth. Therefore, upon returning home, after meeting the basic physiological needs, he surrenders to television and its offer, choosing primarily a program that will relax or cater him - entertaining program. A good part of TV critics will say that television with its entertaining program (primarily referring to the contents that satisfy the lowest passions of viewers) patronizes to TV viewers by broadcasting "light" content, arguing that it is precisely these contents that create a new need for them. First of all it is necessary to look which program contents make entertaining program:



- music
- film
- serial
- sports
- live program
- show program.

When we talk about musical content within entertaining program, we mean shows that deal with music and dance, as well as shows that show the performance of musical works, regardless of musical genre. Viewers will choose one genre of music which they prefer by their taste or current mood. We can say that the offer of musical contents is diverse and quantitative on most television stations, up to genre-specific music TV channels. It is wrong to criticize certain TV centers that broadcast musical contents that are not to the taste of larger or smaller groups of viewers, because there are also some films or sports that are also not to the taste of those same viewers – TV centers do not create musical taste, they offer what is currently on the music market, and viewer chooses genre, content, and TV channel to watch. It would be paradoxal that, in addition to many number of available TV channels, all broadcast the same musical genre, or what is currently circulating in the market. Not for a moment, we must not lose sight that TV centers, as far as music is concerned, are only mediators between record companies and consumers-viewers. When we talk about musical content, it is unavoidable to mention classical music or so called "serious music." The name itself "serious music" causes no particular desire within viewers for its consuming as opposed to unconscious consuming of the same music on the radio. The main reason for this lies in the fact that the music on the radio is listened to, parallel to performing other activities and on

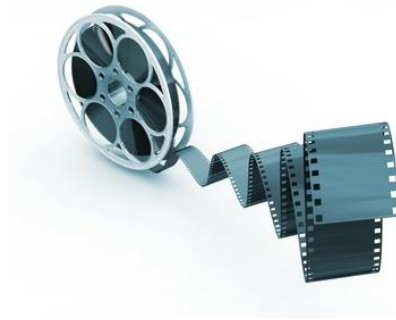
TV this is usually with active viewing of musical contents and image that shows us the performance in a monotonous way like we are looking on the whole thing through security cameras.

There have been attempts to present classical music through modern music videos and they, on mutual satisfaction, found their way to the viewers, so that today there are specialized TV channels that broadcast classical music nonstop for twenty four hours. When we mentioned TV music videos we can emphasize their contribution to the creation of visual culture within viewers, regardless of musical genre which is being presented. Also, in terms of musical content within entertaining program, we are talking about music and contents that should entertain us, and everything else belongs to educational program.



Under film contents within entertaining program we mean shows about film (how was film made, film festivals, box office hits ...) and always viewed film program - feature films, both foreign and domestic. A good part of the total program of most television makes just feature film program and without it, it is difficult to imagine TV program schedule. When we talk about feature film program, we talk about TV as a mediator that shows something that is certainly not an authentic television program. Let us remember only the beginning of television, in addition to informative program to fulfill the hourly rate every day, television was faced with lack of and inability to produce the required amount of hours of programs on a daily basis. We also know that with the advent of television there was a decrease in visits to cinemas which caused the crisis in cinematography. The solution was found in showing motion picture films that have finished their "film" life in cinemas. Television would buy motion picture films from film studios and by showing it on TV, filled the hourly rate and film companies received money that they invested in new films and development of cinematographic technology in order to bring back audience to cinemas.

Today we witness that film and television are complementing - shows about how a film in question was shooting causes attention of viewers, through direct broadcast of awards for film achievements and authors to announcements of film premieres in local cinemas, with an extension of film life on TV screens at the end of showing it at the cinema. As film at the cinema aims to entertain the audience, so does film on television fulfills the same function. For TV channels that exclusively show feature films, we can say that in this case TV is only means of displaying movies, and we cannot talk about TV program, because in this case it does not exist. Serial program is an authentic TV product. Displaying parts of film stories at the cinema would initiate heavy burden to the audience to follow particular film title from week to week or from day to day.



It is completely different on television - watching TV every day has long become a habit and it simply means that in front of TV screen is still "the same" audience eagerly awaiting the new episode. TV viewers do not have to prepare to go to the cinema and thus subordinate all other activities because of that event, it is enough to turn on specific TV channel on time and follow the rest of the story about their heroes in new situations. Entertaining program could not be imagined without serial feature program. We can say that precisely serial program created "duty" to watch television. A large number of genres in serial program provide sufficient amount of entertainment for all viewers.



Sports program is an authentic entertaining program, as all sports events are aimed to nurture winning spirit, to develop chivalry and above all, fun. Before the advent of television, sports events were the most common and the only real form of entertainment for the masses. The same is true today, but only because of television. Before, sports events were followed locally or on the radio at the international level, with handicap of the radio - lack of pictures. With the advent of television, sports events get an entirely new dimension. TV viewers are able to follow, from a comfortable chair in their homes, a large number of national and international competitions in all sports. What television has not been able to pass is the atmosphere on the stands that can be felt only on the spot. However, today's viewer is able to follow several sports (primarily results) while changing TV channels, as well as to see some actions on the field from angles where no spectator on the stands is able to follow them, with the inevitable replay of slow motion. Let's just say that the rules in some sports disciplines were changed and adapted just for television. It is immeasurable contribution of television in popularization of sport - one game in the biggest stadium can be seen about one hundred thousand people, and hundreds of millions by television broadcast, which enhances the level of satisfaction and above all fun when viewers realize that in this moment in different parts of the world a lot of people are having fun in the same way. What is also fun to viewers who follow sports events, is that they can follow, through television, trainings and preparations of their favorite club.

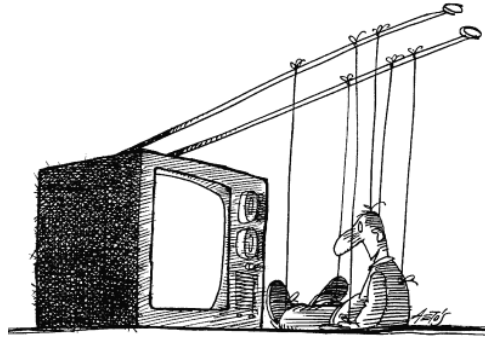
Contact shows within entertaining program exist in program contents such as - show programs, quiz and talk shows. All these contents are conveniently taken from the radio, and adapted and improved for the needs of television. From the beginning, they were accepted by the audience. Great show programs that are made in big studios, within themselves, unite spectacle inspired by the spectacular film scenes (notably monumental decor), dancing and singing tracks taken from theater musicals and celebrities from the world of show business (singers, dancers, actors .. .). In show programs are practiced points or tracks performed by famous artists in theater, opera, at the concert or in film. Television that holds the value, nurtures this type of program for practical reasons - high ratings, one-time investment in decor and costumes, the structure of the content within the show, as a rule - something for everyone. Quiz shows, as the first contact program, were taken from the radio.



With its performing, from knowledge quizzes to populist ones, they won TV audience and today they cover much of the hourly rate of all TV centers. Talk shows are also taken from the radio except that they have gained their popularity just on television. Themes covered in these shows are diverse - politics, male female relationships, family relationships, gender issues, sex, violence, sports, public opinion... As it can be seen, entertaining program in most of its shows fulfills the informative and educational function. As much as it seems that today's TV entertaining program caters to the majority of viewers by broadcasting "light" contents with low incentives, much of the entertaining program fulfills entertaining function by broadcasting large number of hours of various TV programs. It is on the viewer just to select content.

Function of propaganda

The word propaganda means an activity that aims to influence on the broadest strata of society in terms of spreading of ideas. Television as the most powerful media of our time has a great responsibility, and therefore accountability for its propaganda activities. Through three main areas of activity of propaganda - political, cultural, economic, we can follow the achievement of function of propaganda of TV.



Political propaganda through television is directly conditioned by characteristics of socio-political system within which it is achieved. Television is, as the broadest means of mass communication, of great importance for every society regardless of its political system, and the most influence has on forming of public opinion, in accordance with ideological, political or religious orientations of the country. Political propaganda is present in most TV programs (directly or indirectly), and is an integral part of the overall political activity in a particular country. The rapid development of satellite broadcasting has led to so called "problem" of political nature. Namely, when transmitting signal via satellite, it comes to "spillover" of signal beyond the state borders where the signal is intended, not to speak of the targeted treatment of certain territory by satellite signal - TV program, in the interest of broadcasters. This situation besides so called "objective informing" - as we have the opportunity to hear what the other side thinks of us, can cause negative effects if it is used to spread open propaganda or subjective critique of politics and life in other countries. To emphasize the "rightness" of their political activities, the ruling group or groups in power use television, but not just means of informing, to show their thoughts, their actions, as the only proper, true political and spiritual beliefs. Through political propaganda is carried out broadcast of political

information and political communication by political centers with the masses. Most theorists define propaganda as disinformation and deception of the public, as an act of persuasion by which people are changing their views, opinions and even feelings. For better understanding, it is necessary to explain the term of *propaganda* and *advertisement*.

Propaganda is a direct or indirect impact of political subjects to individuals by using symbols, linguistic or other means. In this respect it differs from advertisement. In advertisement political goal is associated with economic, while in propaganda the immediate economic momentum is turned off. Propaganda represents a specific type of education and in this respect differs from advertisement. In fact, both of them represent activity whose goal is to, by appropriate means, achieve appropriate influence and control of opinions and behavior of people. Similarly to advertisement, propaganda works on the principle of simplifying the content, its selection, and even distortion towards interests of the group that spreads propaganda content. Political propaganda contents are filled with positive and negative stereotypes. For propaganda to be successful, its carriers must rely on the factors by which largely relies advertisement - social status, cultural and educational level, motivational matrix of people who are expected to be politically active and the mood of public opinion. Propaganda seeks to present its content as truthful so it could affect the tastes, attitudes, opinions, feelings and behavior of people.

On the other hand, advertisement does not only represent tendency to introduce consumers to recommended product, but insists on their appropriation. With such appropriation of products it also appropriates a certain lifestyle. Advertisement is also the promoter of a certain lifestyle - by propagating the products or services it propagates the system of social values. Advertisement suggests the acceptance of a lifestyle and its philosophy by causing the wishes and developing the needs. In this way are imposed and satisfied inauthentic needs, and such "needs" of people actually occur by realization of interests of capital and political power. By controlling the market one can control consumers - the voters.



Cultural and artistic propaganda is primarily, indirectly, achieved through cultural and artistic function of TV programs, in particular, through specialized TV shows about culture and cultural events such as various manifestations, fairs, theater and cinema performances, concerts, exhibitions and so on. By proper selection and timely placement of content, this propaganda works by guiding and pedagogically, that is, it aims to prepare the audience for full inclusion in all aspects of cultural and artistic life in accordance with the cultural politics of the society itself. Specialized shows, with its critical review towards individual artistic areas, create conditions for the development of TV viewers to distinguish art from trash. Also, with the propagation of certain cultural activities it affirms creativity, so a passive spectator, by his decision, becomes an active participant. In this way, television viewer is not only directed and educated, but properly prepared for all cultural and artistic events. It is an undoubted role of television as means that makes accessible to mass viewers treasures of other cultures, regardless of complexity and genre diversity of these cultures. In this way, by propagating a different culture, it contributes to the development of taste and sense of beauty, to creation of awareness and the need for humane and progressive. It is important to note that in TV programs are increasingly present propaganda of cultural and artistic events, and more and more it happens to occur events whose contents have only cultural and artistic attire but not the content. By commercialization of cultural events, it is impossible to avoid "suspicious" contents but also doubts about high quality contents that are aggressively advertising.



Economic propaganda aims to affect on consumption of certain products or services and thus helps to achieve the merchandise-monetary cycles on the market where goods and services are exchanged, as well as evaluation of certain products through relations of supply and demand. The fact that economic propaganda is the main source of financing commercial TV, we can conclude that propaganda does not only have the need to inform viewers about the market and products, but also provides substantial financial resources. The point of economic propaganda on television is selling time, measured in seconds or minutes, within TV program, as is, in the press, selling of print space in newspapers or magazines. Advertiser who pays an ad in order to circulate as widely as possible, chooses newspaper with the highest print run, and on TV he leases a term before and after the most watched programs in order to achieve the best effect. The three most common types of economic propaganda on television are sponsoring of shows, TV shop and advertising spots before, during and after the show. When we talk about advertising spots, it is necessary to emphasize their role in imposing goods or services without which we cannot be - creating false needs through a very aggressive campaign (quantity and dynamics of broadcast). Advertisement on TV has an inherent capacity of television itself - the power of communication, and that is the major difference between printed advertisements, newspaper and television advertisement. The tendency of TV advertisement is achieving the ideal image of the world, where there is the best of all possible worlds. From advertisement is immediately, as to it unacceptable and unsustainable, removed all that is ugly, dirty, sick, decrepit, sad, poor, except when it is in service of highlighting those elements that are recommended - nice, clean, healthy, fresh, new, clear, rich. The right

to life in advertisements have young, beautiful, healthy and persons who achieved certain personal standard. To them all is available - the best furniture, the most beautiful clothing, the most delicious food, the most solid cars, they smell of the best quality deodorant, soaps, shampoos, etc... With its key, unconditional, exclusive property, advertisement is in its essence - non-critical. If it was not such, it would be immediately non-existent. Sponsorship on television establish indirect communication with potential consumers or users.



Potential sponsor leases a certain program content or a part of it, or participate in realization of the same, with which he is entitled to present his products and services, within the same program. This type of propaganda is less aggressive, even justified because of complementarity of the content with the goods or services that are presented.

Today more and more present, even as specific specialized TV channel, and so far the most aggressive form of economic propaganda is TV SHOP. In a new, seemingly more accessible way, to TV viewers are offered products that make everyday life easier. Presentation of products are doing "ordinary" people with assistance and expert commentary of specialists for the field that uses the recommended product. Each product is analyzed thoroughly and with all available experimental tests is proving its superiority and necessity, in order to avoid any suspicion of the quality and the need for the product. With very frequent repetition, frequency of the superiority of presented product compared to similar products, emphasis is placed on the price which, regardless of the amount, is represented as appropriate, even a very low price, especially if you order the goods right this moment - while broadcasting aforementioned content. The

success of this type of propaganda is reflected in the fact that the potential buyer knows the exact price and can immediately order the product that is interested in - shopping from home with a deferred payment.



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TV GENRES

Television, by fulfilling its program functions, broadcasts different types of shows - themed series, soap operas, telenovelas, comedies, quiz shows, news and more. We can say that television is media of "high genre", and that there are few shows that do not fall into any genre, at least for now, but television is creating new genres like the most abundant in recent years - a reality show. Genre (*genre*) comes from the French word for genus, type, and relates to the types or categories of media products. Categories are determined by special conventions that they use, and we recognize them when meeting with them. Conventions are all those elements that are repeating in such way that, to us, they are becoming known and associated with particular genre. By conventions we mean:

- characters
- plot
- surroundings
- costumes
- music
- lighting
- themes
- dialogue
- visual style.

Genre should provide features that every commodity has to have - on one hand they are standardization and feeling of the familiar, on the other, diversity of products. Genres do not need to be indivertible or unchangeable, they are changing, there are sub-genres, and entirely new genres. What is acceptable and conventional to one or more TV seasons, after some time can grow into something obsolete or unacceptable. Gradual changes in conventions of various genres on television allow creativity within already tested formulas. When successful formula loses its audience, it is rejected. Care should be taken that if too many elements change, or do not change enough, the viewer can be left confused or will become uninterested.

Genres that are now present on television:

- soap opera
- telenovela
- sitcom
- quiz show
- themed series
- the news
- reality show
- documentary program
- TV drama
- TV film
- talk show.



Soap opera (soap operas)

The term "soap opera" was used for the first time in America in the thirties of last century, for genre that then appeared on the radio. The term soap opera originated in the fact that these series aired during the day, when there were mostly housewives in houses and commercials were intended to them in which were advertised manufacturers of soaps and detergents. These series of fifteen minutes, spoke about women and their emotional dilemmas (the term "opera" refers to the melodrama of refined musical genre). Stories "without end" became popular, and in the fifties of the twentieth century, they are moving to television. Initially, the episodes were prolonged to the duration of twenty five minutes, and then to sixty

minutes. Soap opera became a worldwide television phenomenon. Almost every country has its own TV soap opera because of its low production cost and high ratings. Domestic soap operas are almost always more popular than the most successful foreign ones, only the quantity is on the side of foreign soap operas since it is always possible to introduce larger number of titles at the same time from several countries than to produce at least the approximate amount in its own production. Often, foreign series become a pattern for the production of domestic soap operas, the structure of the audience does not consist only of housewives and advertisements include a much broader range of products offered to people of different age, sex and social status. Soap opera is a series with continuous storyline that deals with family issues, personal or family relationships, and has a limited number of regular characters, without the classic denouement and so provides unlimited duration, that is, a number of episodes. It broadcasts once a week during the entire TV season. At the beginning, in first few episodes, there is general main plot and the characters, but during sequences are added new characters and subplots, which, when the main plot is finished, one way or another, become the main plot. This ensures continuity of duration of the plot or broadcasting a series. Soap-serial has an open end - during few episodes intertwines several stories, so unlike the series, no episode is whole in itself. In soap opera there is no point at which all elements of the story finally acquire, there is no so called formal end - weddings do not usually indicate a happy ending, but the beginning of a marriage full of trouble which is doomed to failure. The main difference between the series and serial - in the series, each episode has a beginning and the end with constant characters, and in the serial the plot continues, from episode to episode. Every soap opera begins with, "the hook" in which continues threads of the story from the previous episode. Each episode ends with a dramatic break, when one or more dramatic situations are left in uncertainty, which encourages viewers to watch the following episodes to find out what will happen. Sometimes these dramatic endings complement with temporary dismissal, or suppression of other stories that will continue in the next episodes. During one episode we follow two or three stories which take place in parallel and which often influence each other or they are in conflict. It is often present the use of, or forgetting the past considering that soap operas can broadcast for years, accumulating content and biography of the characters, and it is used primarily as a result of imperative appeal to old and new viewers. Thus, the past

can be actively used in the continuation of new plots or "forget" what happened in the past of serial. Flexibility and variation are characteristics that define the relation of the serial to its own past. During the serial negative characters become positive, and vice versa, and some actions that were started are no longer running, that is, it leads to their termination. Soap operas are broadcasted at a certain time once a week or daily during TV season (usually there is a break in broadcasting of premiere episodes during the summer). Conditional significance of soap opera is reflected in the large production of the serial which reduces the cost of production. One-time investment in decor is used for dozens of episodes, hiring actors in a longer period of time allows producers to negotiate a lower price of filming per day of episode. The action in the episode takes place mostly in the interior (buildings constructed in TV studio),



for the costume is used everyday garments, shooting is performed with multiple cameras in the system which results in smaller number of required filming days per episode. This allows very low cost price, and therefore at a competitive price when selling to TV centers in comparison to other types of series. As far as television centers themselves are concerned, soap operas provide them a large number of viewers (ratings) with advertising revenue, and most importantly - fulfillment of program hourly rate at small price.

Daytime soap is the name for particular sub-type of TV soap opera which is by its plot, episode duration and content more similar to classic radio soap operas or soap operas from the early years of television. Daytime soaps got their name from fact that they are broadcasting in daytime on television on workdays,

when their audience are housewives, the unemployed and retirees. It usually airs five episodes a week for twenty to forty minutes. The name daytime soap came into use in order to, among other things, differ from prime time soaps that are broadcasting weekly in prime time, and with the content and format are more suitable to drama series. Starting with a series *Peyton Place* for american television begins making of soap operas which are broadcasting in the evening (*prime time*) and one episode per week. This so called *prime time soap* later gained huge popularity through series like *Dallas* and *Dynasty*.

Prime time soap is a term which, especially in America, is used for feature TV series that with its format corresponds to the classical drama series and with its content to soap opera. Much rarer it is the term used for soaps that by its format correspond to classical or daytime soap, but they are broadcasted in prime time. Prime time soap operas, in its recognizable form, first began to emerge in 1960s on american television, when individual drama series began using plots and subplots that were resolving through several episodes. As a first example of this is mentioned the popular TV series *Peyton Place*. Later this format has served as the basis for a series of successful and around the world watched shows like *Dallas* and *Dynasty*. The term prime time soap opera, and soap opera in general, often has a pejorative name, and it is often referred to as drama series which artificially, by using unconvincing soap twists and turns, is trying to increase ratings, that is, to prolong shooting. From the late 1980s on American television are appearing teenage soaps, whose best known representative is *Beverly Hills*. TV stations, in the territory of former Yugoslavia, until 1980s did not produce soaps, although foreign products of similar genre had high ratings and popularity. The first TV series that could be called soap opera was *Bolji život* produced by former television Belgrade, whose broadcast premiere was from 1987. to 1991. After that, the first TV series that could be called a classic soap – series *Jelena*, produced by BK Television started showing in 2004. In Latin America was developed a special form of soap opera called telenovela. From the end of 1980s it has gained huge popularity in the world and pushed out the classic format of soap opera that is used by american TV networks.

Telenovelas

Telenovela is feature television series that by its content and format corresponds to soap opera, but differs from it by the fact that it has a limited number of episodes in advance, so it represents a certain hybrid between soap opera, drama series and mini-series. Format of telenovela originated in Latin America, in 1950s, and in the beginning it was exclusively linked to the states from that area. Since 1980s, those series have gradually began to conquer other television markets, and eventually initiated the production of similar series in those markets.



The first telenovela shown in the area of former Yugoslavia was a brazilian (*La esclava Isaura*; *engl: Slave Isaura*) at the end of 1970s. Latin American telenovelas are usually categorized by country of origin of telenovelas of classical school and a brazilian school. Telenovelas of classical school have pretty stereotypical story - *a poor beautiful girl meets a rich and handsome young man who breaks up his former relationship with a rich girl. In the beginning, he is in a relationship with the poor girl to defy the family, and later because he falls in love with her. However, the evil former girlfriend is seeking a way to get revenge and stand in the way of their happiness ...*

The most famous series of this type are a mexican telenovelas, which are divided into four sub-genre:

- *Traditional telenovelas.* They represent the most common type of telenovelas. Usually they talk about a poor girl who falls in love with a rich young man, but their love is forbidden, because his family rejects her.
- *The epoch of telenovelas.* The story is set in the period before the twentieth century. So, it is a colonial period, the period of independence, the late nineteenth century or the revolution.

- *Teenage telenovelas*. The characters in these telenovelas are teenagers. Most commonly they are comical series that deal with problems like drugs, sex, and other current themes for teenagers.
- *Telenovelas-musicals* represent portraits of Latino musicians.



A Brazilian telenovelas are more complex. The story usually happens at several locations. There are often rich and poor neighborhoods where characters from both classes can communicate with each other. There is no harsh distinction between "good" and "evil" characters. For example, here, so called "good" characters are often unchaste, prone to promiscuity, alcohol and even drugs, while so called "bad" characters are often cute, it happened that they have suffered in the past, have come from a poor environment, etc.. A Brazilian series fall in the high-budget telenovelas. Telenovelas come from pre-revolutionary Cuba, even before the beginning of radio era. There were female workers in cigar factories who were listening to reading novels during work. Sequels were continued from one working day to the next. The supervisor was reading novels to female workers. This tradition is cherished to this day. In 1930, in Cuba, for the first time, a novel was reworked into a radionovela and broadcast. In the nineteenth century, episodic novels have been famous and popular among readers in Europe. Works by Alexandre Dumas (*The Three Musketeers*) and Charles Dickens (*Oliver Twist*) originally came out in daily newspapers and magazines. For each new issue was written one sequel. If a novel would impress readers, then, a writer could prolong it and thus earn a higher fee. The most successful telenovelas are produced in Mexico and Brazil, where they are broadcasted in the best TV terms. In a slightly lesser

extent, telenovelas are also produced in Argentina, Venezuela, Colombia and Chile. Telenovelas from South America, first arrived in Spain, Portugal and Italy, then in the states of former Soviet Union and the republics of former Yugoslavia, North Africa, and as far as China. Studies have confirmed that telenovelas from production studios like *Televisa* (Mexico) and *Rede Globo* (Brazil), are more represented in the world than soap operas from the USA, Australia and the UK together. On one channel are often broadcasted up to six different telenovelas per day. The events of classical telenovela are shown from the perspective of mostly female, the main character. Increasingly, telenovelas are produced with male as a main character or with teenage main characters and themes that appeal to a wider audience. Telenovelas are based on encircled action. Every minor character is one way or another connected with one of the main characters - hence the secondary action with the main action. This means that one can construct and follow multiple stories simultaneously. The main characters remain slightly centralized. So called "folk music in drama" is very characteristic. In addition to the spoken, appropriate mime and gesticulation, corroborates dramatic situations. Deep emotions, which mime cannot say, intensifies through accompanying music. The most individual in telenovelas: the characters thoughts - mostly female main character - in series can be heard from voice over. That should increase genres association with written novels. Telenovelas gladly use motives from fairy tales. One of the most favorite motive is Snow White (the evil step-mother or mother-in-law makes life miserable to beloved girl) or a variations of Cinderella (poor girl looking for happiness besides some wealthy man). Telenovelas are equally produced with a contemporary content, which from a critical perspective, shows modern society and position of women in it. Gladly used motive is playing with differences between rich and poor; racial conflicts; love between different religions; superstition and occultism. While most Latin American productions continues to force stereotypical themes, a brazilian productions significantly differ. They brought innovations and often deal with provocative themes. On channel *Rede Globo* was established the following matrix of program scheme:

18:00 – stories from the period of colonialism, slavery, period of immigration ...

19:00 – contemporary stories (conspiracies, revenge, intrigue) ...

20:00 – the main telenovela, social themes (abortion, disability, corruption, crime, prostitution, discrimination based on skin color or origin ...).



To production of telenovela is accessed in two possible ways:

- it is done with "open scenario"; initially about 30 to 50 episodes is filmed, and during broadcast surveys are conducted among viewers; thus authors can affect on wishes of viewer, to introduce new characters or invoke new plots;
- telenovela is filmed as a whole; in case of positive reactions from the audience subsequently are re-filmed new episodes, which are inserted in the middle of the series.

Latin American telenovelas are often high-budget series, so it is set aside large amounts of money for the set design, costumes, make-up and styling of actors. It is also often filmed in locations outside TV studio and attention is given to frames with natural beauty. The roles are entrusted to known and respected actors, not amateur actors. Another reason for doing so is, to quickly regain the investment (as telenovelas come to an end). In soap operas this kind of production would be long-term unprofitable (due to unlimited duration and constant investments). Telenovelas have to keep up with the parallel, daily broadcasting. This requires different methods than the ordinary series.

Houses with extremely high production use prompters. Actors and actresses have a bug in their ear, through which prompters are whispering to them text, mime and gesticulation. The actors are, in this way, spared from practicing the text and frequent repetition of failed scenes. In average, in one day it must be filmed 43-50 minutes of finished material for television broadcasting. In soap operas, which are produced in the United States and Western Europe, 25 minutes per day is the absolute maximum. For ordinary series, which are broadcasted once a week, for one episode of 45 - 50 minutes takes about five days of filming (10-12 minutes of finished material per day). In most cases, the team of authors is responsible for the screenplay. Usually one author delineate the baseline of action, while other writers are adding various schemes from episode to episode.



Smaller productions use conventional methods and order a screenplay with only one author. In writing some screenplays for telenovelas, famous Brazilian writers have participated who have helped to make their literary works convey on TV screen. A variety of directors participate in filming of telenovelas. So it is being filmed in parallel at different sets, which leads to significant time saving. Telenovela always begins by showing us seemingly well-organized situation. Later it discovers the existence of conflicting relations between characters and, in the end, it all fixes: conflict resolution is, if not detected, at least hinted at. Therefore, in the unfolding of the story reveals the three moments: - organization - disorganization - reorganization. The last stage is achieved when harmony prevails among the protagonists of the drama,

at the time when the resolution of the crisis comes and when positive values triumph. Course of action is established in function of vital values and moral code of society. Society generally seeks to reconfirm its dominant values and present them as they "naturally" come from the established situations, so that their violation leads also "naturally" to the accident. In these values family occupies a special place. As for the term of "happiness", it is generally above the term "wealth" - although one is often a requirement for other. The viewer is thus put in a position to accept the existence of a stereotyped system of social values - the idea that "good triumphs over evil." That restores the balance, the sinners are punished and viewers can, with satisfaction, return to their daily duties. Opponents of telenovelas often criticize too idealized imaginary world that they create in their stories. According to the critics those series are, with its glamorous set designs and always beautiful, sleek actors, too far away from everyday life. One of the main targets of critics are the characters that appear, and often resemble to the mold with their stereotypical features. Instead of delivering them from more aspects, they supposedly reduced them to one-dimensional features, so at the end it just remains the cliches (good-evil, love-hate, generosity-envy) and polarization. Many psychologists believe that the audience uses telenovelas as an escape from reality. From the point of view of critics, glittery world in telenovelas should comfort the inhabitants of slums and help them to overcome social inequality, injustice and violence. If many unhappy and from destiny punished characters experience justice, than ratings is growing noticeably. First of all, Mexican telenovelas are recognized by stereotypical characters and transparent action. However, critics note that a brazilian telenovela is of higher quality, have more elaborate characters and more innovative contents.

Sitcom (situation comedy)

On television, situation comedy represents specific genre of TV series, very represented and popular on programs of many television in the world. The popular name for this type of comedy is a sitcom. The term *sitcom*, is used for comical feature series, mostly lasting from 25 to 30 minutes, with regular characters and same decor. Most frequently, in them, we follow daily life of a family that constantly fall into funny situations, because of some inadvertence, tactlessness or child misbehavior. Like soap opera, sitcom

derives from the radio. At the end of forties and early fifties of last century, a certain number are directly transferred to the small screen. Some of these series have remained in an american television stations for several decades. During television season it broadcasts from 13 to 26 episodes. The basic assumption in sitcom is that things do not change. The situation must be represented so that its characteristics can always be easy to recognize. No event from previous episode must not undermine, and even bring confusion in what the situation is based. In sitcom is applied narrative structure in which a stable situation in each episode disrupts and restores again. Instead of establishing a new balance everything returns to its original state. It is all about constant reminder of one and the same situation that repeats and re-establishes in spite of various disorders and overdrafts. Characteristics of sitcoms on an american TV networks, which are later imposed as standard to the rest of the world, are limitation of action to a relatively small number of regular characters, or static place of action. This is due to television practice that such series are being filmed live in the studio in front of an audience that is laughing at every humorous situation or replica. In most series it is used dubbed laughter from voice over. Unlike comedy series on the basis of sketches, situation comedies have a clearly defined beginning, middle and the end. The situation revolves around a problem and complications associated with the problem as well as its resolution within a half-hour episode. Sitcom is far from the problem of the "real world" that we normally encounter within crime series, and far from the forms and conflict of values, that we encounter in soap operas. Thus, situation comedy is simple and comforting formula of problems and resolutions. Viewers remain satisfied and there is nothing that brings them into a situation where they have to choose, or to solve a problem. Unlike soap operas, the basic situation does not change, but in every episode over again it is subjected to the process of destabilization and re-stabilization. The process of sitcom relies on circular motion. Simplicity is reflected in choice of themes and experiences to which this genre relies - home, family, job, and authorities are often themes of sitcoms. The largest number of viewers know how to recognize humor that arises from frictions among people who are forced to live and work together. At the core of most comedies is a collision of values, identities and ways of life, and the stronger the collision, the laughter is louder. They cherish the characters who are trapped by their own circumstances

and constantly complain about each other, or on society. Thus it is possible to see forms of racial, sexual or class conflict, as sitcom deals with everything that upsets society.

Situation comedy deals with stereotypes - a simplified picture of a social group. Also, the absence of certain themes and contents can maintain entrenched inequalities and prejudice. In british sitcoms, principle of the male is associated with "dirt", "disgust" and "indecent behavior". Women are absent or ejected, and when they are present, they are usually assigned to the role of mother or wife of incompetent man. On an american television, the situation is reversed, since there are far more racial minorities in comedies than in soap operas. Thus, in series "Cosby show" we have a successful and rich African-American family that behaves, in different situations, as well as caucasian family.



This way affects more on gaining positive attitude of one race towards other race. In series of this genre are often used phrases that are repeated - "This time, next year we'll be millionaires." (Only Fools and Horses). Also, from sitcoms are created derived series - one character from a series becomes the main character in another series. The most popular situation comedies broadcasted in Serbia - "'Allo, 'Allo", "Will & Grace", "Only Fools and Horses", "Dharma & Greg", "Cybill", "Everybody Loves Raymond", "Friends", "Two and a Half Men", an animated sitcom "The Simpsons", and the first domestic sitcom "Pozorište u kući".

Quiz show

Quiz represents one form of a game in which the contestant or participant group is trying to give the correct answer to certain questions from different fields of knowledge. The first TV competition show - spelling quiz "How do you spell" was broadcast live from BBC television studio in 1938. The task was simple - to say precisely, letter by letter, how to write a specific word. This quiz did not have a lot of success, and the first regular competition show, which lasted the longest, was guessing competitors profession in 1950. in America. Towards the end of the fifties in quizzes are introduced big cash prizes. That same year, the first fraud reveals - to favored contestants producers of the quiz were giving answers



to questions. Quizzes based on knowing the facts were abandoned in the late seventies due to the growing success of populist competition shows, where are more valued getting around and public opinion. During the eighties and nineties, competition shows have evolved and changed - it comes to return of factual knowledge and the introduction of quiz shows which are more resembled to show programs combined with a quiz. The combination of games, music, talent contest, the voyeuristic approach when connecting an anonymous competitors into male - female relationships with no commitments, attracted a large number of viewers. We distinguish several types of competition shows:

- specialized
- intellectual
- with celebrities
- populist.

Specialized quiz shows are determined by narrow areas that they deal with and are designed for lovers of those areas but could also attract a wider audience. They were created by secluding areas that are present in the intellectual quiz shows. The advantage of these quiz shows is reflected in the defined target group to which it is intended - connoisseurs of an area that is treated in the quiz show, as well as the extension of knowledge or knowledge for those viewers who want to learn more about that topic. The



most common topics of specialized quiz shows - film, music, sports, automobiles, are also the most commercial. Intellectual quiz shows are actually entertainment disguised as intellectual uplifting of viewers. General knowledge is the area that is represented in these quiz shows - art, culture, geography, history... Most of the viewers, in front of TV receiver, very actively participate, trying to answer to questions for themselves before the contestants themselves. In this way, the viewer is given the opportunity to compete for himself and reward himself by being "self-evaluative" compared to competitors in the quiz show. The attraction of quiz shows with celebrities rests not so much on valuable prizes that are usually intended for humanitarian purposes, but in the ability of celebrity to lead an interesting conversation, to show his general education because of his own self-image. These quiz shows are much

closer to the talk shows and the quiz show is only an excuse to talk, since it is irrelevant the scoring result itself, but representation of celebrity in an entirely different situation. As for the populist quiz shows, for them, we can say that they are the combination of elements of entertainment of the competition itself, mental and physical, and general show program. In most quiz shows, physical fitness and possession of talent of contestants through dance and song comes more to the fore than general knowledge. Populist quiz shows contain characteristics of popular entertainment as they offer unity, fun, abundance, energy, as opposed to deprivation, exhaustion and isolation, which is inherent to real life. What particularly characterizes competition shows - quiz show, these are the elements of ritual and play. Ritual is defined as something that brings people together of different ages, backgrounds and social status, in order to



participate in a common experience and thus create common meaning and identity (*John Fiske*). For example, a church service is a ritual in which everyone is equal and everyone is treated equally. The elements of ritual are most manifested at the beginning and the end of the competition shows. Then, to all participants is devoted equal time and space to determine the rules of the game with host and audience. Standardized introductions, the same set design, directing, music, assigning importance to subjects such as the button for answering, the scoreboard with the results, recognizable phrases and reactions of audience, are elements which resemble to religious ceremony. While the ritual is moving from diversity toward sameness, the games are moving in the opposite direction. All contestants start as equals and they were given equal opportunity - but only one wins. The game is usually organized in such way so that

the contestants are gradually eliminated until there is a winner. Towards the end of the show again, everything returns to the ritual from the beginning, with host who congratulates to the winner, takes him to the place where the award is presented with the audience chanting. Quiz show offers an identification of viewers with the contestants who look like ordinary, to the public unknown people (as well as viewers themselves). We all start as equals regardless of race, sex, religion, place of origin; it does not matter who you are or who you know, but what and how much you know. Also, the viewer identifies with the winner - we can feel the pleasure of winning, but we can also feel sadness and disappointment of the loser, which helps us to endure our own defeats. For television, quiz shows are practical as they provide good ratings, hyperproduction (it can be filmed three to four episodes per day), which provides lower cost per show. One-time investment in decor and costumes regardless of price is profitable through only one serial of competition shows. By broadcasting quiz shows TV helps viewers to verify and amend their general knowledge, but also sends a message of easy obtaining of money. In the world today there are large number of popular quiz shows, of which the most famous are: *Who Wants to Be a Millionaire?*, *The Weakest Link*, *Deal or No Deal*, *Russian Roulette*, *One against 100* and others.

Themed series

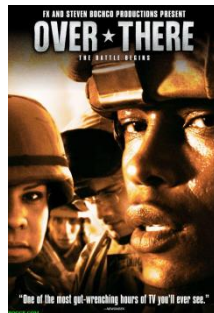
Series is kind of TV program that consists of at least twelve episodes in which the same actors play and always has the same place of an event, but each episode has its own story. These stories end in one episode, as opposed to the serial that continue from episode to episode. Initially (in the fifties) the most popular TV series were cowboy series (westerns). These series were produced by film studios for television, using existing decor, costumes and props that were used in the filming of western films. As a result, these series were inexpensive and were easily sold to TV stations. With the fall of popularity of cowboy heroes, film studios and television, during the sixties, enhanced production of police series. This genre is easily adapted in different countries around the world. Western and police series have several common points on both TV and in film. By theme, they deal with "justice" and the victory of good over evil. The main characters are lonely, cruel men, powerful individuals, the sheriff or bandit with distinct roles.

Action and pace in police series (pursuit, clutter and fighting) were taken from westerns, as well as using the camera (close-ups, upper and lower angle, fast parallel montage). Unlike an American series based on stereotypes and action, there was a creation of British detective (crime) series in which police techniques in solving cases were more explained, which created an impression of superiority of the police in protecting the citizens and in the message that crime does not pay. This has created an idealized image of the police - a combination of authority and tenderness, courage and common sense, dedication to work and humanity. The main policeman in private life was a caring, proper and a good father, just as he was in the public (police) life a good guard, neighbor and friend to his neighbourhood. Over time, this series have been attacked by the claims that they are far from reality and there was a gradual



appearance of series in which police officers were described as rude, aggressive and unpleasant, which still care for lives of citizens and expose the crimes they investigate. Realistic presentation of situation required that sometimes police fails. This was unacceptable to American viewers who have found an excuse for showing violent crime only in punishment at the end of the episode. In the early seventies appears a new type of policeman, an individual acting in his own system, in his unusual way, by using his compatriot connections in districts that are infected with crime and exploitation of the underground network. They are often in conflict with their superiors, usually divorced, they drink and visit striptiz bars. Today's police series show less search for the suspect and his capture and more how a clue left at the crime scene is revealed and what were the motives for the execution. Thus emerged the series in which main characters are forensic experts and profilers. One are finding clues at the crime scene by using the most modern methods, and the other are dealing with the motives and discovering perpetrators

themselves based on the analysis of psychological profiles of suspects. In addition to themes based on criminal cases, there are also series that deal with the military and national security. The struggle between good and evil, highlighting the difference between "good" and "bad" guys is also applied in these series. Series that deal with the military usually treat specific branch of military or an institution within the armed forces. The most common branches of military are those branches which are the most attractive in the majority of the population (TV viewers) - Air Force, Navy and special forces. Unlike other series, in addition to entertaining function, in these series is present bare propaganda about superiority, righteousness (primarily of american) of armed forces and their struggle to create a free world. Most of



the budget for filming of such series (mostly american) provides the Ministry of Defence of the USA. In addition to main characters (superheroes) who perform the most complex assignments in all continents, are also represented their families in which there is a harmonious relationship and mutual respect, that is everything which they are fighting for. However, the main role in each episode actually has the institution of the armed forces itself - professionalism, hierarchy, perfect organization, order, loyalty, humanity, sacrifice, motivation, validity of ideas and decisions made, modern technology, the latest "humane" weapons. Only after gaining popularity of these series on TV, there are now produced series that treated national security. These series show secret state departments dealing with national security or preventive actions in order to prevent its endangerment. Secret service agents are confronted with the notorious and unscrupulous terrorists who threaten not only to one nation, but to all of humanity (24). Unlike the military series in which some main characters resist to strict rules that are established in the army and thus get

the sympathy of viewers, in series about national security top agents are usually recruited from the ranks of criminals because of their abilities (handling firearms, martial arts, handling new technologies ...) that are subjected to a strict regime of discipline, training, professional development, only to be used in various covert actions for general "good" (*La Femme Nikita*).

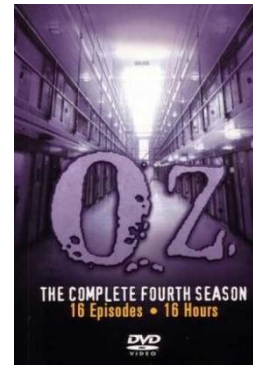
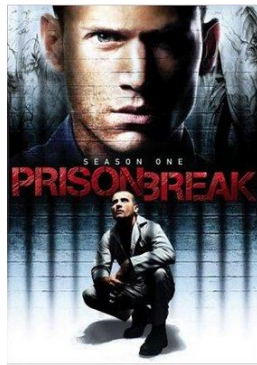


Often there are series in which are simultaneously involved institutions of national security, secret agents, police detectives and the military. Under the influence of police crime series, were created series that deal with the judiciary. Treating of crime involves a cycle of three phases - capturing offenders, trial, and punishment. Police series are dealing with the prevention of crime or capturing suspects, and series about trials treat the judicial process – filing an indictment, hiring a lawyer, preparing the defense,



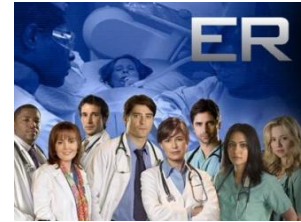
judicial process or trial, the role of the jury - who are the jury, how they make decisions. The main characters are divided into lawyers or prosecutors who operate within the legal system and those who violate it for the sake of personal ambition. In any case, justice finally wins. It is interesting that there is equal representation of police series and series about the judiciary. The third phase in this cycle consists of series that deal with the prisoners, the conditions in which they serve their punishment and eternal theme - how to escape from prison. In these series we have a whole array of characters. From notorious

criminals who continue to engage in crime, in prison conditions (racketeering, drug deals, cigarettes ...), through ordinary offenders who have reconciled with the fate that a good portion of their lives they are going to spend in isolation, to the innocent prisoners who plan to escape. The producers in these series analyze the situation in penitentiary establishments - how those, who should implement penal policy, unite in criminal activities with the prisoners inside the prison; a way of serving the sentence and how much it can be educational for the prisoner; how much are prisons safe and is it possible, and in what way, to escape. It usually happens that justly condemned prisoners, though manage to escape, are soon caught and returned to prison to serve their punishment, and the innocent, not only do they manage to



overcome all the security measures, but also to expose criminal collusion between prison management and prisoners. In the aforementioned themes (subgenres) have been treated different professions - police officer, detective, forensic scientist, soldier, secret agent, prison guards, interesting to viewers and inspiring to producers, which provide tense action and great fun in each episode. Thus, physicians and events in hospitals became one of the grateful themes that TV series dealt with. Unlike police and military series, these series are closer to viewers for the simple reason that viewers rather communicate and seek the services of doctors in medical facilities than from secret agents and security services. Characters are based on the form of the police series - on one hand an authoritative, expert physicians dedicated to patient, and on the other, physicians who, although top experts in their field, work by their own rules, independently from the team and sometimes they are in conflict with medical ethics. The environment in

which the action takes place provides an unlimited number of stories - the relationships between physicians, relationship physician - patient, the treatment of existing and new diseases, functioning of institution, private lives of physicians, the use of the best equipment for the treatment ...



Production of these series is based on the same space and the same characters which allows hyperproduction. It is also common the structure of episode - a culmination appears at the very beginning (how did an event occur), followed by investigative actions that explain how it all began leading us to the plot, and then after a brief reminder of culmination from the beginning of episode, comes the denouement.

The news

The news are "*important and interesting recent events*" that are selected to be broadcasted to viewers. Events that news broadcast, cover a wide range of situations - something ordinary and something sensational. From multitude of events on a daily basis, the most important are chosen. Television chooses and broadcasts what it thinks is worthy of attention. News are provided primarily by international agency services (Reuters, AFP, AP, UPI), major news agencies and through journalists from their own editorial board (bureau in the country and abroad). In most cases the news are bought and sold. The desire for information with the help of a moving image appears before the second world war. Then appears newsreels that were shown in cinemas before the main screenings. In the early fifties, television takes primacy over journals that have become the backbone of informative program. In the mid fifties, the announcers stand out for the first time, the polls are introduced (*voice of the people*), reporting of reporter

who lead us into certain events and themes that primarily deal with people. In the beginning the duration of story was limited to one minute, which led to the creation of shows of informative character that dealt with current events which derived from the news. Thanks to the first artificial telecommunications satellite (1962) television has been able to broadcast "live" events - news from around the world, and that enabled it to have even greater significance in relation to other media. Then, conflicts appear, for the first time, between the state government and TV management over the themes like "national security" and "impartiality". Awareness of the power of television image will initiate efforts to bring about "balance" (equal representation of political parties or social groups and processing themes). Balance that is disturbed and where the forces that caused the disorder should be treated until they reach a solution,



and thus establish a new state of balance (*John Fiske*) - it makes the basic structure of reportage of TV news, just as it is the case in police series, sitcom or soap operas. Grouping of reportages in "political", "economic", "social", "world news" is an attempt to reduce conflicting factors, unexpected contradictions and contrasts. However, these elements are still features of news with opposites such as syndicate - directorate; left wing - right wing; conservatives - reformists; police - criminals; protesters - utility services. These reportages can last forever, the conflict remains unresolved and on the verge of once again disrupt the balance. Watching the news with the abstraction of new events that broadcast from hour to hour, we have the impression that they are different every time. However, the principle of selection of news and way of presentation are very stable and it makes a system of values that is based on the following principles:

- personalization
- negativity
- locality
- timing
- image
- simplicity
- accuracy
- objectivity
- balance.



Personalization - the presentation of events that appear to be the act of an individual. Political, social or economic disputes are often portrayed as conflicts between known and influential persons. Reducing the views in reportage to an individual or smaller group will serve as a striking illustration of the news. The viewer will most feel the horrors of war if he sees the suffering of a family or individual. Many critics claim that, because of the excessive personalization, no one even tries to discover the causes of war, famine, epidemics, economic collapse, political and social disputes. It happens that TV news of the death of a well-known and influential person is more important than the news that in the earthquake was killed one hundred thousand people. The news assume that a clear and authentic story about the actual event comes through proceedings, words and reactions of those of which the story tells. Social and political issues are displayed only if they can be attributed to an individual, and thus social conflicts of interest are personalized into conflicts between individuals. As a result of all this is that it loses social origin of the event and the source of all events is attributed to motivation of an individual - (J. Fiske).

Negativity - the bigger the tragedy and the more convincing pictures of disaster are, the more ratings the news have (*M.Lewis*). Dramatic events - wars, disasters, terrorism, crime, economic crisis, plight and death of celebrities, dominate with TV news. Ordinary TV viewer watches majority of dramatic news with some level of "relief" - that happens to someone else and more easily "carries" his everyday problems. In dramatic news, the emphasis is on the dramatic event itself - on the consequence, and less or almost never on the cause. Thus, one of the negative news would be the news of the strike and the request of strikers, with the comment that in currently difficult economic situation those requests are not real. The viewer does not have a detailed insight into the reasons for the strike and certainly does not have overview of the company's business in which the strike occurred. Television news rarely publish a successful business of companies, unless the current politicians are responsible for the success of some company.



This way the viewer gets a negative image of that company and its workers, as well as the opinion that the strikers by inaction and with protest want to ensure their profits. In most cases this could be avoided if it would increase the percentage of "good" news. We are witnessing that nowadays, in addition to "bad" news, have been introduced "light" news inspired by the tabloids in the print media - consumer interests, stories from show business, extraordinary human stories, etc.. Thus, we witness that the campaign of collecting aid for parentless children stands out, but that we do not hear, at all, the reason why and how these children became orphans. An increasing number of commercial TV stations due to the struggle for ratings, have introduced the news that follow only the commercial pattern – infotainment (info-

entertainment). Some journalists believe that public opinion should not set a system of values of news, that is, the news should be evaluated according to whether they are correct, interesting and important.

Locality - regardless of the service area (the area in which the requirement of quality signal reception is met, under real conditions) - national, regional or local TV report about news from that area, with events from other areas if they concern the local public, with obligatory reporting of large disasters and interesting things around the world. Global TV networks that broadcast news non - stop, in addition to their studios from which they broadcast international news, the news intended for the international audience, also open their regional TV studios around the world that report of the news from that area. These TV studios serve like studios for reporting on events that are of interest, to the parent, global TV centers. However, the global TV networks so called of the Western world, more treat their space and more report on the news of their environment in relation to the rest of the world.



It so happens that even disasters with fewer casualties in the Western world have priority over the disasters with a large number of casualties in the rest of the world. International flow of information on "global" TV networks is actually one-way - from the western to the rest of the world. To avoid this "global" locality, global TV networks were founded in Russia (*Russia today*) and in the Middle East (*Al Jazeera*) in order to counter the Western TV networks, or with the aim to hear the "other" side. The viewer, in order to objectively conclude what is going on in the world, has to follow both. We can conclude that today we have locality that is imposing on global level.

Timing (*real time communication*) - the good news is fresh news. The biggest advantage of television over other media is based on speed and image. The ability for TV to broadcast news immediately when the event occurs (direct broadcast) gives the viewer authenticity (realism) and timeliness (instantaneity). This speaks of the essential importance of TV news. TV news are very watchable when reporting from war zones - at the front. The viewer can, for a moment, "feel" the danger of war, because we see how the reporter bends down so the projectile cannot hit him, bursts of gunfire can be heard. By showing these frames, the question arises, what kind of knowledge is about the current situation on the field - we get timeliness without understanding and drama without information. Television often use "live" reporting just for the effect. Reporter who stands in front of closed Parliament and includes live in TV news, to keep us informed what was debated today in Parliament, will not cause the attention of viewer and from the aspect of production, not to mention the unnecessary engagement of technics and people. Also, in TV news is present program interruption due to newly arrived news. In this way television "force" viewers to "sit" in front of TV, so that they would not miss the latest news. The government and political parties very skillfully use timing on television, from when a piece of information will be distributed through the media, how much it will be present, to the moment when will stop the reporting about some topic.



Image - motion picture, comparative advantage of television in relation to other media ensures authenticity ("evidence") to events that are shown on TV. This "suggestiveness" of image has led to the fact that TV relies on dramatic visual events. Thus the events really stand out, which is possible to represent dramatically, visually, such as natural disasters, traffic accidents, destructive demonstrations, war conflicts. The events that are at the bottom of the priority of TV news because they lack the visual power - unemployment, malnutrition, environmental destruction, disease, political pressures, are also far

reaching events, very often the causes of "visual" events, but are not treated adequately. Most of the "visual" news are not news for itself, but with a combination of circumstances, TV crew was present at that event as the most "visual" news has no real connection with the published news, since it uses "archival" footage to illustrate some news. Because of its suggestive power the image is used with a "proper" ordered comment in order to place its own view of an event. Precisely because TV news are susceptible to manipulation.



Simplicity - television prefers as simpler reportages due to time constraints and specificity of TV. The biggest problem is to choose from thousands of events hundreds of them that will be reported about, and then which reportages will be broadcast as news. The speed of collecting news on television and the pressure on TV to be the first to publish the news, turned television into electronic newspapers and magazines with the crucial difference that on television is more image and less of that real investigative journalism.



Thus, we will sooner see reportages that show the columns of refugees and using these images we will understand the horrors of war, but we will later find out the causes that led to these scenes. Television news are becoming reaction instead of actions (research), they are conventional television form that requires speed and efficiency. Thus, the types of reportages and form in which the events will take shape, are predetermined long before the event is going to happen. Each new event is inserted into TV mold and presented to audience. Television actually "lives" from events to events without any intention to prevent, but only to register and broadcast as a series of events. The simpler the better (faster).



Accuracy, objectivity and balance - we can accept that all TV news are result of construction, and in addition we can believe that some constructions are more true than others. Accuracy means correctness of facts - names, dates, quotes. In accordance with current social norms it implies that journalists report accurately, but if it turns out that facts presented are not accurate, journalist distances himself and refers to his source of information that he does not have to reveal - news often begin with the phrase "According to unofficial information" or "from reliable sources close to the ... ". To claim that objectivity is possible, is to suppose that there is an undeniable interpretation of an event. Any processing of an event in order to convert into the news implies some point of view. As J. Fiske points out, despite the general agreement that any type of communication cannot be completely neutral or objective, still remains the idea that TV is a window into the world, even though it is already known that it is "transparent fraud," and that in it believe the most editorial boards of informative program of the same television. As far as balance is concerned, it includes the term of equal time that is given to "defined positions". News and materials containing opposing views must be balanced. Political parties usually insist on this, especially during election

campaigns. This balance is measured with time as a measurement unit, and it is irrelevant for which ideas they advocate. Out of balance stems bias that implies favoring one side over the other, due to wrong statement, deliberate belittling or neglect of other possible points of view. BBC defines "due impartiality" as a complete spectrum of views and opinions, with emphasis on current views with respect for progress and changes within the general public. When it says "personal" stance, it must be announced as such, and right away, on the other hand, it must confront with a different perspective. Onesidedness is reflected in deliberate release of details that might prove to be significant, asking uncomfortable questions during the interview to interlocutor, which will affect his way of expressing opinions or highlighting a cause - effect sequence that is not supported by anything, as well as the use of certain labels in order to bring certain groups in a negative context.

Documentary program

Mutual influence of documentary film and television, in which they inspire each other, intersect, overlap and sometimes differ in definitions of their basic principles, is a constant topic of theorists who deal with the media. The concept of "cinematic truth" dates back from 1922, from the time of the theory of Soviet director Dziga Vertov, in order to, as particular style of documentaries, wait for the arrival of television on which it will experience its full development. The documentary is a legacy that TV inherited from cinematography. Cinematic truth - life caught in the act, sacrifices traditional eloquence of film media - different angles of filming, camera movement, formal preparations in order to take the picture that will "discover" and "free" reality. When we talk about documentary program we refer to the factual rather than artistic event. The intention of documentary shows is to corroborate with facts (to document) selected occurrences in reality – evidence of an event or a person's stance are presented. This type of shows, as well as news, deal with facts - real places, events, people, and not fictional, artistic creations. The aim of documentary shows should be displaying a neutral story in revealing the essential or hidden elements of reality. The documentary is essentially far less objective genre than viewers think. No matter that the camera records a reality, in presenting that reality the mediation is read off in the author-director stance

and in the way of displaying (filming) reality. We distinguish the following forms of the documentary record:

- investigative
- displaying
- interpretative
- provocative.



Investigative documentary record deals with occurrences about which little is known, of which there is public interest or events in the past and present are being investigated and reconstructed. Investigative form is represented on television through social themes (corruption, drug addiction, crime, war crimes, historical events and figures, politics, ecology ...), and through themes that deal with strange occurrences in society (supernatural events, customs, taming of nature, exploring the unknown geographic areas, nations and their cultures) in order to inform the public, and that the same public take a stand about the treated theme. This form is presented through reportages within the primetime informative shows or specialized shows under a unique headline that are dedicated to a specific theme as subheading. In addition to existing reportages and specialized shows today are also present specialized, genre-specific TV channels that treat exclusively documentary program. Dealing with nearer past, especially events from World War II, through the use of original documentary footages with an explanation of the events that are displayed (*DOQ*). Getting to know the world of flora and fauna (*Animal planet*). The events from the

distant past, through reconstruction of the events at the authentic location by copying the actions, costumes and tools/weapons that were used at that time (*History*). Getting to know the real world and everyday events around us, by exploring themes of crime, violent behavior, prostitution and porn industry, terrorism, large multinational companies (*Explorer*). The cognition of foreign cultures and their customs, as well as the nature around us and the universe (*National geographic*).

Displaying documentary record registers reality, events and occurrences that are taking place around us and in the present time. Represented themes (crime, war conflicts, political events and current persons) are treated as a testimony of time in which specific events took place. In the near and distant future will be a key structure during research work and will be used as archive material in investigative documentary record. This type of record is the most present in daily informative TV shows (natural disasters and their consequences, situations in the field affected by war conflict, the current social and political situation, technical and technological level of development of society ...).



Interpretative documentary record includes maximum disclosure of personal opinion of author about a specific theme. It is understood that in investigative and displaying documentary record there is a personal opinion of the author, which is reflected primarily in the author's stance and the way of presentation, but in interpretative documentary bare author's stance is showing and that is the main

cause of appearance of documentary record. Specific theme has "provoked" the author who, in this way, wants to express his stance about that same theme. In order to access a specific theme in this way, the author must apply the previous forms (investigative and displaying), but without the obligation to maintain the neutrality of the story. Author in this form of documentary record insists to present his version of the events, with respect to the facts - real places, events, people, and not fictional, artistic creations.

Provocative documentary record is aimed to guide social institutions and public opinion on the action and into thinking in regards to theme that is discussed in the documentary show. Represented themes are mostly those that are processed in investigative form (corruption, drug addiction, crime, war crimes, politics, ecology, tolerance ...) except that here are represented all forms during the recording of reality - investigative, displaying and interpretative documentary record.



Presenting the facts in the genre of documentary record, regardless of the form can be selective (the author will, from the multitude of facts, choose those that fit into the director's conception); limited (framed so as to encompass only what is essential for a specific event or person); univocal (treated events are processed only from one position, without the other side); result of mechanical processing (abstracts aforesaid ways of representation - displays a neutral story in detecting substantial or hidden elements of reality). By looking at themed series or soap operas, viewers are aware of the feature forms - stories that someone has written, filmed, edited and prepared for broadcasting so that we can entertain ourselves.

When it comes to the documentary record, things are different in the observation itself, but not in production.

Production of this genre is based on the following factors:

- choice
- the language of image
- image and text
- presence of cameras and crew
- adjustment
- editing of image and sound
- visual coding.



The first question that arises in the documentary record is - a choice. The choice of theme, the choice of interlocutors, the choice of footage, the choice of angle of filming, the choice of music. These are just some of the many different choices that are made during the filming and editing of the film. Some of the choices are imposing themselves, but most of them does the author himself – a mediator between the events and displaying of reality. Choice of specific characters and events indicate those characters and events - the facts about them. Marked on the media by definition is significant (*R.Bart*). The media, thus, participate in the process of transferring facts. Television images are "authentic" and at the same time "ambiguous." Viewers, in most cases, are sure that what is filmed actually exists, but more rapid development of computer technology brings this claim into question. The possibility of ejection or inserting

characters in recorded events, archival documentary records, will lead to forgery of historical facts, and therefore will lead the viewers astray.

The language of image and its credibility is the strongest, images are just enough to construct a point of view. Confronting of images of different contrasts, does not need any commentary. In the documentaries are in use comments or titles.

This text serves to indicate how images should be interpreted. Commentary that accompanies shown event can encourage very different points of view, especially documentary records of war conflicts and suffering of civilians. The same image with different commentary will have two different meanings. Based on these findings one can ask a question - is comment stronger (more suggestive) than the image we see?

The presence of camera and crew on the scene of an event will greatly change a scene of an event itself and behavior of participants. Participants who appear in the film are aware of presence of the cameras, and that is why their behavior is not authentic, but "prepared" for the camera. In these situations, what appears on the screen is nothing more than purified issue of public relations.



Adjusting the situation that we want to capture as "live" reality, represents what is expected in advance of subjective views of director. This adjustment is found in those films where it needs to present some tradition that no longer exists. However, sometimes, "adjustment" applies during production of provocative and interpretational documentary records so that they can launch the public opinion or indicate view of the author.

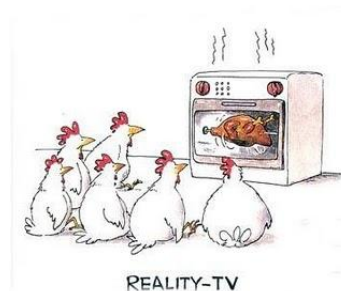
Editing of image and sound allows the author to, from a series of often unrelated events, create new meanings in presenting reality. The importance of editing is reflected in the selection, compression and ejection of much of the recorded material in order to create a time dimension and organization of the text according to the logic of narration. However, it is a creation of the author himself, and not the natural quality of the original events. Sound is suitable for manipulation as much as image. Compared to the image, sound has continuity and indicates how to interpret the images and when it needs to pay special attention. Thanks to the knowledge of language of moving pictures and adopted conventions, today's viewer does not notice the construction of frames through editing. The viewer is aware that editing procedure exists, but due to its invisible construction he does not notice it.

Visual coding implies specific visual codes used by the author to communicate with viewers. Depending on person and what is communicated, medium large, large and very large close-ups are in use. Codes are read in the dressing room of interlocutors, is he standing or sitting, is he sitting in a luxurious premises or in the park, etc. It is common to film interlocutors so that the camera is at their eye level, and the upper or lower angles of vision authors use in order to distort or highlight somebody's character. Handheld camera tells us that we are there by chance and it goes in favor of greater authenticity of the footage. Conventions of documentary film should create the impression that the camera is accidentally caught on the scene of some unprepared event that is objectively and accurately displayed to us.



Reality show

Reality show or, for short, reality, is the name of the format or genre of television shows whose characteristic is displaying of real people and events ("reality") for the purpose of entertaining the viewers ("show"). This genre shows scenes from the real life of people - their behavior, customs, dress code, thinking, attitudes, and so on. Reality show originated in the Netherlands in the production house "Endemol".



The first format and the most watched was "Big Brother," which broadcasts in almost all countries of the world and achieves the highest rating in comparison to other TV genres. These types of shows have emerged as one of the most popular and ubiquitous forms of TV entertainment in many countries of the world, whereby they have developed many new types and sub-genres. TV producers have started from the assumption that the protagonists in front of the camera are the same or at least similar to the viewers.



Some of the reality shows are, in fact, only a special subtype of TV games, while the others, by using techniques of documentary film, tend to convey to viewers the contents which corresponds to feature drama series. Television game (*game show*, literally "play of the game") is a form of television show whose goal is to entertain viewers through competition for that specifically or randomly selected persons. There are different types of TV games due to various kinds of competitions. One of the most common and the most popular types is TV quiz in which contestants must show intellectual ability or knowledge; aside from them, there are television games in which contestants compete in physical strength, agility, etc.. - usually in a comical context. A special type of TV game is, so called, talent show in which contestants tend to show their entertaining skills, and recently, as a special form of TV game, have developed competitive reality shows. Documentary reality, without any visible intervention of their authors, follow personal or professional life of group of protagonists. As subtypes arising in artificial life circumstances - for example:



- *celebrity reality* - following everyday life of a famous persons;
- *reality of professionals* - following exclusively professional life of group of protagonists; this type is by genre the closest to documentary series or show;
- *eliminary reality* or so-called reality of TV game, that is, reality show which, by genre, is the closest to classic TV games; in them, protagonists have clearly defined goal that they must achieve, that is, they compete against each other, but the show/series has a winner who has managed to eliminate his rivals; classic example of this are "Survivor" and "Big Brother."

From which were derived:

- *dating reality* - where the protagonists struggle to get the opportunity for a love affair with a member of the opposite sex;
- *the reality of job search* - in which the protagonists struggle to start a professional career - which may be involvement in prestigious company, job contract for male model in "Top Model" or singing engagement in "Idol";
- *sports reality* - where unknown or inexperienced protagonists are trying to become a professional athletes or group of amateurs trying to create a professional sports team;
- *makeover reality* - where the producers are trying to remove from the protagonists some of physical defects such as overweight, lack of attractiveness and so on, or the lack of "good manners" and fashion taste; into this category fall reality shows where someone renovates houses and apartments of the protagonists;
- *social experiment reality* - where we follow the protagonists getting around in unusual situations; as the best known example is often cited exchange of wives in "Wife Swap."

TV drama, TV film, talk show

Television drama or TV drama in its broadest sense means any television show of drama content. Television drama in its narrow sense represents particular literary form that developed in the thirties of the last century, and its peak has in the forties and fifties, and it represented drama text specifically written to run on television. At that time, due to technological limitations of television program almost everywhere had to be shown only live, so television dramas, at first glance, did not much differ from theater plays. However, some other technological specifications (use of close-ups, special effects), have enabled a different kind of presentation of plot, characters and acting. Television drama has started to lose its classic form with the invention of TV magnetoscopes (1957) which enabled the recording and subsequent reproduction of television image. Then TV drama has become a synonym for drama programs recorded by magnetoscope technique, often in specially equipped studios. At the same time, for recording in exteriors were used classic film techniques, so it has developed a special form called TV film. Further development of technology and increasing interweaving of film and television technique is fully erased the difference between TV drama and TV film, and so TV drama became a synonym for TV film.



Television film is a term used for every feature film that was made for the purpose of its premiere broadcasting at television station or television network. Television films have evolved from TV dramas that in the early decades of the existence of television were broadcasted live from television studios, only to be later replaced by TV drama recorded on magnetoscope or film tape. The term TV film was first used in the USA in the sixties of the twentieth century, thanks to TV networks where these recordings are advertised as the films that are similar to those that could be seen in movie theaters. Despite this, TV films were inferior, compared to ordinary feature films, for a long time, in terms of image formats (limited to 4:3 ratio), budget and contents (typically much smaller amounts of sex, violence and every scene which was considered too disturbing or controversial). Another serious lack of TV films was dramaturgic structure subordinated to the need to be inserted into a film as many commercial breaks as it can. In the eighties, with development of cable and satellite television, or television stations specialized for film program (of which the most famous is HBO) are starting to create special TV films unburdened by advertisements and usual censorship standards.



Talk show or chat show is television program in which guests and audience talk about one or more themes that are usually determined by the host himself. Most often, in each episode of talk show, gathers a group of people who have extensive knowledge or experience in relation to current theme to which, to them, during the show host asks different sets of questions. In many talk shows is also customary, usually at the end of the show, for individuals from the audience to ask questions to guests, or just express their views on what was discussed during the show and over the telephone or by SMS and in the same opportunity are the viewers at home. Talk shows where guests are only one or a few celebrities, to whom host asks a number of questions about their career, are frequent.



Literature:

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THE TYPES OF TV

Law on broadcasting defines the types of broadcasters according to proposed service area (serviceability), the content of television program and the type of property or method of financing. Pursuant to legislative regulations there, are imposing three criteria by which one can perform division or determine the type of TV station in Serbia:

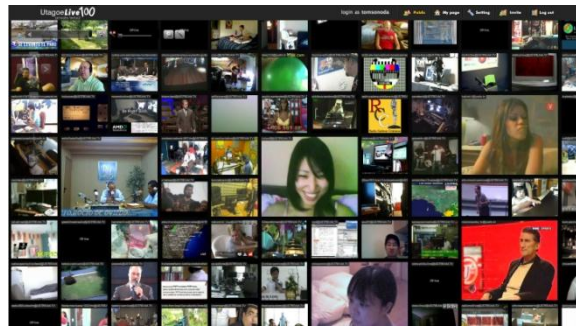
1. Service area
2. The nature and character of the mission
3. Type of ownership and method of financing.



Under service zone implies the area in which the requirement of quality signal reception in real conditions is met. This criteria initiate division of TV stations on:

- a) local
- b) regional
- c) national.

Local TV stations broadcast program for the local territory, and were created as a result of needs for specific informing in smaller communities - direct retainer of life and work of the local population. Regional TV stations broadcast program for the area of a certain region (region within Republic of Serbia) and their specificity is determined just by the territory covered - follows life and work of a number of local areas within their region, and initiate a comparative analysis of social and political life between the local territories. National TV stations broadcast program throughout the entire territory (covering the largest percentage of the population) of Republic of Serbia, and they should be satisfying, through broadcasted program, the basic needs of the population in that territory - Informations, education, culture and entertainment.



The nature and character of the mission as the second criteria determines the type of TV station. If the main goal of TV station is to through its activities provide profit, then it is the case of commercial TV station (broadcasters of entire program, broadcasters of specialized programs and broadcasters whose program is entirely devoted to advertising and selling goods and services). On the other hand, if TV station aims to, by investing financial resources through its activities, satisfy the needs of citizens in the field of culture, education, information, entertainment, then it is the case of public service. In addition, the Law on broadcasting defines TV station of civil sector (television stations which satisfy specific interests of particular social groups and organizations of citizens). Founder of TV station of civil sector can be a non-profit civil society organization (non-governmental organization or citizens association).

Based on the nature and character of the mission, TV stations can be divided into:

- a) public service
- b) commercial TV stations
- c) TV stations of civil sector.

For each TV station it is of great importance who has the ownership (who owns them) and how it is financed. We distinguish public, private and mixed ownership. Local and regional TV stations are in most cases the property of municipality or region (municipalities) that are also the founders and are financed from the budget of the municipality, region in which they broadcast program. There are also private local and regional TV stations as well as TV stations which have mixed ownership (municipal and private). Today, in Serbia *PINK*, *B92*, *TV HAPPY*, *PRVA (PST)* are TV stations with national coverage that are in the possession of private property.



By combining three basic criteria we come to the following types of TV stations:

- commercial local TV station
- commercial regional TV station
- commercial national TV station
- TV station of local community
- TV station of regional community
- TV station of civil sector
- public broadcasting service.

Depending on the type and method of forwarding TV signal to the final user, we can classify TV stations mentioned above on:

- satellite TV
- CDS
- cable TV
- interactive TV
- digital TV
- HDTV.



Public broadcasting service

There is no standard definition of public broadcasting service. The goal of public service is to provide quality informing and to educate the population in the territory where it broadcasts TV program. This term in our country is defined by the Serbian Broadcasting Law - *Public Broadcasting Service is the production, purchase, processing and broadcasting of the informative, educational, cultural, artistic, children, entertainment, sports, and other radio and television programs which are of general interest for citizens, and especially in order to realize their human and civil rights, the exchange of ideas and opinions, nurturing political, gender, interethnic and religious tolerance as well as preservation of national identity.* Contrary to the goal of public service, the goal of commercial TV centers is to provide popular contents that ensure high audience rating. The ideal of public service is difficult to reconcile with commercial goals. The basic principles and conditions for the existence of public broadcasting service that are set in the eighties of last century in Great Britain, are crucial even today:

1. Territorial uniqueness - broadcasted programs should be available to the entire population;
2. General appeal - programs must meet all tastes and interests;
3. A unique way of payment - the system of financing through subscription, directly from the corpus of users;
4. Independence - the program would have to be free of all interests, especially the interests of advertisers and the current government;
5. National identity - a sense for community and preservation of national identity;
6. Caring for minorities - a special TV program intended for ethnic minorities and TV program which treats the problems of minority groups;
7. Competitiveness of program - editing of program so that it is encouraged competition in creating better quality and more diverse programs, and not programming for ratings (in most cases the rating is not the same as quality);
8. Guidelines of broadcasting - it should act towards liberation and not limitation of program, according to the principle of what can and what cannot.

The first public broadcasting service in the world, BBC (*British Broadcasting Corporation*) has started working in October in 1922. Over the years of its existence it has faced and got along with many crises that jeopardized its independence. It is funded by subscription, which is charged at the household level. All of the former state television in European countries have become public services. Some of them, in addition to subscription by citizens, supplement their budget by broadcasting commercials that are limited in time within an hour of broadcasted program. Also, there are countries with more public broadcasting services (*Germany, Serbia*). Public broadcasting in the United States (USA), is as old as broadcasting itself. Most public TV station was operated by colleges and universities, and this was considered as an extension of "school" services. TV stations in the USA are licensed on a local and national level. From the beginning, public service is observed from two different angles. One view argues that television plays a crucial role in informing and educating the public, which is able to maturely and reasonably contribute to democratic society. It is believed that media are - a liberating force in service of the enlightenment and prosperity of mankind, which informs, entertains and nurtures creative talent, and in financial and editorial

sense independent from the powerful commercial and political interests (*Williams, J.*). The second view argues that commercial TV would finally provide the best kind of program. It is believed that public service represents a limitation of free market. Principle by which public service informs, educates and entertains the public is the creation of an elitist system, closed to new motions and without hearing the wishes of viewers. Today, the presence of commercial television is incomparably higher than the number of public services, and consequently has more influence on viewers. TV centers are increasingly falling into the hands of powerful commercial structures, multinational media corporations with particular political interests. The obligation of public service to meet the needs of different cultures, tastes and minorities, is threatened by the commercial market logic that values either mass audience or smaller but wealthy groups. Critics of public broadcasting service claim that the implementation of cultural policy is imposing the values by the public broadcaster on audience. However, it can also be argued that commercial TV is biased for certain values and cultural patterns - pop culture, militarism, alternative cultural routes ... Public broadcasting service collects financial resources by subscription in order to produce the program, and commercial television broadcasts program in order to gather financial resources - achieve a profit. The future will show whether the idea of the public service system, which would be liberating, and not restricting the makers of program in creating a good and necessary programs, will survive in relation to the idea of commercial television that pander to the lowest taste of viewers, fighting for bigger ratings - more profit.

Commercial television

At the beginning of the forties of the last century in the USA are issued the first permits for commercial TV service, and so began the era of commercial television, which its boom is experiencing after the Second World War. Commercial television have no obligation to inform, educate or present cultural and artistic works, as they are primarily oriented to making profits by broadcasting entertaining program. Commercial broadcasting is the dominant form of broadcasting in the USA, Latin America and Europe. The largest commercial broadcasters are ABC, CBS, NBC, FOX, SKY, CNN. Advertisers pay a certain amount of

money to broadcast their commercials, usually based on the popularity of certain program contents and their ratings. In this way, commercial TV are more accountable to their advertisers than the public (viewers), which is the main criticism of commercial television. Today in Europe, commercial TV coexist with public broadcasting services. The main difference between public services and commercial TV is not in broadcasting of advertisements, but in ownership, as most public services, in addition to subscription, has the possibility to broadcast advertisements in a limited time (two times less than commercial). Some commercial TV channels (HBO, TV1000, CINEMAX, CANAL + ...) which are transmitted via cable systems do not need to broadcast advertisements, but are funded through monthly subscription (*pay TV*) and thus ensure the continuity of broadcasting TV program without the need for broadcasting



advertisements. Program schedules on commercial TV stations in most cases are not homogeneous, but are conducted exclusively for providing high ratings which leads to frequent changes in the announced broadcast of program contents. The importance of commercial television for the entire development of TV is still reflected in the creation of competition, improvement of TV program and appreciation of interests of viewers. To date, commercial television have gone a long way, primarily in program sense - they are increasingly taking over the primacy from public TV, and so become TV for itself to serve the public. Respecting the wishes of viewers that certain contents broadcast in more airtime and in acceptable time, there was a development of certain genres of TV channels that are filled with program contents of high production with various themes, primarily educational contents - history, geography, science and others.

A good part of these contents are purchased by public services and by broadcasting them, they fulfill one of program functions of television - educational function. Also, commercial television are initiators of many technical and technological platforms that directly affect on the development of satellite and cable systems, digital broadcasting and high-definition TV (HDTV). By transition to a digital signal, is providing not only better quality of video image, but is also enabling two-way communication and development of interactive TV. Commercial television has led to changes in the consumption of program contents in viewers - there is no more massive watching of TV program, at a specific time for the entire TV auditorium. The auditorium is divided into smaller groups, and TV channels into specialized programs to meet the needs of those groups. This also leads to changes in the production of show business - reducing the cost and increasing the speed of production, distribution and retail, all of which results with



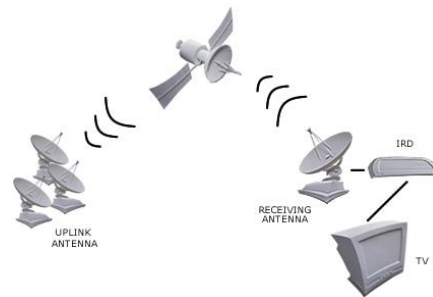
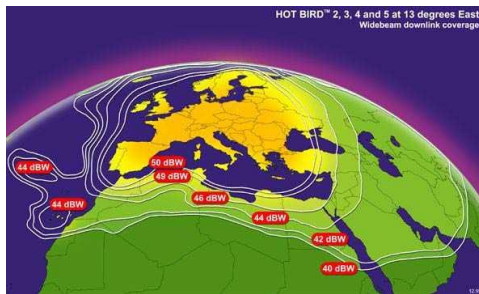
larger and more diverse offer of program contents. Given that higher percentage of auditorium is watching commercial television (about 2/3 of the population), public services have also entered into the struggle for ratings, because without ratings they are not able to fulfill their program functions that are set before them. In order to attract more viewers, they are forced to invest in program contents of entertaining feature for which is necessary to set aside a larger amount of financial resources that cannot be provided only by subscription, so they are forced to provide the required budget through advertising. We can say that because of this has occurred tendency of commercialization of television regardless of its mission (G. Peković). As far as commercial television is concerned, in addition to program orientation that is based on light kind of entertainment, in which is certainly bigger profit, much of their success is thanks to its

flexibility to adapt to the market, and that certain genres appear as trendy on several TV channels at the same time. Although the popularity of certain program contents guarantees to television income from advertising in prime time, and that the paradox be higher, further technological development could have a negative impact on financial aspect of commercial broadcasters. The rule, that the higher ratings of TV content means high ratings of advertisements that are broadcasted during the same, will be called into question when the viewers had had the opportunity to record certain contents and to order them and also watch them when they want, which will enable them to skip advertising blocks. Even today, not all viewers follow advertisements but use TV breaks to perform the necessary tasks (preparing meals, making phone calls, sending e-mail messages). This means that ratings of advertisements is not in proportion with the ratings of TV contents especially in the future. The question arises - will advertisements disappear from TV screen? Or will the advertising agencies have to come up with a new way of advertising on television? What is certain, in a live broadcast that continues to attract attention of TV viewers and feeling that they are attending to the event, which takes place at that moment on the other side of the world, like today, is that viewers will not be able to avoid advertisements. In any case, advertising in which is based commercial television, will have to become more creative, more informative and more powerful than it is currently (*B. Gligorijević*).

Satellite television

Satellite television is the common name for TV systems that transmit television signals by using telecommunication satellites. The term is usually used to make these systems differ from terrestrial television where the signal is transmitted by the transmitter at the ground surface or cable television where the signal is transmitted through fiber optic cables. The first satellite television signal was transmitted from Europe to North America via satellite "Telstar" in 1962. The first geosynchronous communications satellite was launched in 1963. The first commercial communications satellite - "Intelsat" I (nicknamed *Early Bird*), was launched into orbit in 1965. The first broadcast of television programs via satellite were the Olympic Games in Tokyo in 1964. Eight years later was launched the first satellite that

could transmit live TV programs 24 hours. Since then, with the advancement of technology, the development of satellite communications experience, from year to year, more and more progresses. The satellite is in orbit at an altitude of 22 000 miles and is located above the equatorial plane, which gives him the ability to "receive" and "radiates" signals at 1/3 of the Earth's surface. Movement of satellites coincides with the movement of the Earth - geostationary orbit. Each satellite has an antenna transceiver system, electronic devices for signal processing, section for energy supply systems (solar batteries), a system for controlling position in the orbit and up to thirty transmission channels (transponder) in which can be placed a number of independent frequencies. The satellites operate in three frequency ranges - C band, KU band and KA band.



The satellite system also includes transmitting and receiving stations - parabolic satellite antenna. Using parabolic antennas – up link, the signal is directed to the satellite, where it is processed, amplified and sent back to Earth as a diffuse signal which by using a receiving parabolic antenna, is forwarded to the satellite receiver that is connected to TV set of end user. Initially, the individual reception of satellite TV channels was not possible. He is served like this: TV station by using up link send their signals to the satellite and processed signal is received by the receiving antenna owned by TV centers and forwarded to the local TV center, or into the system of local cable provider. Thanks to the development of technology there was a development of Direct Broadcast Satellite (DBS), more commonly known as Direct to Home (DTH) which work in MAC (*Multiplexed Analogue Components*) system.

For direct, individual reception of satellite signal, without intermediaries are used parabolic antennas with a diameter of 2.6 ft to 5.2 ft, depending on the area of receiving signal. Each of these satellites is determined by the latitude that accurately defines its position in relation to Earth. To precisely adjust the receiving antenna, we need data regarding the azimuth and elevation of antenna where they are placed. Elevation angle determines the obliquity of the antenna in relation to the plane of the Earth, while the azimuth determines the angle of moved antenna to the side. To have an image reception, it is necessary to have data on the plane of the polarization program - linear (vertical, horizontal) and circular (left, right). With the arrival of digital technology, the number of available frequencies on a transponder increased significantly, and in that respect, price for the use of frequency is much lower and as a result caused the



increased number of television and radio channels, as well as other forms of communication. To receive satellite radio and TV channels you need the right equipment - parabolic dish with a converter, through which the signal from the satellite receives and converts (transforms), and digital satellite receiver. Digital satellite TV is a new, modern form of broadcasting digital satellite channels offering multiple, different contents - films, sports, documentary program, children's program and a variety of sports competitions. Exceptional variety of different programs for anyone are the right choice because in a variety of channels everyone can find what he is interested in. Digital satellite channels can be divided into unencrypted, so called FTA (*Free To Air*) and encrypted (scrambled) in different coding systems.

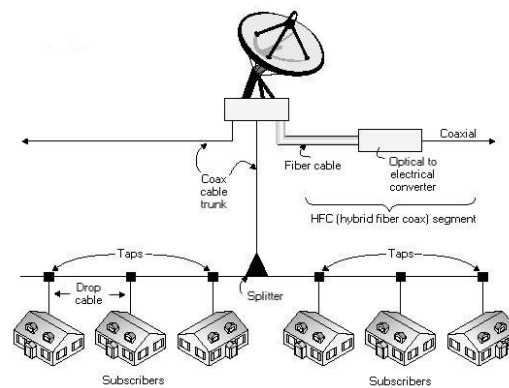
Encrypted, protected existing systems are present in most countries and offer a variety of channels in English-speaking world. Decoders with bought card that is limited in time, enable tracking of dozens coded packages with several hundred channels. In some packages, at the bottom of the screen there are subtitles and with native language in package, or by pressing the special button you can choose to change the language. Under the term Satellite Television we mean broadcasting of television programs only via satellite. This means that such TV program we follow by using parabolic receiving antenna and satellite receiver. Satellite TV stations are broadcasting their program in this way only to reach out to viewers on all continents and in that way they act globally. One of the global TV networks is certainly CNN, which is watched via satellite around the world even though its name is Cable News Network, since it initially broadcasted its program exclusively through cable in Atlanta (USA). Many global, satellite TV networks are available in our homes via satellite antenna or thanks to cable providers - by CDS.

Cable distribution system (CDS)

Most viewers do not differ CDS and cable television. During mid-twentieth century, viewers of TV programs could receive TV signal only if there was optical visibility between the broadcasters and users. All the others, who lived in remote areas, especially mountain areas, were deprived of watching TV program. So, at the end of the forties of the twentieth century, people who lived in the valleys of Pennsylvania (USA), were setting up the antenna on the surrounding hills and conducted by cable TV signal to their houses. So they created the first cable systems under the abbreviation CATV, which did not signify *cable TV*, but *community antenna TV*, which meant a common antenna system for receiving TV signals. Cable Distribution System (CDS) means a telecommunication network that, in addition to distribution of TV and radio signals, allows the provision of a large number of variety telecommunications services to users, such as high speed internet access, video surveillance, video on demand, etc. ... In the late eighties and early nineties of the last century there has been an expansion of satellite TV programs, and thus an increase in demand of satellite receiving antennas.



There were more of satellite antennas on the roofs of buildings than antennas for receiving terrestrial (earthly) home network. With development of local TV centers, primarily by opening a large number of television stations in our country, has inevitably led, primarily due to technical and technological aspect, to the development of CDS. Thus, the CDS became the link between the terrestrial and satellite TV programs. Link between old and new technologies is undoubtedly cable distribution network. Cable providers that provide their own TV programs of numerous national and international TV stations and incorporate them into their offer, they usher that same program through cable distribution network to the end user with compensation in the form of monthly subscription. In addition to the basic package, providers offer additional packages with several genres of TV channels with an additional compensation. Cable distribution system consists of:



- the main CDS station
- substations (optional in major cities)
- optical node
- coaxial amplifiers
- coaxial or fiber optic cables.

In the main station, which is usually located on the top of a tall building, on which there is an additional antenna pole, is performed reception of terrestrial and satellite TV signals. These signals are processed, converted from electrical signals into light signals and through fiber optic cables passed through substations (in major cities) to the optical nodes. In the optical nodes is performed conversion of signal from light into electrical, and through coaxial cables and amplifiers, distributed to the end user. Application of fiber optic cables enables TV signals to be sent directly from TV broadcasters into main CDS station with studio quality signal. Thanks to bidirectional signal transmission between the main station and the user, is possible mutual interaction (*internet, video on demand*). It should be noted that CDS does not serve only for the distribution of foreign, satellite TV programs, but is all the more present due to reception of better image quality of local TV broadcasters. Today, cable distributors started to offer digital TV as well as HDTV (*high defenition TV - TV of high definition/resolution*). For reception of these TV signals it is necessary to hire an extra receiver from providers and possess adequate TV apparatus with HD resolution so you can enjoy the high quality of TV signal.



Areas that are not covered by classic cable systems (rural parts of the territory with a small number of users), are introduced into the system by using satellite antennas in two ways. One of the ways - individually, each potential user rents from cable distributor the necessary equipment (satellite antenna and receiver) with the appropriate monthly compensation. In our country this system is known as TOTAL TV. Another way - a combined system of satellite and cable broadcasting. From the main station, by satellite, are broadcasted all TV packages, which are receiving in the main station of a particular area by using equipment for satellite reception, in order to, through cable system, forward them to the end users. Due to the use of various technologies during distribution of TV signals and to better understand these mentioned matters, it is necessary to accurately explain the following terms:

- satellite TV – television that broadcasts program exclusively via satellite (sending TV signal by up link to a geostationary satellite, which is then received by using a parabolic satellite antenna), and can be distributed to the end user also through individual satellite reception or CDS;
- CDS – cable distribution system by which are received and forwarded numerous TV programs of satellite, terrestrial and cable TV stations to the end user through a common cable network;
- cable TV – television that broadcasts program exclusively through cable distribution system (to individual user, signal is not available via satellite or terrestrial network), so that its signal directly passes to cable provider and cable provider distributes it to the end user exclusively through cable distribution systems. Some cable television in order to bridge large distances and very expensive, and sometimes technically impossible cabling, its TV signal are forwarding via satellite (this signal is not available for individual users) to the main stations of cable providers, who then distribute them by cable network to the end users.

- IPTV – system for transmission of TV programs through the IP (*Internet Protocol*) structure by using the existing telephone lines, ADSL modem (*asymmetric digital subscriber line*) and set top-box (*a device for receiving digital signal*). Provides the following benefits:
 - *video on demand* - the user has access to a database of operator and with the remote control selects and orders a film of his choice, and payment is done on a monthly basis through a subscription account;
 - *electronic guide* - allows the user to review program contents of all available TV channels along with a summary of the announced program;
 - *recording of program* - the user can activate the option of recording and delayed watching;
 - *additional contents* - weather forecast; road conditions; stock exchange; sports betting; games.



Cable television

Given the way by which TV program of many TV stations is distributed – by cable distribution system (CDS), it is necessary to explain, very precisely, what is cable TV. If we look at CDS as a main road over which is forwarded numerous TV channels, then TV channels are units which are moving on that main road, or even simpler - CDS is *hardware* and TV channels are *software*. Software was created first (television with its TV program), and then, out of necessity (due to technical possibilities of receiving TV signals), hardware himself which, during the time, initiated numerous TV channels that broadcasted their TV program only via cable or CDS. Only those television that broadcast their program exclusively and only via cable we call cable TV. Observing the offer of any cable provider we will see that in their offers are satellite TV (which we can individually follow through equipment for satellite reception), terrestrial TV (which we can follow through regular antennas for reception of TV signals) and cable TV (which we can follow only through cable - CDS). Today's public broadcasting service and national television - RTS, PINK, B92, PRVA (PST) are not cable television, they are just available to the majority of households in our country via CDS, as well as satellite television RAI Due, HRT, OBN, RTL, BBC World News, CNN. TV channels - local channels CINEMANIA, FILM +, INFO B92, ARENA, SPORT KLUB; foreign EXTREME SPORTS, TV 1000, HISTORY, HBO, CINEMAX are cable television because they can be followed only through cable providers or CDS. Cable television offer plenty of diverse, genre-specific program, and CDS offers better quality and above all, simpler way of receiving numerous TV channels. Users of cable television in addition to the basic subscription CDS for reception of TV channels (satellite and terrestrial TV channels), pay an additional monthly fee for cable channels, that is, TV packages that include a certain number of TV programs of cable TV. Price depends on the type of program and the number of channels which subscribers choose. In the programs of cable television there is no advertising messages, or if there are any, they are rare, and then users are partial sponsors, and as far as premiere film channels are concerned, they do not have any advertisements since they are "leased" by the subscriber. Cable television, unlike terrestrial television, are genre preferenced which provides easier choice to the subscriber when contracting subscription. The majority of program contents which broadcast on cable

television is not suitable for broadcast on national, regional and local TV stations. There are two main reasons for this - commercial and legal framework. Cable TV companies that broadcast premiere film program purchased it from film production companies for high amounts of money, which on one hand allows extra profit for film company without the risk that it will jeopardize the cinema exploitation and on the other hand, cable television, through subscribers, cover the cost of purchase and bring additional revenue from monthly subscription fees. Most of these channels broadcast monthly about forty film titles, of which four to six titles are premiere, while others are somewhat older and they are repeated several times during the month. The legal framework in many countries does not allow broadcast of many TV contents, on national and public television, but allows their broadcast within cable television because they are considered as television of closed type - *pay per view*.



In addition to film channels, which are the most numerous, the contents which cable television is usually engaged in are pornographic contents, popular music concerts, exclusive sports matches, news, paranormal phenomena, series feature programs, children's programs, weather forecasts and road conditions, art, parliamentary channels that follow the work of people's representatives, shopping channels, the life of famous film and music stars, and the whole list of always new program contents that appear every day. Advantages or main reasons for the viewers to decide and enter into subscription relationship with cable television, despite dozens of "free" TV channels that they receive through CDS, are numerous. First of all, it is greater number of TV channels, diverse program that provides more choices, premiere contents, TV program without advertising messages and high-quality reception of TV

signal. Disadvantages of cable TV are primarily seen in the price of TV packages offered, since CDS users already pay subscription for quality reception of TV signal and besides that, they need to pay additional funds if they want to watch some of the offered packages.

It is also considered that broadcast of specialized program contents leads to fragmentation of TV audience and to complete alienation of TV viewers. For most viewers, still to this day, the main reason for not introducing cable TV, is drilling walls and broaching cables through living space. What was until recently the problem of distant and poorly populated areas, where it would not be practical and would be expensive for bringing the cable, was resolved by development of new technologies based on satellite platform - *Total TV or Direct TV*.

Interactive television

Under the term interactive TV implies the possibility of information exchange between broadcasters (TV) and users (TV viewers), or the possibility of two-way communication. In this way, there is a possibility to influence on the way and even on the content of TV program by TV viewer. Interactive television is possible in digital technological environment and the term of interaction does not only refer on technology but also on the types of interactivity. We distinguish three basic levels:

- low interactivity - interaction with receiver that is available by appearance of remote control and the introduction of teletext. In this way, we can only control the following of TV program (by changing channels, setting the volume, selecting contents within teletext), but not the content itself;
- medium interactivity - interaction with selecting program contents that had been prepared in advance (video on demand) and selecting offered subcontents during broadcast of main content (for the duration of informative show the user selects, by the remote control, the order of broadcasting of sections by his interest);
- high interactivity - interaction with program contents is considered to be the real interaction, and consists in the fact that the viewer affects on the content itself (viewing angle, selects and

participates in the creation of actions, chooses one of the offered outcomes) and creates program with the remote control.

Using a set top box device is possible to do the betting by inserting credit card, purchase a product, book and pay for tickets to a concert or a cultural event, order a particular program content, order and play the latest video game, and all this while sitting in your chair and watching TV. By pressing the button of your remote control it is possible to cast your vote to decide on the winner of some program content. It is also possible to choose a perspective (camera) from which a particular sports event will be viewed. It is important to distinguish interactive services from interactive programs. Interactive services include contents that are not derived from TV program, but is used TV receiver and set top box device for using different services:

- home shopping
- home banking
- EPG
- PPV (pay per view).

Home shopping represents a system of selling goods and services through television. This service of shopping from home allows advertising, promotion and buying with credit card from home. Unlike traditional TV sales, the viewer does not have to call a particular phone number in order to carry out an order, but it is enough to "insert" his credit card in the set top box and with remote control select the product or service for which he is interested. Goods are paid immediately and only home delivery is expecting.



Home banking represents a system of management of personal bank accounts or funds that are deposited on them. The viewer without going to the bank can transfer funds from one account to another, or make an order for payment of certain bills.

EPG (electronic program guide) - an electronic program guide that enables to the viewer insight into the lists of television channels, program categories and specific TV contents. By watching TV program, information about the program that is currently watching can be called up - when broadcasting of TV content started and when it ends, title, summary, title of the show after the current content. It is possible to set the calling of specific channel at a specific time (time of the beginning of TV show), so that the user can freely watch other programs without fear of missing desired TV show. Contents that are not suited is possible to "lock" and thus disable access to children while the parents are not present. There is also a possibility of adjustment in a form of a list of favorite channels, so that the device remembers which channels are more watched and "offers" them to the user.



PPV (pay per view) – pay per view has become everyday service. To users are usually offered a wide selection of film program, big sports events, spectacular music concerts whose viewing is not included in the basic subscription price, but for each particular content they have to pay a certain compensation that turns out with the monthly bill.

Interactive programs as opposed to interactive services, directly arise from TV program and are mutually conditioned. Interactive quiz shows allow TV viewers to participate in the competition thus protecting their anonymity. In classic TV quiz show, the viewer checks his knowledge or is having fun by answering to asked questions in parallel with a competitor on TV. In interactive quiz is possible realistic participation of viewers with full interactivity - simultaneously with a competitor in TV studio, the viewer at home through remote control answer to asked questions and gets the possibility to take points or the amount of money in case that a competitor in the studio did not answer correctly. It is also possible to subsequently "call" the quiz which was previously broadcasted and check one's knowledge in the same way. Live broadcasts



of sports events provide a true picture of user's interactivity with broadcast content. The user is able to choose a camera (angle and plan) in the field through which he will watch a particular event. During the displaying of the situation in the field, the user will be able to watch what is going on in the pits, on the bench of substitute players, to obtain all the information about the participants, or even one more time look at slow motion of the previous action. Interactive advertising messages are broadcast simultaneously with the classic TV advertisements just as in these interactive contents are available, to the user, detailed information about the product or service that is being offered - product catalog, presentation, prize game and other. Interactive extras to regular contents include the ability to watch additional contents related to the content from which they stemmed - word from the author, how is filmed, the best scenes and similar,

as the existing contents with a film on DVD. Interactive program should not replace classic TV program, but has to be its addition and to interest the users for classic TV program because thanks to it, interaction is also possible. Basic characteristics of interactivity on television:

- interactive program is designed for individual watching rather than for watching in the group;
- watching is done in the time frame of the user which is not linear and which the user controls himself (like scrolling magazines);
- distribution of interactive contents is an individual process (contents are called by the user's own choice).



In any case, interactive TV changes the way we have used classic TV until now. Previous passive watching of contents will replace active participation in interactive programs, although surveys that were conducted by american TV network - CBS has shown that the more complicated activity, the lower the chance that the average viewer will use it.

Digital television (DVB)

Digital television includes system of transfer of TV signals through digital signals. Technically speaking, this type of signal transmission is more efficient than traditional, analogue broadcast. First of all, the image and sound are compressed so that it is possible through one TV channel to transmit at least four to six digital channels (services), allowing for more rational use of the frequency spectrum, which otherwise

is a limited resource. In addition, digital signal provides more quality image and sound, greater resistance to interference and is simpler for storing. The new technology of digital television is not only reflected in the way of encoding and transmission of signals, but also in a number of technical and technological capabilities that enabled many benefits to end user - TV viewer. First of all, it is the appearance of digital video recorders that record TV content directly from TV program to hard drive without the use of old video tapes. Then there is the electronic program guide (EPG) by which we can search for and select TV content by time, category, channel, title. The option that user can select TV content to watch - Video on Demand is one of the most applied services of digital TV. One of the most important characteristics of digital TV is the possibility of interactivity - Interactive TV. There are several versions of standards for digital TV DVB (Digital Video Broadcasting):

- DVB-T (Terrestrial – earthly broadcast)
- DVB-C (Cable – cable broadcast)
- DVB-S (Satellite – satellite broadcast)

The advantages of digital television:

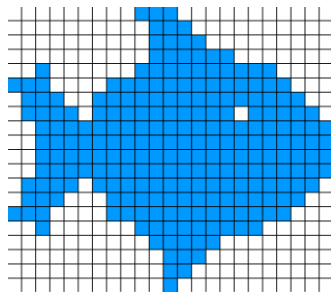
- better use of the frequency spectrum - at one frequency (channel) where you have been able to follow one analogue program, DVB-T broadcasts 4-6 programs (in MPEG-4 up to 10), which opens the door to new programs including pay-TV; themed programs, whose content is protected;
- The image is more resistant to interference, signal of less strength is sufficient for reception;
- television programs follow mono, stereo or 5.1 sound. One picture can be followed by more tonal contents (eg. multilingual broadcasting, the same sound stereo + 5.1 or tv + radio programs);
- with teletext, has the ability to transfer information, advanced program guides (EPG) and other multimedia services;
- excellent reception is possible even in mobile conditions.

The biggest disadvantage of digital TV refers to incompatibility with analogue TV. This means that digital TV programs can be followed only by those users who have the right equipment, that is, digital receivers or integrated TV receivers. The process of introducing digital terrestrial television in Europe has already, but slowly, come into the second decade. In Europe, special attention was devoted to the question about the future of public television in the new digital environment - ensuring the central role of public television services in the transition from analogue to digital television. It is noticeable that with the increasing number of channels in the digital environment accelerates the concentration in the media sector, especially in the context of globalization, and therefore it needs to be taken measures to promote media pluralism, access to digital platforms and ensuring diversity of media contents. With the digitalization, competition is increasing due to the entry of new content providers on the market, and at the same time the audience is increasingly shredded because the development of thematic channels is facilitated. However, digitization brings two new threats to investing in the program contents. The first is easier unauthorized copying, recording and reproduction of recorded material by digital video recorders. Unauthorized copying to a large extent has already spread to film and music industry, but even TV will not be completely spared from piracy. On the other hand, appearance of digital video recorders threatens to endanger only advertising, because viewers can, by recording material, completely circumvent advertising messages. The mentioned document points to two devastating consequences of digital video recorder on production of program contents. First, impoverished TV companies will invest less in the production of contents itself, especially those that can be easily recorded and later on watched, like comedy or drama. Second, it is possible that TV companies, with the intention to prevent the decrease in revenues, allow commercial sponsors to have a greater influence on the content of the program in order to insert in it their messages.

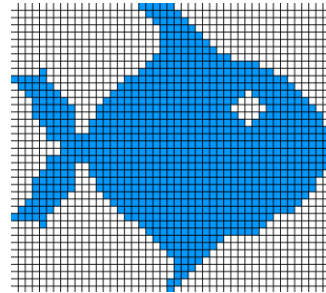
High Definition television (HDTV)

HDTV (*High Definition Television*) is a technology that offers high quality video image and sound compared to standard analogue technology (PAL, NTSC, SECAM, ...). Although, in the beginning, it was

broadcasted in Europe and Japan in the analogue format, now HDTV signal is transmitted exclusively in a digital format. HD technology was first introduced in the USA, in the nineties of the last century. Since the resolution is higher, video image sharper and more realistic, HD offers more detailed and vivid colors, as well as very high quality multi-channel sound. HDTV offers two quality signals: 720 and 1080 are the basic tags, and they are added either letter "i" or letter "p" to indicate what is a method for painting a video image (i = *interlaced* – first paints the even lines and then the odd lines, p = *progressive* - is painted line by line. Tags 720 and 1080 represent

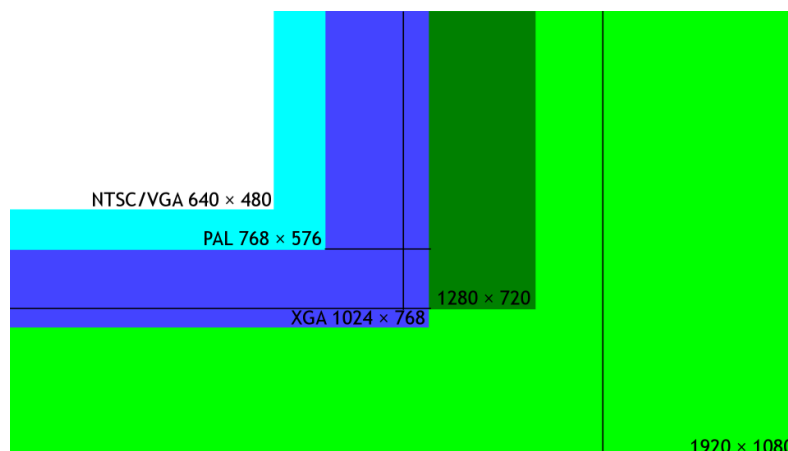


SD resolution



HD resolution

"height" of video image, and width is 1280 or 1920 pixels). Number of frames per second (*FPS*) may be indicated next to tags, for example, 720p60 which means the resolution of 1280 × 720, progressive way of printing video images and 60 frames per second. If it does not mention the number of frames, then it is 50 or 60 for 720p resolution, while for 1080 are now common 1080p24, 1080p25 or 1080p30 which will soon be replaced by formats 1080p50 and 1080p60. If it is known resolution of DVD which is 720 × 576 or 720 × 480 pixels, and SDTV 720 x 575 pixels, then it is clear that HD offers more information when printing video image, as is its vertical resolution in the case of 720p standard, equal to the horizontal resolution of DVD. In other words, the image width of DVD is equal to the height of image in low HD standard. HDTV technology is slowly winning over the households worldwide and the number is growing due to the increasing offer of HD TV receivers, satellite receivers, and the amount of HD material.



Factors which HDTV receiver differ from SDTV receivers are: resolution, standards, contrast and brightness. HD resolution is read in 1920x1080 pixels and this indicates a full HD resolution or HD standard (*full HD*). Standard HD, as far as format of video image is concerned, includes 16:9 wide format. This format will ensure, in the future, compatibility with broadcasted HD contents (SD contents are broadcast in format 4:3 and on the screen 16:9 are visible black margins on the left and right side of video image, or image will be "stretched" across the screen). Contrast represents the ratio of the brightest and the darkest part of the screen, that is, shows us how much is the white dot on the screen brighter than the black dot. The larger this ratio is, the more accurate colors will be on the screen. Contrast does not affect the sharpness or resolution, but only determines the quality of displayed colors. Brightness is measured by number of candelas per square meter, and tells us how clear we will see the image on the screen in conditions where there is a large amount of light. Classic TV receiver has about 350 cd / m², lap top around 400 cd / m², and in modern HDTV LCD screens this value goes up to 1000 cd / m².

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TV PROGRAMMING AND RATINGS RESEARCH

Television programs are often subject to criticism by their own TV viewers as if the responsible people in television can create television program as they would like. Most viewers do not know how a television operates, how much is the cost of own production and all other costs. Every viewer has his own opinion about TV program, and if he (the viewer) was in charge, everything would look different and better. TV viewers grumble, but do not protest. Today's viewer in Serbia is available for about seventy TV channels in basic offer of cable providers and about thirty TV channels with additional charge. We can often hear that viewers complain with the saying - "there is nothing on TV." Public broadcasting service suffers a special criticism, given that citizens are required to pay TV subscription with the comment - "I do not watch, and I am paying." The average TV viewer in Serbia spends 3-5 hours in front of TV set watching TV program. An increasing number of Internet users and time spent on the web main road does not affect the reduction of time allotted to television but that time "is stealing" from other activities - reading books, sports activity, socializing, walking. One can say that the viewer is "dedicated" to television and so he takes as the right to "interfere" in TV program schedule - *WHAT* and *WHEN*. In the beginnings of television in Europe, program schedules were creating - the state, program editors, TV director and finally "expectation" of the audience. In the USA, concern for the satisfaction of the audience, was there from the establishment of TV, and there lies one of successes of american production on the international market of TV programs. Commercial television first reached a mass audience. Since the commercialization of television, and due to survival on the market and a change in the program policy of public broadcasting services, it can be concluded that since the nineties of the last century television program for viewers, indirectly, make viewers themselves. Each program director might say - "I am their boss, I should follow them" (*L. Rollin*). The question is whether viewers are really the ones who "order" what will be broadcasted within TV program, or is there someone more powerful who "convinces" the audience that this is the right program for them. Owners of commercial television say that they are not "bosses" but it is the audience and actually commercial television earns by "selling" the audience to advertising agencies. Television has "created" the ability to create audience that advertising agencies want to "buy" because this audience was created to "spend." Advertising agencies are, in addition to

interest how many viewers there are, also interested in their status, which age group do they belong to, what is their gender and level of education. The stance that there is more television audiences is false. Television addresses to the anonymous masses whose aspirations change first, depending on time of day, than the media. Every TV channel aims to, with this masses or the most part of masses, establish a relationship of habits. This creates an audience - by shaping the undefined masses into organized auditorium. Proper programming allows this to happen and to last.



Television programming implies determining the schedule of broadcasting program contents within TV programs with the goal of providing the highest possible ratings of audience. The art of programming is a skill of composing shows.

Programming consists of exploring the best relationship between given products (TV contents) and the mood of potential audience at a certain moment. Programming aims to create "regularity" of watching based on set terms of broadcasting program contents, to which audience becomes accustomed. This ensures a constant audience, so thus, it can plan and systematically produce a program and guaranteed audience maintains and explains the popularity of TV series. Three basic elements on which the programming is based:

- TV products (TV shows) - **WHAT**
- potential audience (TV viewers) – **TO WHOM**
- schedule of broadcast (time of broadcast) – **WHEN**.

TV shows of one TV station are provided by its own production and by purchase of TV shows of independent production companies. Purchased program is a few dozen times cheaper than own production of shows simply because production companies that same program sell to most of TV centers, taking into account the territory covered and the time period of use. Production of own program is not only more expensive (is made for concerned TV station), but it takes a certain amount of time for production. Most TV stations due to high cost of production of their own feature structures, resorts to the purchase of foreign series contents and own production of simpler shows (ENG recording in the field and studio talk shows). It is also taken into account when something is broadcasted - premier and "more expensive" contents are broadcasted in *prime time* on TV, from 19 - 23 h. Other contents and reruns of contents which are broadcasted in prime time, are distributed in other time schedules taking care of presence of potential audience.



During the day, the potential audience is reduced, changeable and targeted - housewives, students, pensioners, the unemployed, children. Prime time for broadcasting of television programs is not set by television, but the audience, but television observes that time as a time to attract audience and for its unification. It is a time when the average family is at their home (the children are home from school, they finished their homework; adults are back from work, they rested and performed smaller household chores) and before going to bed in order to be ready for tomorrow's new, working day, there is little time left when all together can follow the most interesting TV content from the entire TV offer. Television is watched in the company - it is not necessary, but it is a desire of the audience. This is one of the most important reasons of television success and the biggest aspiration of viewers - to be together and to have

a pastime together, as in the match, music concert or cinema. Today, many households have more than one TV set, but 75% of time devoted to television is carried around one TV set (central TV set in the living room) while watching independently is represented in the morning hours (during waking), late at night (just before sleep) and in cases when family members cannot agree on what content to watch on central TV set. At a time when the family gathers in front of television it is necessary to program, with great skill, TV contents that will cause the least complaints from one and the other side. During TV prime time, when all television stations broadcast the best TV contents from their offers, is achieved the highest percentage of advertising revenues. During the day or late evenings, it is necessary to satisfy the audience - an individual whose choices are much more clearly defined. Programming must take into consideration the competition - which TV contents broadcast competitive television?



One way to fight the competition is to offer the same kind of content at the same time, but with higher quality. Another way is to broadcast quality content of different kind at the same time. After insight into program schedules of most television we discover similar content - central informative show; episode of domestic feature series; talk show with current guests; musical show program/reality show; feature film, that broadcast in prime time. As you can see, the contents are the same, you just need a good planning for broadcasting time of a single content and invest in quality. The fact is that most of the audience will choose the best film from the offered, but it means that other films will not reach to majority of audience. In these situations, the audience is the biggest loser and thus becomes an addict. Television often turn to reruns of their TV contents just for the above reasons, and the audience does not care any more which

film will choose and on which TV channel, as it will be able to watch, within seven days in reruns, other contents, but only if they regularly follow TV program. It happens that in the same period of time competitive television broadcast the same kind of TV content, for example, reality show. Since the target group is the same in most cases, and that clients who are advertising would not suffer, the audience that follows that kind of TV entertainment especially TV centers, resort to complementary programming - the terms of the same content do not match, but are broadcasted alternately, one after another. If commercial television would fight for viewers, it would be logical that competitive stations are fighting with quality contents at the same broadcast time. However, television is primarily fighting for clients that are advertised, which only proves the claims that television sell their audience to advertising agencies on a daily basis. Ratings research of TV program shows that the most watched contents are watching about 30% of the potential audience, and it is this fact that proves that it is impossible to make TV content that would won 80% of the audience (unless they are events of national importance - the competition of our national team), which means that every quality content will find its audience. In the case when TV center does not have enough quality and competitive contents to oppose competition, it is necessary to access to programming in order to offer a completely different TV contents from the competitive TV station, because the audience is always there, it only needs to be attracted and kept on own TV channel. The greatest skill of TV programming is reflected in composing TV shows, which are to take turns in order to attract part of the audience in front of TV set, which, until now, had not been in the mood for that channel (he was busy, or was some place else), and at the same time to keep audience that was fond of it on previous content. In the effective program schedule shows are related to one another. They function as the law of connected vessels in which the audience, or the most of the audience connects them. This creates recognizability of one TV channel with its particular characteristics. In an indirect way the audience directs programming of TV scheme and ratings research shows not only which show is the most watched but also what is watching and in what percentage by the audience. Thus, the current ratio is as follows – around 50% entertaining program, 20% informative program, 5% cultural shows, 5% educational shows. Precise programming involves determining starting time, duration, and estimated time of completion of TV show. Respect of timetable indicates respect for audience, respect of TV contents

that is broadcast, respect for clients that are advertised and above all respect for TV channel itself and its relationship toward competition. The beginning of planned show, five or ten minutes after the announced term can significantly affect the ratings - the audience is impatient, takes remote control and while awaiting the beginning, out of curiosity goes through other TV channels, and usually it does not return to the original selection. When programming is not according to the will of TV viewers, the audience access to independent programming by using the remote control and among numerous TV channels compose their own TV scheme. Programming of TV program is the rule of the moment - what counts today, does not necessarily mean tomorrow. TV scheme must daily be analyzed, purified, improved with constant research of the audience and what it expects from television. Commercial TV channels can not increase their revenues by increasing duration of advertising, which legal regulations prevent, but by broadcast of TV contents which are of good quality and are made at the request of the audience. Respect for the rules of programming at any moment of broadcast provides audience and allows higher revenue of television.



Ratings research of TV program, is carried out from the beginning of broadcast of TV program. Commercial television introduced measurement of ratings of their program contents, first of all, in order to know in which contents to invest, and where is their place in the competition. To clients who are advertising on television, are of great importance the results of ratings research, in order to determine the basis of these guidelines - *WHERE, WHEN, HOW MUCH* to advertise. Of course, in addition to television and advertisers, the third participant in TV triangle - the audience, observes researches, or rather is under the "impact" of the results of TV program ratings. The audience is not only measurement unit in research, but also the field of "action" of advertising agencies that "impose" specific program contents and TV

channels to a wider audience and thus recruit new "measurement units" for future researches. With all the "noise" of advertising agencies and TV centers about ratings of a specific TV contents or TV channels, with careful observation of the presented research results we can see that no television in our country has one third, let alone the majority of the audience (more than 50%) on its side. In Serbia, we are witnessing to self-promotion of two currently "leading" television in Serbia (*RTS and TV Pink*), and the eternal question - who is the most watched? Perhaps one is more watched than the other, but it is certain that neither are absolutely the most watched television in the country. The results of research over the last few years show that the two "leading" television are quoted with 24 - 25% of share in the ratings, which proves that the rest of 75%, that is, 50% belong to other television. This means that the saying - "Serbia watches Pink" or "everyone watch RTS" is not mathematically correct, because half of Serbia watches other TV programs. Measurement ratings of TV program in the beginning was performed by surveys. If the results do not depend on the profile of respondents, representative sample is determined. In addition, the results depend on the size of respondent group, and therefore it is recommended a larger representative sample. This increases the cost of research, and, more importantly, it requires some time for testing and analysis of the obtained results, which at the time of publication are no longer current for advertisers. Another way of research are the diaries in which a record is kept about watched TV program - what, when, how much. This research method also assumes the time needed to collect and analyze obtained data and depends on the discipline of the respondent - regular keeping of diary. Today, thanks to modern technology are in use the devices for measurement of ratings - *peoplemeters*. These devices are installed on TV receivers in households selected for a representative sample and in accordance with the profile of the target group - the average family. Researchers believe that watching television is collective activity and that in the average family usually follow contents that appeal to all ages. Installing of this device implies consent of selected household and full cooperation of all members of the household in the measurement of TV programs. Each household member has its own access password that he enters when following or terminating TV program. While watching TV, the respondent is obliged to act within certain time with a remote control (determining the volume level), and thus confirmed his presence in front of TV set. All these data are collected through telephone lines and GSM modem, and then forwarded to the research agency, so that the managers of TV stations immediately after the broadcast,

through SMS on mobile phone have the preliminary results of the ratings of TV program in that interval. The next day, they receive final and accurate report through voluminous reports via e-mail with drawn graphs. The question arises how much is this kind of measurement precise - while watching TV program, most viewers are talking on the phone, surfing the Internet, leafing through the newspaper and can have a very active relationship with the remote control, depending on the interest or surroundings, but certainly is not absolutely devoted to most TV content that are displayed. In the near future, by introduction of digital television and creating preconditions for bidirectional communication, we will be able to perform ratings measurement and disclosure of the current results in real time (during the broadcast) in all households and then we will probably have an accurate and realistic picture of ratings of television and



TV programs. In Serbia, since 2002 the research carries AGB Nielsen Media Research. National representative sample was completed in December 2002 (890 households, with individuals aged 4 + in TV households, the territory of Serbia without Kosovo). AGB Nielsen Media Research is a specialized agency for ratings research of television established 01.05.2002. in Belgrade, on the basis of joint investment of international group AGB Nielsen Media Research and domestic market research agency Strategic Marketing. Its main goal is to establish a unique data system for measurement of TV ratings that will use TV stations, media buyers, media planners and advertisers for its advertising activities, and which will be based on reliable, independent and transparent data. Data that are obtained by electronic measuring - peplemeter, allows the analysis of ratings per every minute, all 24 hours a day. The territory

of the Republic of Serbia is covered, and are included respondents with 4 or more years of age. The subject framework consists of specific shows, whose ratings are measured by minutes as the basic time unit, includes the actual content of the show and excludes advertisements, and all other interruptions. Criteria by which the measurement of ratings of TV program is performed are - rating, reach, share and total ratings.

Average viewers (**Rating**) represents the average ratings per every minute within duration of the show. This data is expressed in thousands (viewers) and the percentages in relation to the number of inhabitants to which research data relate.

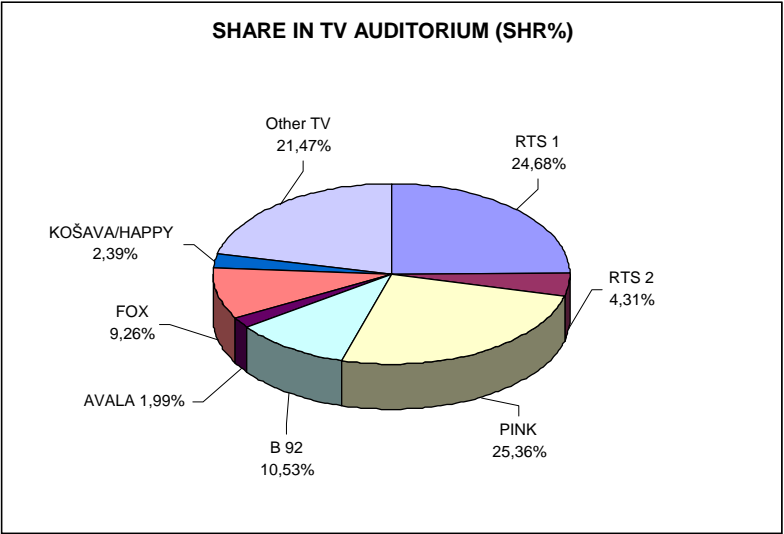
Total viewers (**Reach**) represents a part of the population of the territory in which is measured, of 4 or more years old, who watched at least one minute of measured show. This data is expressed in thousands (viewers) and the percentages in relation to the number of inhabitants to which research data relate. In case of shows that last less than one minute, the data on the total number is not presented since one minute is basic measurement unit.

Share in TV auditorium (**Share**) represents the average percentage share of viewers of measured TV show in the total population which, at that time, watched any TV program.

Total TV auditorium (**Total TV ratings**) is expressed in thousands (viewers) and the percentage of the total population which, at that time, watched any TV program.

Ratings research of TV program – Thursday, 06 December 2009.

TV	Average viewers		Total viewers		Share
	AMR		RCH		SHR
	000	%	000	%	%
RTS 1	406	5,76	4348	61,69	24,68
RTS 2	71	1,01	2578	36,58	4,31
PINK	417	5,92	4124	58,52	25,36
B92	173	2,46	3408	48,35	10,53
AVALA	33	0,47	2112	29,97	1,99
FOX	152	2,16	3133	44,46	9,26
Kosava/Happy	39	0,56	1541	21,87	2,39
Other TV	353	5,01	4110	58,32	21,47
Total TV	1645	23,34	5333	75,68	100



Ten most watched shows – Thursday, 06 December 2009.

Show	TV	The beginning of broadcast	Average viewers		Total viewers		Share
			AMR		RCH		SHR
			000	%	000	%	%
FARMA - PREGLED DANA	PINK	20:00	1212	17,19	2275	32,28	34,51
DNEVNIK 2 RTS	RTS 1	19:30	1087	15,43	1827	25,92	33,43
KVIZ: SLAGALICA	RTS 1	19:00	1079	15,31	1378	19,55	35,69
SVE ZA LJUBAV	PINK	21:25	1065	15,11	2149	30,49	31,26
SERIJA: BELA LADJA	RTS 1	20:20	1013	14,37	1801	25,56	28,62
FILM: SANGAJSKO PODNE	RTS 1	21:20	776	11,02	2261	32,08	23,85
RIKOSET	PINK	22:47	756	10,73	1360	19,3	26,49
POPODNEVNI DNEVNIK PINK	PINK	16:41	710	10,07	930	13,19	29,44
AUTO NASEM GLEDAOCU	RTS 1	20:12	686	9,73	936	13,28	19,92
SERIJA: LJUBAV JE VECNA	PINK	16:55	683	9,69	1126	15,98	26,51

Ratings research **RTS 1** – Thursday, 06 December 2009.

Show	The beginning of broadcast	The end Of broadcast	Average viewers		Total viewers		Share
			AMR		RCH		SHR
			000	%	000	%	%
VITALIS TV SHOP	05:54	05:57	63	0,89	82	1,17	21,99
VESTI RTS	06:01	06:05	174	2,47	188	2,67	53,21
JUTARNJI PROGRAM RTS 1	06:06	08:59	398	5,65	1422	20,18	48,15
JUTARNJI DNEVNIK RTS	08:00	08:31	528	7,48	750	10,65	48,46
VESTI RTS	09:00	09:05	581	8,25	610	8,66	46,71
U ZDRAVOM TELU	09:06	09:20	418	5,93	628	8,91	33,03
KUVATI SRCEM	09:21	09:31	357	5,06	460	6,52	28,23
KVIZ: SLAGALICA (R)	09:31	09:54	324	4,59	553	7,85	25,57
VESTI RTS	09:55	10:00	374	5,31	434	6,15	29,55
SASVIM PRIRODNO (R)	10:01	10:31	344	4,88	538	7,63	26,46
SVET RIBOLOVA (R)	10:33	10:58	263	3,74	418	5,94	20,16
VESTI RTS	10:58	11:03	263	3,73	297	4,21	19,16
SERIJA: BOST.ADVOKATI (R)	11:03	11:47	202	2,86	463	6,57	14,45
KULINARSKI LETOPIS	11:47	11:57	176	2,5	293	4,16	13
DNEVNIK 1 RTS	12:00	12:18	278	3,95	455	6,46	19,53
SPORT RTS	12:20	12:26	298	4,22	368	5,23	20,12
KUVATI SRCEM (R)	12:31	12:41	268	3,8	333	4,73	17,62
SERIJA: SARK (R)	12:42	13:31	206	2,92	504	7,15	13,65
FILM: NINDZINA SENKA	13:31	14:59	303	4,3	864	12,27	18,49
VESTI RTS	15:00	15:10	498	7,07	655	9,29	28,45
EVROPA ZA SVE	15:12	16:02	300	4,25	907	12,87	15,78
SERIJA: BELA LADJA (R)	16:05	16:58	449	6,37	1103	15,65	19,78
DNEVNIK 1 TV NS	17:00	17:23	602	8,54	906	12,85	23,37
PG MREZA: EVRONET	17:23	17:28	560	7,95	689	9,77	21,15
STA RADITE BRE?	17:28	17:44	557	7,9	768	10,9	21,01
BEOGRADSKA HRONIKA	17:51	18:02	677	9,6	913	12,96	25
LOKALNI IZBORI	18:02	18:23	559	7,93	997	14,15	19,93
OKO MAGAZIN	18:24	18:53	618	8,76	1307	18,55	21,46
KVIZ: SLAGALICA	19:00	19:21	1079	15,31	1378	19,55	35,69
DNEVNIK 2 RTS	19:30	20:12	1087	15,43	1827	25,92	33,43
AUTO NASEM GLEDAOCU	20:12	20:20	686	9,73	936	13,28	19,92
SERIJA: BELA LADJA	20:20	21:20	1013	14,37	1801	25,56	28,62
FILM: SANGAJSKO PODNE	21:20	23:21	776	11,02	2261	32,08	23,85
VESTI RTS	23:21	23:26	363	5,16	458	6,5	14,91
SERIJA: SARK	23:27	00:17	445	6,31	781	11,09	22,95
DNEVNIK 3 RTS	00:19	00:43	263	3,73	407	5,78	19,16
PG MREZA: EVRONET (R)	00:43	00:49	229	3,24	288	4,09	19,63
SERIJA: SPASENI	00:52	01:39	241	3,42	425	6,03	28,46
FILM: GLENGERI GLEN ROS	01:40	01:59	153	2,17	195	2,76	26,16

Ratings research **B92** – Thursday, 06 December 2009.

Show	The beginning of broadcast	The end of broadcast	Average viewers		Total viewers		Share
			AMR		RCH		SHR
			000	%	000	%	%
KURSOR TV (R)	05:03	05:30	10	0,14	24	0,34	5,66
V.O.A. (R)	05:30	05:59	30	0,43	64	0,91	12,76
VESTI B92	06:00	06:04	28	0,39	35	0,49	8,81
DIZANJE	06:04	09:59	78	1,11	744	10,56	8,36
B92.NET	06:21	06:27	38	0,54	44	0,63	9,16
VREMENSKA PROGNOZA	06:45	06:50	50	0,72	59	0,84	9,35
VESTI B92	07:00	07:05	76	1,08	106	1,51	11,87
SPORT B92	07:11	07:15	93	1,31	104	1,48	12,19
CRTANI: SUNDJER BOB	07:16	07:27	84	1,19	112	1,59	10,48
U DOBROM DRUSTVU	07:38	07:45	47	0,66	78	1,1	4,95
VESTI B92	08:01	08:14	68	0,96	107	1,52	6,26
VESTI B92	08:59	09:04	61	0,87	91	1,3	4,93
KAZIPRST	09:31	09:58	170	2,42	318	4,52	13,45
VESTI B92 U 10:00	09:59	10:32	196	2,79	333	4,73	15,11
BIG BROTHER - LIVE 10:30	10:32	11:15	141	2	332	4,71	10,55
TOP SHOP	11:15	11:30	94	1,33	170	2,41	6,65
STANJE NACIJE (R)	11:30	11:56	89	1,27	171	2,43	6,5
STANJE NA PUTEVIMA B92	11:56	11:59	100	1,41	112	1,59	7,26
VESTI B92 ZA OS. OST. SL.	12:00	12:05	120	1,71	134	1,9	8,64
TOP SHOP	12:05	12:25	81	1,14	167	2,37	5,55
BIG BROTHER - LIVE 12:30	12:25	12:53	136	1,93	303	4,3	9,01
STANJE NA PUTEVIMA B92	12:53	12:56	124	1,76	148	2,1	8,23
VESTI B92	13:00	13:06	160	2,27	216	3,06	10,62
UVECANJE (R)	13:06	13:57	103	1,47	445	6,31	6,78
REPLIKA (R)	14:00	14:54	102	1,45	334	4,74	6,11
BIG BROTHER - LIVE 15:00	14:55	15:57	175	2,48	615	8,73	9,44
VESTI B92 U 16:00	16:00	16:39	333	4,72	670	9,51	15,39
STANJE NACIJE	16:39	17:08	190	2,7	480	6,82	7,75
BIG BROTHER - LIVE 17:00	17:08	18:17	227	3,21	800	11,35	8,45
LOKALNI IZBORI	18:17	18:29	267	3,79	511	7,25	9,38
VESTI B92 U 18:30	18:30	18:46	474	6,73	791	11,23	16,48
LIGA EVROPE – STUDIO	18:46	18:50	498	7,07	647	9,18	17,34
LIGA EVROPE	18:54	20:49	488	6,93	1749	24,82	14,99
BIG BROTHER	21:00	21:59	372	5,27	1147	16,27	10,4
INSAJDER	21:59	22:58	472	6,69	1231	17,46	14,58
VESTI B92 U 23:00	23:00	23:37	252	3,57	708	10,05	9,82
BIG BROTHER - LIVE 23.30	23:37	01:00	139	1,97	543	7,7	8,88
SERIJA: SOUTH PARK	01:00	01:27	44	0,62	124	1,75	5,18
SVE JE MOGUCE SA ANOM	01:27	01:59	24	0,34	80	1,13	3,76

Ratings research **PINK** – Thursday, 06 December 2009.

Show	The beginning of broadcast	The end Of broadcast	Average viewers		Total viewers		Share
			AMR		RCH		SHR
			000	%	000	%	%
FARMA - UZIVO VECE	02:00	02:12	110	1,56	132	1,87	25,39
SERIJA: MUCKE	02:12	03:16	80	1,14	179	2,54	27,26
CITY	03:16	03:29	63	0,89	96	1,37	26,78
FILM: DUHOVI SA MARSA	03:29	05:11	52	0,74	126	1,79	29
SERIJA: LJUBAV JE VECNA	05:11	05:50	40	0,57	104	1,48	20,68
JUST KIDDING	05:50	06:05	47	0,66	95	1,34	15,97
DOBAR KOMSIJA	06:05	07:00	34	0,49	120	1,7	7,37
JUTARNJI DNEVNIK PINK	07:00	07:55	119	1,69	398	5,65	14,18
SERIJA: MAG. PRIVLACNOST	07:56	08:39	132	1,87	325	4,61	12,04
CITY KIDS	08:43	08:54	125	1,77	179	2,55	10,52
TOP SHOP	08:54	09:09	112	1,59	168	2,38	9,04
SERIJA: IZNAD ZAKONA	09:10	10:03	126	1,78	403	5,71	9,92
FARMA - UZIVO PREPODNE	10:03	11:48	413	5,87	945	13,41	30,71
SERIJA: NEVINA	11:48	12:44	412	5,84	806	11,44	28,4
CITY	12:44	12:58	368	5,22	560	7,95	24,43
FARMA - UZIVO POPODNE	12:58	13:35	448	6,36	775	10,99	29,74
TOP SHOP	13:36	13:51	351	4,98	523	7,42	22,84
JA IMAM TALENAT (R)	13:51	15:01	393	5,57	1020	14,48	23,48
U TUDJOJ KOZI	15:01	15:51	495	7,03	1015	14,4	26,87
MEDELA CAROLIJA	15:51	16:03	498	7,07	728	10,33	24,75
FARMA - UZIVO POPODNE	16:03	16:41	598	8,49	987	14	27,38
POPODNEVNI DNEVNIK PINK	16:41	16:52	710	10,07	930	13,19	29,44
SERIJA: LJUBAV JE VECNA	16:55	17:31	683	9,69	1126	15,98	26,51
SERIJA: MAG. PRIVLACNOST	17:32	18:29	683	9,69	1142	16,2	24,89
INTERVJU C. JOVANOVIC	18:29	19:00	440	6,24	1219	17,3	15,22
LOKALNI IZBORI	19:00	19:29	328	4,65	779	11,05	10,78
NACIONALNI DNEVNIK	19:29	20:00	643	9,12	1263	17,92	20,05
FARMA - PREGLED DANA	20:00	21:25	1212	17,19	2275	32,28	34,51
SVE ZA LJUBAV	21:25	22:47	1065	15,11	2149	30,49	31,26
RIKOSET	22:47	23:18	756	10,73	1360	19,3	26,49
FARMA - UZIVO VECE	23:18	01:12	427	6,06	1358	19,26	26,38
SERIJA: MUCKE	01:12	01:59	144	2,05	301	4,27	21,14

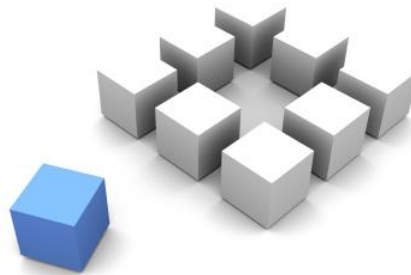
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II

PLACE AND ROLE OF ORGANIZATION IN TV PRODUCTION

Production is manufacturing of television program based on concretized idea with securing a series of work processes in the stages of planning, preparation, realization and finalization until the broadcast. Television manufacturing has a number of elements that are present in the processes of achieving other activities. However, it is also characterized by many specific features that largely affect the way of execution of the given task. Request that in a certain time period realize specified, and a very large number of television shows, leads television manufacturing into the position that is present in the developed industrial companies, but with an obvious difference. While industrial companies have a clearly defined manufacturing task from the point of the final product, the process of manufacturing of television



programs is filled with many, hardly predictable elements - creative performance of TV makers, the themes of shows, conditions for their realization - (Z.Popović). TV production is a skill, or skills of teamwork that takes place in a complex technological environment, in which is involved a large number of performers of various charges, talents, skills, knowledge and responsibilities. Production is influenced by several factors - the task, resources, and time limits. Synchronization of all these factors is the goal of every production. In order for manufacturing, which is a set of very complex processes, to be achieved in the most optimal way, organizational activities at all levels are necessary (macro, mezo, micro) with combining and harmonizing of technical, material and human factors.

Macro-organizational action - *strategic level* besides regulating TV system in the country, it also answers the questions - where and how to locate execution of television tasks and which techniques to apply in order to enable the fulfillment of the goals of television activities in an optimal way. First of all, this organizational action is applied during founding of new TV station or during reshaping (at all levels) of existing TV station. It defines the aims of the future TV station and also strategy for achieving specific goals. Social goals, based on past legal prerequisites (resolved legal regulations) are concretize by the concept of programming, technical objectives are reflected in the application of technics and technology that will enable realization of the tasks to the set goal. Also, one of the important factors which macro-organizational action deals with, is a way of financing television stations, which determines the survival and hence the basic goals of given TV station - (Z.Popović).

Mezo-organizational action - *coordination level* aims to define organizational units of the institutions and systems of work in them, which will in an optimal way integrate all elements of the manufacturing process into a harmonious whole, and thus facilitate fulfillment of set goals. The organizational structure is determined so that all parts are optimally integrated into the achievement of the overall task, acting as parts of a unique whole. Creating optimal conditions, through organizational state (functional system of organizational units that make up the organizational structure) and organizational flow (method of execution of work processes) is achieved by using mezo-organizational action that has a character of linking factor - (Z.Popović).

Micro-organizational action - *operational level* refers to unipersonal (interpersonal) division of tasks and their analysis, which determines the optimal paths for the execution of work tasks. This activity is in the area of activities that are carried out for reasons of more efficiency, when executing specific technological requirements. In addition to specific work tasks, micro-organizational action deals with the analysis, or their execution as well as executors themselves - (Z.Popović).

Manufacturing of TV programs is carried out in the production, based on the received task by the program, with funds provided by finances with marketing cooperation, by using the technical capacity that is technically provided and maintained by technics. The specificity and complexity of manufacturing and broadcasting of TV program refracts the most in the production through the following elements:

- setting program tasks that are often not in accordance with technical and technological possibilities of TV station;
- lack of financial resources;
- lack of sufficient number of technical capacities.



For successful realization or fulfillment of program tasks in the best way possible, by harmonization of all factors, mentioned elements production must:

- predict;
- decrease by planning;
- overcome by preparation;
- neutralize by manufacturing.

The goal of television activity (for a specific TV center) is to meet the needs of television viewers in a particular area, and the task of television activity is achieving (production) TV programs. The goals are achieved through broadcast program, which shows that manufacturing (production) is one of the basic tasks of every TV station. Organizational action aims - to create optimal conditions for achieving manufacturing - production, which represents achieving of program tasks. When we talk about the organization, we have to consider two basic meanings:

1. Organization as activity

(means to accomplish certain goals, directs work processes toward achieving the goal)

2. Organization as adequate state

(as a consequence of former activity enables conducting of all processes toward achieving the goal).

The goal is what we strive for and all the elements are subordinated to it. Since all elements achieve its purpose by striving for the goal and by realizing it, it is clear that organizational activity becomes purposeful only in relation to the set goal.

The task is the path to the goal, or content of that path. Task analysis represents a way to see the best, or for the specific conditions, the most suitable path to the goal. Total task consists of a series of partial tasks and subtasks, where that series is not simply a collection of parts, but those parts, within the whole, behave in a way that ensures the fulfillment of final (total) task or goal - (Z.Popović).

Each task is determined by the following factors (elements):

- process of execution (work process)
- subject (object) of work
- means of work
- space
- time.

To execute the task, carriers of the task (execution) are necessary, which leads us to the factors of execution:

- subjects (carriers of execution)
- means of work.

For a complete defining of tasks it is necessary to distinguish the conditions of execution:

- subject (object) of work
- space
- time.

At the end, the content of execution is also important:

- work process.

Organization is, on one hand, the activity (routing, combining, shaping, editing, management, coordination, etc..) and on the other, the appropriate state (as a result of that activity), which provides a path to the goal or to realization of tasks.



Organization of TV production can be defined as a conscious and purposeful activity of combining and harmonizing the technical, financial and personnel factors into a harmonious whole, so that the goals, for which these factors are launch, are achieved in the most optimal way with the highest level of manifestation of creative abilities of all creators who participate in this - (Z. Popović).

- *technical factor (an important determinant of organizational activity - covering of technological process which is conditioned by the technical base);*
- *financial factor (the need to achieve planned production within available resources - observance of enacted normatives for manufacturing);*
- *personnel factor (harmonization of a large number of different profiles, level of expertise and creativity).*

It is important to distinguish organization from disposition. The organization provides, on one hand, shaping - construction of TV station, and on the other, creates a framework for realization of work process, in the same. In this framework takes place all current disposition (individual decision making). Thus, the organization generalize situations and provides solutions for all possible cases, and disposition acts individually. It is also necessary to distinguish improvisation, which is often impossible to separate from organization. The organization tends to permanent solution based on generalization of manifestation forms in activity which shapes, while improvisation is open (provisional), most often, short-term regulation of structure. Improvisational solution in a long-term concept tends to organization - (Z.Popović).



By application of modern concept of management, which is very close to the needs of organization of TV production, we can present its basic functions, like content, or path to the goal:

1. research
 2. planning
 3. organizing
 4. execution
 5. control.
- Research is a function that implies the systematic collection and analysis of data. These data refer to the external and internal environment. By research of the external environment it needs to be perceived all external variability that could have affect on realization. Research of internal environment aims to perceive existing potentials and possibility of realization.

- Planning occurs as we get the results of research, and has the function of determining future goals and ways to achieve them. In addition, planning has the task to determine the hierarchy of goals, for each goal is a part of higher, total goal of realization.
- Organizing is significant for achieving the planned tasks-goals. By organizing, elements of work process are harmonized, in an exemplary way, and material and human factors in relation to a specific task. Organizing aims to provide the conditions for the execution of the task, its delegation and communication. It is the mechanism that provides the functioning between relations: research-planning-execution.
- Execution includes a set of defined jobs by which can be achieved tasks and goals.
- Control is aimed at perception and evaluation of completed tasks. Function of control is to detect discrepancies from the established plan, to point out the measures for their removal, and if that is not possible, to keep created discrepancies within the permissible limits.

TV management as an approach to television production assumes knowledge of media, technology of production, knowledge of art and of scientific methods and techniques of immanent TV activities. Establishing strategic parts of TV station, their connectivity, boundary determination of system, establishing balance of television in relation to the threats and possibilities from the outside world, as opposed to the strengths and weaknesses within it, defining the importance of technological level for management methods, represents only a small part of activities of television management which is based on scientific assumptions. TV management represents definite system and has its own structure which consists of several levels. All these levels of TV management are interactively connected and their roles are intertwined with each other. The division of TV management onto levels is conditioned by differences in their hierarchical positioning, dominance of certain functions, level of responsibility, types of decisions that are associated with conducting of certain functions, time duration of individual functions, types of goals to which functions are directed. On such defined way of hierarchical structures in TV management we can define certain levels of management: strategic level, coordination level and operational level of management - (G.Peković).

Strategic level

Strategic level represents right evaluation of the environment of TV station, within which TV station should operate, and future directions of development are determined. Given that each TV station is unique in its dynamics and structure, which primarily depends on program concept, it is necessary to identify the situation and present it with the help of several indicators: the size of TV station, applied technology, personnel structure, TV environment (competition), the need of viewers. At this level a strategy is formulated, goals are determined, a policy for achieving certain goals is defined. Function of this level is primarily that it enables realistic and rational action. Within this level is implemented:

- strategic analysis
- strategic planning
- strategic decision-making.

Strategic analysis

It aims to provide insight into the state of external and internal environment. Comparative analysis of external and internal environment enables defining of strategy based on the strategic plan. Efficiency and effectiveness depends primarily on the quality of strategic analysis. Subjects of strategic analysis:

- Internal - strength (distinct abilities);
 - weaknesses (lack of ability);
- external - possibilities (that needs to be exploited);
 - threats (that needs to be avoided).

Strengths are defined through:

- available financial resources;
- expertise, training and professionalism of personnel;
- technical equipment and technology level;
- permanent research activity.

Weaknesses are defined through:

- dysfunctionality of personnel;
- previous bad strategies;
- inadequate technological solutions;
- bad organization and management.

Based on the analysis, the basis for strategic planning is preparing. Possibilities are reflected through:

- positive rating;
- lack of or weak competition;
- good and solid business relationships;
- developed market economy.



Threats are reflected through:

- low coverage of broadcasting network;
- stagnation of market;
- inability of technical and technological renewal;
- aggressive competition.

Strategic planning

Based on the results of analysis, strategic planning enables creation of the strategy and its implementation. By definition, planning means choice and determining a course of action and pre-deciding on what should be done, in what order and how. In order for planning to be effective, it needs to be answered on following questions - (G. Peković):

1. WHAT should be done?
2. WHY it should be done?
3. WHO should do it?
4. WHERE it should be done?
5. WHEN it should be done?
6. HOW it should be done?



Plans as a result of planned activity can be classified based on several principles - (G. Peković):

- functionality of field that cover the areas such as personnel, manufacturing, finance;
- organizational levels that cover organizational units, sectors, services, departments;
- time period to which the plan applies, such as long-term, medium-term or short-term planning;
- activities that are covered by plans such as manufacturing, broadcasting, selection of personnel, research and development.

Strategic planning attempts to answer such questions as:

- what makes surroundings of our TV station,
- which way we go,
- how will we get there?

Thus, the initial strategic plans actually represent defining of tasks and goals. Classification of potential TV plans consists of:

- strategic plans (certain kind and type of TV);
- current plans (refer to the program policy);
- one-time plans (serve for a certain goal in a limited period of time).

Strategic plans contain:

- task and goal which means all activities directed towards its accomplishment;
- a strategy that includes plans, which cover general activities.



Current plans contain:

- program politics
- procedures that achieve manufacturing standard or work technique.

One-time plans contain:

- program plan that covers the entire corpus of shows;
- projection plan for achieving specific goal;
- financial plan - calculation of expenses of manufacturing and broadcasting.

Strategic decision-making

Decision-making involves a rational choice of one from a set of available alternatives (actions). Processes that lie ahead of making decisions depend on the degree of information, intuition and judgment. If it is determined that made decision is wrong (eg: program project does not bring the expected means or does not have positive ranking) it is necessary to review the decision primarily on the level at which it was made:

- strategy (decision on strategic level);
- concept of show, content, budget (decision on coordination level);
- technology, personnel, technical capacities (decision on operational level).

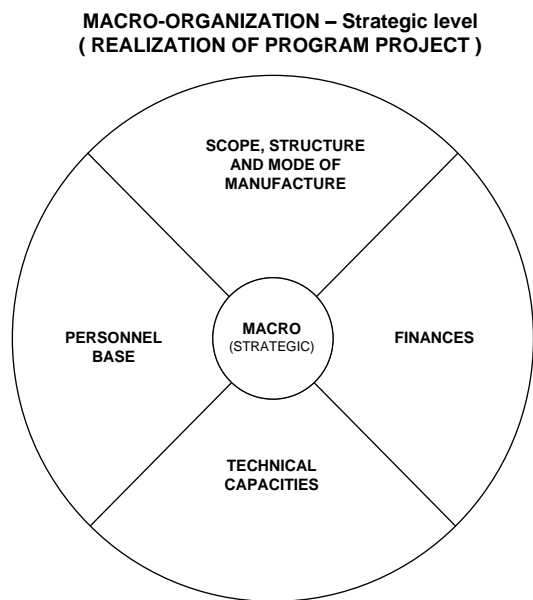
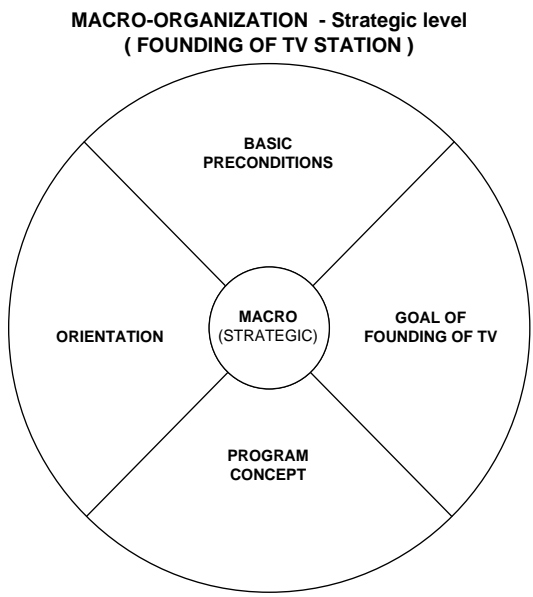
Process of making decisions, based on time criteria, can be divided into three phases:

- period before making the decision;
- period execution of decision;
- period after making the decision.

Period before making the decision implies to identify all the elements that will influence on the choice of decision:

- to gather facts (to rank and define problem or need);
- to classify informations;
- to offer alternative solutions and analyze them;
- to predict the results of solutions;
- to choose the best solution and make a decision.

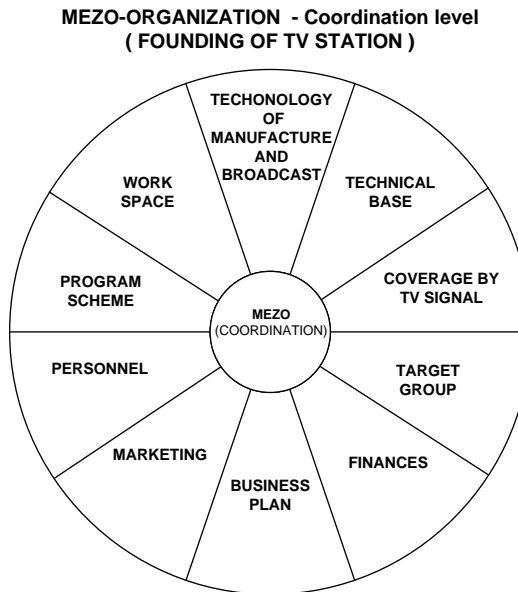
Execution of decision implies implementation, supervising the flow of execution, control and correction. Period after making the decision is aimed at examining achievements and effects of made decisions. The result of this kind of analysis should confirm given decision and to direct future activities, or to point to the wrong decisions and enable their change.



Coordination level

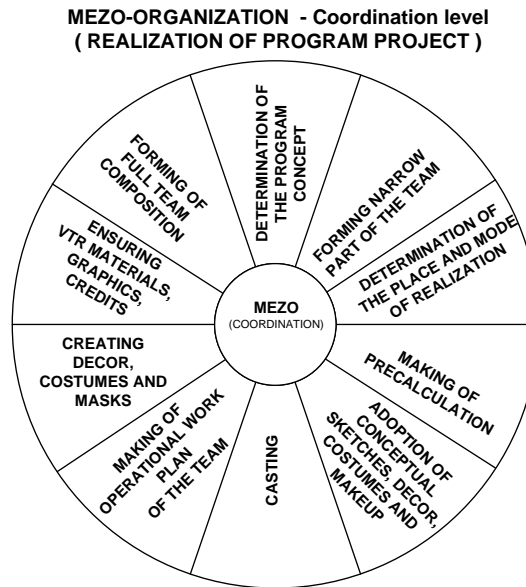
At this level, a whole task parses into individual parts, and then in parallel with the process of differentiation, process of integration takes place - linking of different tasks that lead to achievement of global task. With coordination level, strategic level is related to operational level by defining the following elements:

- problems
- proposals and solutions
- initiatives and introducing changes.



Coordination level has the function of regulating the whole of the process in TV station, which determine the organization at all levels, and which are of vital importance for immediate realization - TV production through the following activities:

- establish a balance between the work that needs to be done;
- use organizational skills in performing of set tasks;
- analyze and determine resources that need to be employed.



Operational level

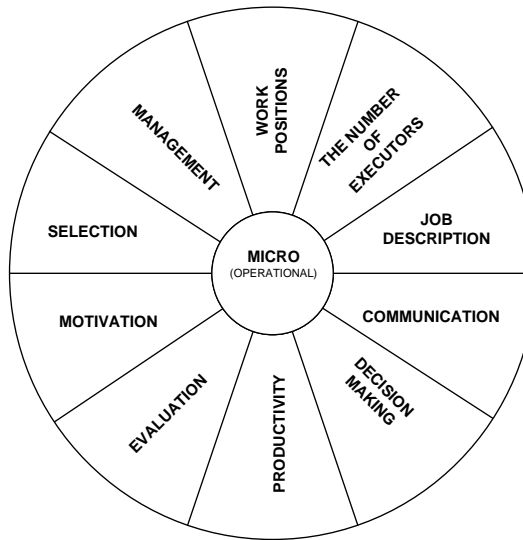
Faces the execution of specific organizational tasks, and reflects in the implementation of determined strategy. Determining of tasks is one of the most important function of organizational action and it sets up in front of all levels, and his immediate source is on an operational level that directly deals with the analysis of work tasks, or their execution as well as executors themselves. The function of this level is determined by the activities that are carried out for reasons of more efficiency, which, first of all, must be:

- real
- realizable
- concrete
- economically justifiable
- program justifiable
- measurable and controlled.

Tasks are most frequently determined for the following areas:

- work place
- work processes
- realization of shows (manufacture and broadcast)
- program concept
- sectors, offices, departments.

**MICRO-ORGANIZATION – Operational level
(FOUNDED OF TV STATION – PERSONNEL BASE)**



One of the most important areas of activity of operational level is norming which is necessary to determine the average time of engagement of personnel and technics for manufacturing and broadcast of programs, from which derives an average cost of the program itself.

Norming can be executed on the basis of:

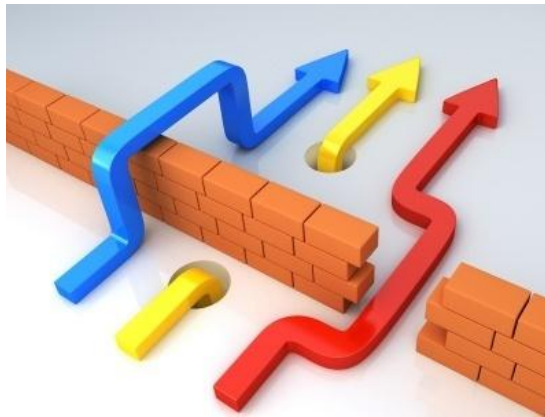
- previous experience
- the number of trained and quality of personnel
- available technical capacities
- available financial resources
- program concept.

Norming should result in a normative plan that contains norms for a phase of realization and finalization.

**MICRO-ORGANIZATION – Operational level
(REALIZATION OF PROGRAM PROJECT)**



The strategic goal is formulated at strategic level. The strategic plan is created at strategic and coordination level, and operationalization, or execution of the plan through the tasks, is carried out at operational level. Decision making and making plans of action is activity of establishing the sequence of strategic actions, or developing strategies of TV station, establishing priorities, alternatives and system of values. This segment takes place at strategic level, and then decisions are passed on to coordination level which by parsing the tasks of strategy and shaping within TV station (planning, implementation and control of strategic action) formulate specific tasks whose implementation provides operational level - by production and distribution of TV programs.



Literature:

- Goran Peković, "MENADŽMENT KOMERCIJALNE TELEVIZIJE", FDU 1995. Beograd
- Zoran Popović, „ORGANIZACIJA TV DELATNOSTI“, FDU 1987. Beograd

TECHNOLOGICAL METHODS OF TV PRODUCTION

Technical capacities in TV station are most used in realization phase and finalizing phase. Realization includes a set of work processes, which enable the achievement of electromagnetic recordings or live broadcast, image and sound of TV show. In the realization phase can be determined differences in relation to individual elements from the perspective of program and technological structure of TV show. This means that realization depends on the program type, complexity of the project and technological method (recording/live broadcast).

Two main technological methods of realization:

1. recording (for later broadcast)
2. achievement of direct broadcast - "live".

Depending on the place of realization we differ:

1. realization in TV studio
2. realization outside the studio
 - OB van/SNG
 - ENG/EFP team.

When we talk about finalizing phase, first of all, we think about performing the final works in manufacture of TV show. For program projects that have been recorded with the subsequent editing, it is necessary to perform adequate connection of all elements that have been achieved through electromagnetic record, in accordance with the dramaturgical-editing requirements, arising from the director's concept. TV shows that were filmed without editing continuity, require certain finishing works, so that the process of manufacture of program content can be brought to an end. That process is carried out in the editing, where all of the recorded elements are connected in dramaturgical-editing whole. Depending on the structure of the show, it is also needed electronic-graphic processing (making of various tables, graphs, symbols, signing of interlocutors, the place of the event ...). Recorded materials in TV studio or outside TV station, in editing, can be combined with so-called archive material.

Tonal part of the show is specially processed in postproduction (putting musical background, noises, sound effects, reading of voice over ...). Technical capacities that are used in technological phases of realization and finalization:

- control room and studio
- ENG/EGP
- OB van/SNG
- editing
- graphic station.

Control room and studio

Basic technical capacity for manufacture and broadcast of TV programs is TV studio with control room. TV studio is used for recording or achievement of "live" broadcast of shows of various structures, with one or more cameras. Working in the studio makes it easy for realization team to work, in relation to work on the outside of TV station, as it is equipped with complete lighting and all the necessary technical devices. In control room are also located all the necessary devices that allow recording or achievement of direct broadcast. Recording of shows in the studio through control room, allows recording with direct editing, including all necessary el. graphic and sound processing. Working in the studio and control room is planned by the planning department, in accordance with the program scheme and the existing technical capacities. Depending on the size of the studio and needed decor for certain TV shows we can, at the same time, set up on different points in the very studio, with determining of required lighting fixtures for each point-show, which enables us to achieve live broadcast of TV shows (one after another), taking into account only the time needed to relocate or position the cameras in the studio. It certainly is possible for the established shows, as for them is already fortified light standard, framing, mise en scene and the realization team itself is well-coordinated. Working in the studio is taking place through several working tasks, noting that for the daily shows are established following tasks:

- setting-up of decor
- setting-up of lights

- positioning, setting and adjustment of cameras
- setting and control of the microphone
- entry of costumed performers who already wear make-up
- realization (recording/"live").

TV studio is a space in TV station in which program project is performed, regardless of whether it will be performed live broadcast or recording for later broadcast. Size of the studio depends primarily on the type and scope of the program. In the studio there are:

- studio cameras on movable tripods (3-6 cameral chains)
- lighting set on the grid ("barbecue") of the studio ceiling
- audio-video monitoring
- microphones.



The cameras are by cables connected with camera control, which is located in control room of the studio and the entire chain is called the cameral chain (camera, cable, camera control unit). For each camera there is a small additional video monitor (*viewfinder*) with a diagonal of about 5 inches, which allows control of video to cameraman, and headset with microphone that are used for communication between the cameraman and director/realization. In larger studios are used cranes (20-30 ft) where the camera is located, whose managing is enabled by remote control with possibility of programming of predetermined movements. Tripods enable camera movement in all directions if the floor is covered with material (cast on floor) that provides movement of the camera on a tripod with a minimum of unwanted shaking and noises.

The lighting in the studio is located on the very ceiling of the studio. Lighting fixtures are mounted on metal holders (grid), and can be moved in all directions which enables a wide variety of placement angles and routing of lighting fixtures.



In addition to traditional lighting recently there is more usage of so called cold (fluor) lighting that achieves low power consumption and dissipation, and provides removal of shadows, lighting up large areas and evenly illumination.



For undisturbed work during realization of show, it is necessary to exist audio-video monitoring in TV studio, so that performers and team of the studio could follow work process or the announcement of the next work task. Video monitors are used primarily to performers to monitor what is currently in the shot (in the output), or what is broadcast of VTR material between work processes in the studio, and cameramen can also control their cadres especially when using *the chroma key* effect. Audio monitoring is used primarily for the sound control to performers in the studio, especially during performing music tracks on play back, or as a means of transferring information from control room to entire team of the studio. Sound part of the show is realized with the help of sound devices,



of which are microphones in the very studio. Type of microphone to be used, depends on the type of show or of sound requirements in a particular TV show. Microphones can be connected to a lapel, tie, placed on a stand or tripod. Microphones are connected by cables or a wireless connection with the help of microport with sound mixer in the control room of the studio. When planning the studio shows, one must always keep in mind three basic elements



(structure of the show, form and term of recording/broadcast "live"), which affect the preparation of the studio and control room for realization of given TV show. First of all one should keep in mind the term of realization (recording or live broadcast), so that between two activities, related to the show before the given show, and show after that, could be carried out within planned time. If the given show is realized in a smaller TV studio, first it is necessary to dismantle decor of the previous show and carry it out of the studio, and then bring and set decor for given show. Mentioned activities depend primarily on the size of the studio and form (dimensions and construction) of decor. Therefore, special attention should be paid during the work process of creative preparations (drafting of basic sketches of decor), with the obligatory explication of producer about the conditions and terms of planned TV show at the first meeting of the members of author's team.



Setting of lights, managed by the director of photography, is performed immediately after set up of decor, with the help of electricians who move lighting fixtures on certain positions, set the necessary filters and guide them into wanted position. Compared to the complexity of the show and form of decor, it takes some time to set the lights. Needed time can be estimated even during the work process of creative preparations. Then follows camera settings on planned positions and their adjustment by using the camera controls units, under the supervision of the director of photography who is responsible for the "atmosphere" of the photography - TV image. When positioning the camera, it must be taken into account

the cables, so they do not interfere with the movement of cameras and performers. Microphone settings performs microman as instructed by sound operator, also taking care not to disturb the movement of cameras and performers. Work in the studio, without the use of decor can be accomplished through the effect of *chroma key*. In front of blue or green, illuminated cyclorama (studio curtain) is a contractor, who is facing the camera. In control room, through tape operator or computer, is broadcasted the background (static photo of decor, footage of the required object, etc.). These two signals (performer and background) are forwarded to the video mixer, where by their mixing in the output we get performer who stands in the object (background) that we have chosen. Of course that feeling of three-dimensionality on two dimensional TV screen, does not exist as in recording in real decor. Chroma key is mainly used for TV announcements, top lists in music shows, weather forecasts and interactive quiz shows.

Technical devices in TV studio:

- lighting fixtures on the grid ("barbecue")
- cameras on tripods
- video monitors
- audio monitors
- microphones.



The team of the studio consists of:

- set technician/decorator
- electrician
- microman
- cameraman
- floor manager
- makeup artist
- wardrobe.

It is possible to use portable technics ENG/EFP for recording in TV studio without mediation from control room, or during live broadcast, in such way that ENG camera connects into the system of control room in order to be used as an additional camera or so called camera from the "hand".



Control room of the studio in addition to the realization of TV shows in the studio, is also used for broadcasting of so called VTR program (already prepared TV show on tapes for broadcasting). In case that VTR show is not processed by el. graphics (due to inability of technical capacities in post-production), there is a possibility that el. graphics processing can be done during the broadcast. During the broadcast of VTR program by program skin, in control room are realized and broadcast some program segments (program announcement, informative scrolls, telops, promotional advertisements ...). In case that TV station has sub-control room for broadcast of VTR program, control room of the studio outside of activities

in the studio can also be used as editing. Control room provides the possibility of bringing audio - video signals to the technical perfection on one hand, and also the possibility of selection and director's composition of image and sound on the other hand. Depending on financial possibilities but mainly of program concept, TV station can possess more control rooms. By function that it performs we can cite the following work processes that are executed in control room:

- recording of shows in TV studio
- achievement of direct broadcast from TV studio
- broadcast of VTR program.



TV station primarily must have a minimum of one control room to be able to broadcast program. In case that it is only possible to form a single control room which has the function of broadcasting program, it is necessary to enable that control room for inclusion of "live" shows from TV studio, and for the purpose of recording certain shows for subsequent broadcast, it is necessary to provide a direct connection of magnetoscope with the terminal or receiver so that control room can be freed for work (recording in the studio that can be performed continuously during a longer VTR such as film). In control room there are magnetoscopes from which can be broadcast VTR program contents and perform an electromagnetic record when recording in the studio. The optimal number of magnetoscopes in control room is 3 (three)

and it is usually one recordist and two players. Lately, its place in control room has found a computer on a video server platform (*air play*) for broadcasting of short forms (credits, jingles, advertising blocks, program announcements, music videos ...), into which was previously entered required VTR material. By using the computer, it reduces the number of magnetoscopes, enables precision in broadcasting and



increases reaction speed. Part of control room makes camera control by which the image is transformed into electronic signals through the camera and leads to the required level of technical quality. In addition to camera control is light mix stand through which we perform direct control of lights and lighting effects.



Video mixer as one of the most important technical devices in control room enables the choice of all incoming video signals (camera 1, camera 2, magnetoscope 1, magnetoscope 2, external signals, el. graphics ...) and forwarding them to the transmitter via the master. In video mixer is integrated a device for video effects (trick generator) that contributes to creative and artistic appearance of the image. Control of visual elements that are available is done through video monitor. Every existing video signal is passed on its control monitor, through which the director/realization chooses which video signal will be forwarded into the program.



Selection and definite forming of sound part is carried out in sound mixer, which accepts all audio signals (through the microphone from the studio, magnetoscopes, audio players - CD, DAT, MD, by telephone via hybrid).



For purposes of electronic graphics equipment (signatures, masks, telops, krolls, rolls ...) in control room is located a computer for preparation and forwarding of el. graphics into a video mixer.



Technical devices in control room:

- video mixer
- magnetoscopes (optimally 3 pieces - one recordist and two players)
- management console of magnetoscopes
- trick generator (device for effects)
- sound mixer
- audio players (DAT, CD, HDD)
- computer (character generator)
- video monitoring
- audio monitoring
- camera control.

The crew of control room make:

- video mix
- script supervisor/magnetoscope
- sound operator
- graphic operator
- camera control
- technical guidance.

**ENG / EFP**

Transmission equipment ENG (*electronic news gathering*) served by a mobile team, is used primarily for recording outside TV station. Its most common application is achieved in recording of stories for informative program, from which have derived the very name. In addition to recording stories for the news, with the ENG are recorded all required materials outside TV station and also for the needs of other editorial boards.

Transmission equipment ENG make:

- camcorder
- a tripod for the camera
- batteries for the camera
- microphones
- sound cables
- sound mixer
- headphones
- lighting body (frizolight – light with battery power supply).



ENG team make:

- camera operator
- sound recordist - assistant camera operator
- journalist.

Recording can be done simultaneously with several ENG cameras, from different angles, and by additional editing process forms into dramaturgic whole. Transmission ENG equipment is also used for "live" inclusions through link connection. For most program needs, primarily of informative character, it is not necessary to engage RK with more cameras, but is enough one ENG camera with additional equipment.



Program sector delivers its program requirements (in this case, objects and places for potential inclusion such as Parliament, the seat of government, the main roads ...), based on which technicians will, from the technical sector - department of transmission links, visit the required objects and determine whether there is optical visibility between the objects and TV station. After completing the surveil terrain, the final list of possible objects is made from which it is possible to make "live" inclusion. Planned ENG team on a daily basis, perform recordings established by operational plan for that day. In case of necessity, one of ENG teams is sent to the object from which it is necessary to make "live" inclusion. At the same time, from TV station onto the object, is sent transmission links technician, with portable link, handheld radio station, TV receiver and batteries for power supply of that link. Upon arrival at the object, installation of the equipment is performed (camera positioning, adjusting of TV receiver for RF-*radio frequency* reception of parent TV station, connection of headphones into TV receiver for reporter, connection of microphone), routing of link and establishing communication with control room of parent TV station. Control room by receiving video-audio signals via link, and establishing communication, approaches to achieving direct broadcast ("live" inclusion). Presenter in the studio of parent TV station upon broadcasted jingle - latest news, calls out his

colleague, journalist reporter in the field. Journalist reporter by watching at TV receiver on the object, and by listening to the presenter in TV studio through headphones, starts reporting. During that time, the team from control room (video mixer and sound operator) forward image and sound - achieve direct broadcast. During broadcast, the presenter in TV studio and reporter in the field can communicate with each other (talk at "exit" - during broadcast).



Transmission equipment EFP (*electronic field production*) is also used for work outside TV station, for the needs of recording of feature structure, TV reportages, documentary program, music and advertising videos, as it enables excellent image quality and congruence with the film technics in the work (frame by frame) with much greater mobility.

Transmission equipment EFP make:

- camcorder
- required set of lenses and filters
- a tripod for the camera
- adapter for connecting camera to el. network
- batteries for the camera (required number for autonomous power supply)
- battery charger
- video monitor
- sound mixer
- hook for sound recording
- sound recorder (DAT, HDD)

- required microphones
- headphones
- required lighting.



EFP team make:

- director
- director of photography
- camera operator
- sound operator
- script supervisor.

Work with EFP transmission equipment involves working on the "film mode", with the difference that the recording is done electronically, achieving electromagnetic record, instead of a film tape.

OB van (OBV)

OB van (OBV) represents a movable control room on wheels, by which we can record or achieve direct broadcast outside the studio. On the basis of the program request by program sector - editor of editorial board, which is referred to the sector of production - director of production, is accessed to preparation for achievement of the program task. Production manager together with the technical director, make a decision on the most optimal method of realization. Production manager issues an order to the producer for the organization of realization of the project task, giving him all input information (what, where, when, method of realization-recording/direct broadcast, required team ...). Producer on the basis of the obtained information, accesses to selecting and gathering of the immediate team of realization from TV station, for the purpose of surveil terrain (location-object in which realization will be carried out):

- organizer
 - director/realizator
 - director of photography
 - sound operator
- (sound recordist when it comes to music events with no playback),

and technical director chooses members of the immediate team from the technical sector:

- technical guidance (technician)
- technician of transmission links (for the purpose of direct broadcast)
- electrician (in the case of using additional lighting for the purpose of TV realization).

Organizer performs scheduling of surveil, sending, on behalf of TV station, an official letter to the object where realization will be done, with all the necessary information (what, who, when) with the request that during surveil terrain in addition to TV team, from the house where the realization is carrying out, following executives are present:

- organizer of the event
- director of the event
- sound recordist

- lighting director
- electrician of the object
- objectkeeper (technical person).



On the very surveil, the team that realizes the event in the object, independently from TV station, and TV team that will do the recording/live broadcast of the event, are considering all creative, operational and technical elements. Thus, the TV director will be introduced with the event by the director of the very event, director of photography and lighting director will carry a deal about the use of scenic light that will have to adjust for the needs of TV realization, sound recordists will consider sound system for the audience on the object and sound needs for TV realization.

When it comes to scenic events with less vocal performers, or performance on play back, usually a sound signal (modulation), from sound mixer in the hall conduct to sound mixer in OBV. In the case of performance without play back, and with more vocal and instrumental performers, sound recordist of TV team will use existing microphones on stage, so that he will, independently from sound mixer in the hall, connect them through the splitter (distributor) with sound mixer in OBV, and so enable the creation of sound "atmosphere" for the needs of TV realization.

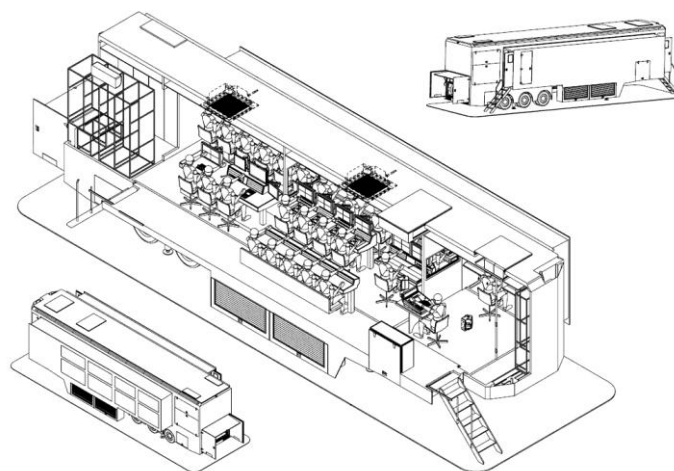


Electricians are agreed on the need and possibilities for connection of OBV and possibly additional TV lighting, as well as their electric power supply. Technical guidance (technicians) are agreed with the objectkeeper on a suitable place to park OBV, and where it will broach all the necessary video and audio cables from OBV to the scene. In the case of direct broadcast, technician of transmission links together with the objectkeeper determine the place to set up the link and check the optical visibility for the needs of link connection between the object, within which the realization is carried out, and TV station.



For the needs of direct broadcast, technical guidance with the help of objectkeeper and organizer of the event, determines telephone line that will be used for consensual connection between OBV and control room of parent TV station. Organizer of TV team will check with the organizer of the event, whether a license for parking is required as well as providing of parking space. Upon the completion of surveil, TV team of realization returns to TV station and access to the elaboration of all necessary elements. On the basis of the elaboration the organizer access to forming of full membership of the team of realization, submits a request for technical capacities (additional cameras, additional lighting, magnetoscope recorder ...), sends the necessary letters to Traffic Department unless a license for parking is required, request to

the security agency to secure parking space no later than 24 hours before the arrival of OBV. Letters for the establishment of consensual connection and an electrician going out to the field, for connection of OBV to a source of electrical energy of public network (if on the surveil is found that el. network of the object within which the realization is carried out is not adequate to power supply of OBV) is within the jurisdiction of technical sector, although an unwritten rule in most TV stations is that those letters sends the organizer.



Producer in cooperation with the organizer access to carry out an operational plan of TV realization and precise timetable of work processes that are needed for successful realization. Timetable with the plan of work processes, starts from the time that is determined for the beginning of recording or direct broadcast, ie from the end to the beginning. If we take, for example, that the event starts at 8 pm, and therefore direct broadcast, it is necessary to determine the time when the realization team will be on their places, each in his work position and ready for work (*stand by*). The term for stand by of the team is the usual 15 minutes before the beginning of recording/direct broadcast. A few hours before the event starts, is performed general rehearsal (mise an scene, technical and sound check) which is used by TV team for the purpose of framing, lighting correction, sound check. At the very surveil is determined the term and duration of general rehearsal and, depending on the event it takes between 45 and 90 minutes, and it

needs to finish at least 1-2 hours before the event begins. Before the general rehearsal, it is necessary to set the cameras to the planned positions, stretch video and audio cables, install additional lighting, connect and park OBV on planned parking space which has previously been marked and secured minimum 24 hours before the arrival of OBV. In the case of direct broadcast, links are set a few hours earlier, and establishment of four-wire consensual connection and forwarding of signals via the link is performed during the connection of OBV to an electrical source of energy.

Based on the mentioned data we can derive the following timetable:

- 16.00 – OBV setting + installation of equipment
(camera settings, broaching cables, establishing consensual connection, forwarding TV test signal by link connection)
- 18.00 – general rehearsal (technical and sound check for OBV)
- 19.45 – stand by for TV team
- 20.00 – recording/direct broadcast.

TV team for realization of program project with OBV make:

- producer
- organizer
- director
- director of photography
- technical guidance (technicians)
- sound operator
- script supervisor/tape operator
- video mix
- camera control
- graphic operator
- cameramen
- assistant director
- equipment installation

- technician for transmission link (for achieving direct broadcast)
- music program editor/associate (helps the director during realization of music events)
- electrician (if additional lighting is used)
- additional electricians (if additional lighting is used).



Required equipment for realization with OBV:

- OB van (OBV), which contains:
 - video mixer
 - sound mixer
 - magnetoscope (optimal two players and two recorders)
 - computer for graphics
 - camera control,

and for achieving direct broadcast is also necessary:

- links (min. one pair - transmitting and receiving; or more pairs depending on the number of "jumps")
- terminal
- master
- sub-control room.

Depending on previous agreements and preparations, planned VTR (previously recorded and edited) stories and required el. graphic processing, can be broadcast from OBV (if it has minimum two magnetoscope players and a computer for el.graph. processing) or from control room of parent TV station (in the absence of required technical devices, and with constant communication with the help of consensual connection). When the recording from OBV is done it is not necessary to establish link and consensual connection. Instead of link connections can be used telephone lines (optical connections) where on the input of signal from OBV is set the encoder, which forwards TV signal



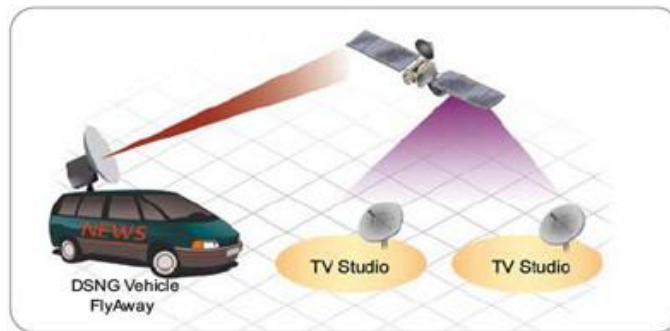
by optical connection, at the end of which is a decoder in TV station, which received TV signal forwards into the master. The benefit of sending signals by optical connection is obvious, as the connection of OBV and TV station can be established from any location, eliminating mandatory optical visibility between the two links, and hence necessary jumps. The jumps indicate bridging the physical barriers that are between optical visibility of two links, when is necessary to bypass the existing barrier, setting a link to a place where we can establish optical visibility. For each "jump" is needed a couple of links (received and transmitted). Before the start of the very broadcast, it is necessary to harmonize the inclusion of OBV through sub-control room (forwarding video-audio signals) to TV viewers. Using consensual connection the team of sub-control room in TV station communicates with the team of OB van, while audio-video monitoring within sub-control room is enabled with the help of established link connection (the team of

sub-control room receives output-input signal from OBV). OBV team has so called RF reception (TV reception of programs of parent TV station) in order to control the output signal of OBV. By the program caul, before the expiry of TV show which is broadcast from TV station, the team of sub-control room calls OBV and checks whether they are ready for direct broadcast (sometimes despite the willingness of OBV, broadcast is late for reasons of organizations of manifestation that is broadcasted, and which is outside of the organization of TV team). It is common to just before the very broadcast, from sub-control room broadcast telop with the announcement of broadcast, and then follows the inclusion, that is, direct broadcast from OBV. At the same time, direct broadcasts must be recorded in OBV for the purposes of reruns and documentation, noting that the recording of input signal from OBV can also be done in sub-control room, but there is always a possibility of interferences with the link connections, which will then be recorded on the footage.

SNG vehicle

More contemporary, technically more powerful and certainly more expensive, but the only one that gets the race against time is SNG (*satellite news gathering*), which provides "live" inclusion from any location. A van with UP LINK station (transmitter inside the vehicle, and movable parabolic antenna on the roof) that sends TV signal by directional microwave link from Earth to the satellite (on leased transponder), where the signal is amplified, and then returns to Earth and is received by receiving parabolic antenna of parent TV station and then forwarded directly into the program. Technical devices that are in SNG vehicle:

- cameral chain (minimum one, optimal two)
- camera control (the number of units in relation to the number of cameras)
- video mixer
- audio mixer (minimum 4 inputs)
- magnetoscope
- transmitter
- parabolic antenna (link) with movable motorized stand
- computer for directing link (by entered coordinates) to a given transponder.



Using SNG vehicle has multiple purposes - especially in news program for the needs of fast inclusion from the place of the event (from the requirement for inclusion to broadcast takes approximately 30 minutes not including the time from TV station to the place of the event). Also, during broadcast of international sports events (competition of local clubs in European leagues on our court) so it is only used as UP LINK station for the signal that comes from OB van, as well as for rent to third parties which results in significant financial effect. The required number of such vehicles depends primarily on the concept of informative program, but it is necessary at least one SNG vehicle.

Editing

TV shows that were filmed without editing continuity, require certain finishing works, so that the process of manufacture of program content can be brought to an end. This process is carried out in the editing room, where all of the recorded elements are connected in dramaturgic-editing whole. Every TV station has a number of editing units of various configurations and capabilities, so we distinguish linear "cut" editing, AB ROL (REM) editing and non-linear editing (editing by computer), and by the type of electromagnetic record we distinguish analogue and digital record. Magnetoscopes in editing can be of various formats, and therefore editing in TV station are formed based on adopted format on which is based the entire production of one TV station. The format that will be represented in some TV station, is usually formed based on the format of portable technics ENG/EFP. It also requires that in some editing there are other formats, so that a given TV station can be compatible with TV stations in the region.

In editing, the following work tasks are performed:

- processing of video-audio footage
- recording of voice over
- copying from format to format
- recording of phono reports
- connecting recorded elements into dramaturgic whole.

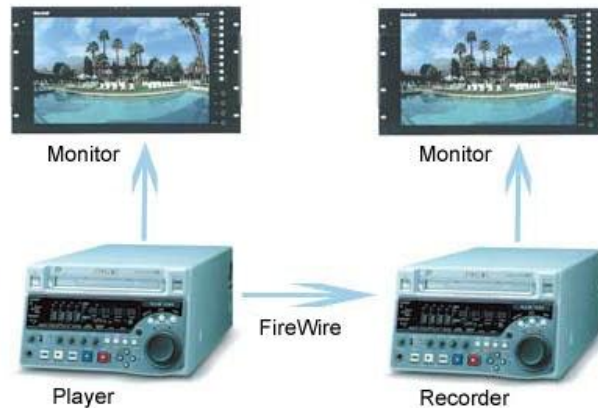
For the needs of news program is often used so called "cut" editing, which consists of the following technical devices:

- magnetoscope player
- magnetoscope recorder
- console for managing of magnetoscopes
- video monitor
- active speaker for audio monitoring
- reproducer of sound record (DAT, CD, MD)
- headphones
- sound mixer
- microphone
- telephone hybrid
- telephone with direct line.



In magnetoscope player we place the tape with "raw" (recorded) material, and in magnetoscope recorder we place the tape to which we will edit final (edited) material. By previous review of the recorded material and designed conception of how it should look that finished material, by TCR (*time code recording* - time code which is entered in each footage), we find requested personnel. By marking on the recorder TCR, from which starts the recording of desired footage reproduced from the player, and by entering data into player about the input TCR and output TCR (desired material located between aforementioned TCR), by

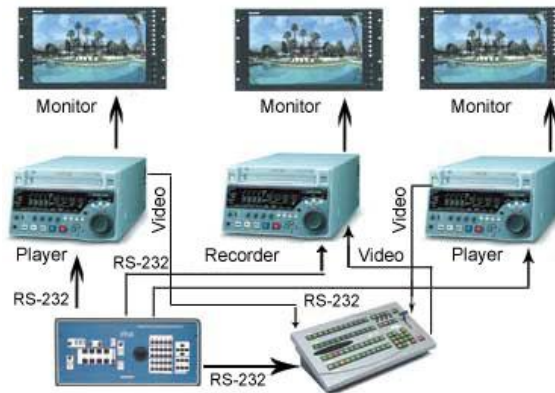
pressing the button "edit" on the console, editing starts (burn-of of raw material reproduced from the player, on the editing tape in recorder). Recording of voice over (the sound "coming" out of the frame that we watch, announcer's text that is heard during the story that we watch), is performed in editing room, so as announcer/journalist read prepared text, which is recorded by the microphone on so called voice over tape with the help of magnetoscope recorder. Then we start with editing image onto editing tape.



To record phono report, it is necessary that we have a handset with a direct line in editing room and technical device - a hybrid. In hybrid, which is connected to a sound mixer is conducted a telephone line. By obtained telephone connection, the person on the other end of the line, through the fold on the hybrid is forwarded through a sound mixer in magnetoscope recorder.



For the needs of more complex program projects, that require creative visualization in postproduction, is used AB ROL (REM) editing. Recorded ("raw") materials are found on two separate magnetoscope tapes. In final editing these two tapes are played back synchronously, and the combination of their recordings is recorded on the third editing tape. This procedure is taken from the film, and analogue to existence of two film rolls A and B on film, on TV are formed two magnetoscope tapes.



REM editing consists of the following technical devices:

- magnetoscope recorder
- magnetoscope player (2 pieces)
- console for managing magnetoscopes
- video mixer/trick generator
- computer for el. graphic processing
- reproducer of sound record (DAT,CD,MD)
- sound mixer
- microphone
- headphones
- video monitoring (for every player)
- audio monitoring.

In REM editing it is possible to perform transition from one frame to another by using blending (double exposition), or through the mask in trick generator, and it is also enabled el. graphic processing (signatures, telops, tables, graphs ...) without the need for re-recording (by making the second generation). REM editing provides to the author a greater possibility of visual creation, compared to the usual "cut" editing.

Non-linear editing is a type of electronic editing, where the procedure is performed by using a computer, with the possibility of immediate access to any material that is stored in the computer memory. Recorded "raw" material is through magnetoscope stored in the computer. Further editing takes place exclusively in the computer.



Non-linear editing (NLE) offers the possibility of blending, the use of masks, el. graphic processing, sound processing, and the biggest advantage of this system is in inserting additional alterations (shortening, prolonging, inserting, ejecting, transferring of personnel, change of effects ...), without having to edit again which would be inevitable in linear editing (cut, REM). It is also possible to retain multiple versions of edited scenes, which can later be compared and choose the best one. Upon completion of editing, chosen editing version of material is from the computer burn-of onto magnetoscope recorder.

NLE editing consists of the following technical devices:

- computer with monitor
- video card for NLE editing
- magnetoscope recorder
- microphone

- audio monitoring
- video monitoring.



NLE editing capabilities primarily depend on the memory capacity for storage of raw materials, and the type of video card that enables NLE editing.

Graphic station

Graphic station consists of several graphic work units (computers) that are mutually networked. They are used for creation of animations (for the needs of segments of program contents, credits, jingles, trailers), creation of "pattern" for the needs of el. graphic equipment of certain program contents, advertising videos, visualization of conceptual sketches of decor, weather forecast, background for chroma-key when recording in TV studio, the reconstruction of some events and simulation of phenomena which cannot be seen any other way. In the graphic station, on the work unit works video graphics animator, on the instructions of the director/realization, and with the help of designer.

Equipment for work in graphic station consists of:

- computer with monitor
- required software packages (graphic, video, audio)
- magnetoscope recorder

- scanner
- printer
- video monitoring
- audio monitoring
- reproducers of sound record (CD, DAT, MD).



For the purposes of credits of TV show, show director in consultation with the art director of TV station (for the visual identity of TV station), amounts his idea to video graphic animator and to a designer. In the case of using VTR materials when creating animations, assistant director provides VTR material that is stored into the computer. Based on the agreement with the director, the designer approaches to visual designing of animation, and video graphics animator chooses the most appropriate "tools" (software) for creating animations.

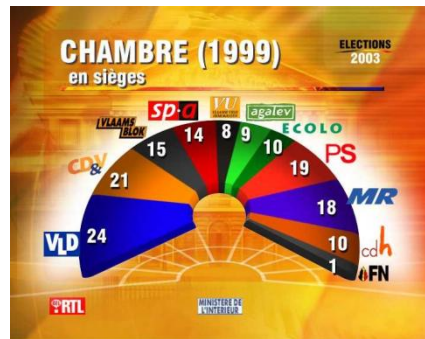


The time to create animations depends primarily on the concepts, ideas, the complexity of movement (animation), the projected duration of the animation, choice of software, computer configuration and capabilities of video graphics animator. During the process, while animation is in rough stage (only basic phases of movement) necessary corrections are made. Before the release of the computer into work in the last phase (*rendering*-generating given image), the project of animation is put into control review, and if approved by the director and art director, is accessed to the rendering process which, depending on the complexity of the animation, can take hours. Work in graphic station is organized based on program projects, so we distinguish the needs of daily informative program from so called slow motion program. For the purposes of daily informative program, work of graphic station is used for creating required tables, diagrams, weather forecasts and most often for applications so called quoters, in informative shows (news). Tables and diagrams made in graphic station, by computer network are passed to computer in NLE editing or control room where they are broadcasted, and if necessary can be recorded on magnetoscope directly from the computer. Weather forecast or daily data (variable factors) within the previously defined and made basic animation, (background), represented by symbols (cloudy, rainy, sunny ...) are obtained via Internet from the institutions with which TV station has signed a contract.



Weather data consist of previously agreed codes that are in the computer of graphic station convert into a corresponding symbols. Upon completion of the check, finished weather forecast is sent by computer network in the control room to be broadcasted. Applications (quoters) represent visual announcements of

stories in news program, and are located on the left or right side at shoulder height of presenters (in the same frame). Most often are used for "cover" of the news that announcer tells, if there is no required VTR material. The assistant news realization, in agreement with the news editor, chooses a photo or archival VTR material and takes it to graphic station. On work unit for the needs of informative program that is connected with magnetoscope, stores ("burns") required footages so that required footage finds with timecode on magnetoscope, and the selected image (*frame*) digitalises by using a computer. Processes the selected image (decreases, centers into given framework of quoters, from two footages makes one image - for example, two presidential candidates side by side ...), and the final quoter forwards by computer network into the computer for el. graphics in control room.



The biggest impression on the viewer leaves the reconstruction of some event, which is treated as news of the day. Just that opportunity, to introduce by animation and to completely visually (from multiple angles) analyze given event, provides graphic station. For the purposes of so called slow motion program, or to introduce new program contents, in graphic station in addition to making credits, jingles, trailers, is made electronic-graphic equipment for each show separately, in accordance with the adopted visual identity of TV station. Since it is not the question of animation, this equipment (substrates for signatures, masks, telops) creates the designer without help of video graphic animator. Final equipment ("pattern") is by network forwarded into control room, into a computer for el. graphic processing, where graphic operator enters required alphanumeric characters on the background, without the possibility of

changing the equipment. Graphic station, in addition to aforementioned, is used for the needs of preparation for printing, and most of all for making of plotted graphics (self adhesive background for aperture - elements of decor), and performing of preparation for printing for the needs of advertising TV station on billboards.

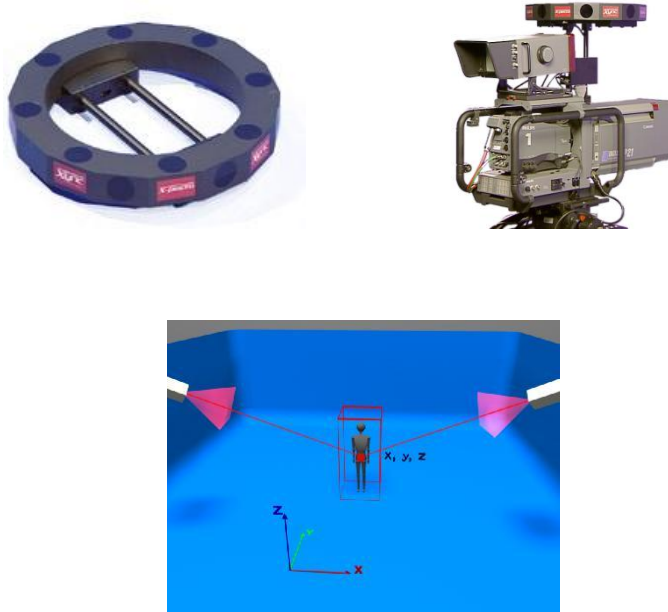


Virtual studio

For the purposes of program announcements, weather forecast, interactive telephone quiz shows etc.. the most rational is to capacitate a studio with the possibility of virtual set design - a virtual studio. Investment in equipment for the purposes of virtual set design will pay off a lot in a short time (depending primarily on the dynamics of using studio space and the number of program contents) because of eliminating costs of making decor, hiring set technicians and time savings that would be required for editing-disediting

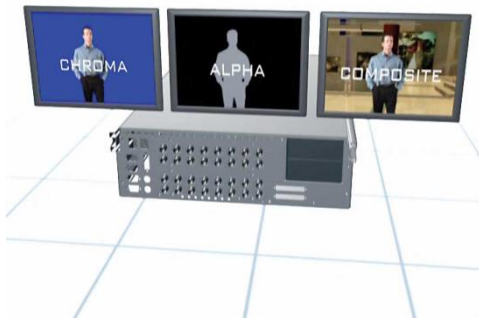


of real decor. Virtual studio is a studio of smaller dimensions (100-150 sq m) with 2-3 cameral chains. Studio is of processed edges (vertical and horizontal) and represents a curved "box" of blue or green color (*green box* or *blue box*). Cameral chain is connected to computer with the previously entered 3D model of set design. On the ceiling of studio are set the IR (infrared) cameras (sensors) that cover a specific area of studio that are also connected to the same computer. These sensors (cameras) register the signal from the transmitting sensors on the ring which is placed over the body of a studio camera and thus, transmit the information which camera is in the field of coverage, what registers (in which direction is within the studio directed, what is the plan or direction). The signal from the cameral chain in conjunction with sensors in the studio is passed to the computer unit.



Generated signal is forwarded to the main computer unit DVG (*digital video graphics*), and at the same time, into the computer unit that follows and coordinates the movement of studio camera with 3D set design (*tracking*), and then, through the control computer comes to the main computer unit DVG where all

signals are adjusted or generates image from the studio with 3D model of set design and, thus, processed signal enters in the video mixer. By using this technology, we have the impression of real set design in space (performer who is in an empty studio can, by pre-defined parameters, "pass" between the parts of decor as if they are real, the sense of space in three dimensions is realized) and therefore this studio has a name – the virtual studio since enables the apparent reality or set design. Equipment for virtual set design also provides a virtual graphics - the ability for electronic graphics (graphs, maps, various data) to appear in virtual space as "live" set design.



The use of new technologies

Every day, in the field of TV technics are found new technical solutions that significantly impact on the technological process of manufacture and broadcasting of TV programs. Today in cinematography is increasingly used electronic (TV) equipment, and it is only the question of time when will long-lasting film tape become a museum piece, while television, as an electronic media, its technological process more and more bases on informatics technology. Today, while heated discussions are lead about who will win in a fight between the Internet and TV (let's just remember the appearance of magnetoscope that changed the course of further development of television), television uses all the benefits that informatics technology provides to it, to the extent that it has already become dependent on computers, and the ultimate goal is that computer disc, technologically more advanced record of image and sound, replace magnetoscope tape. Further development of TV technics and TV technology is conditioned by the development of informatics technology, which, on the other hand based on the project tasks received from TV, achieves its development. New technologies should be applied in all phases of technological process (planning, preparation, realization and finalization), but mostly in the realization phase.



Through technological model - **video servers**, we will look at the use of new technologies in the realization of news program. Realization of news program, first of all, requires a large number of mobile teams that have the task to record as many events as possible, a sufficient number of magnetoscopes for review of recorded material after returning from the field, a larger number of editing units for processing of the recorded material, a high overall duration of archival material during processing of certain events, numerous video materials of foreign agencies and processing of large amounts of text. The reason for introducing video servers is reflected in the following:

- when processing materials, it does not create a new, worse generation of footage;
- materials are organized into a base, containing details of all data regarding them, which makes it easier for later searching (the system is connected to a software package that runs it);
- multiple users can access to the same material simultaneously (software for reviewing material is installed on the computers in desk and editorial boards).

In the use of new technologies, we will look through the following work processes:

- fundraising (recording in the field with ENG team);
- entering materials (VTR material is entered into the computer - server) and its labeling;
- review of material at the same time in several places, by multiple users;
- simultaneous monitoring of agency services during the reception (recording to the server);
- using archive materials;
- OFF LINE¹ editing;
- ON LINE² editing;
- creating PLAY³ list;
- broadcast from the server;
- archiving of daily material.

¹ Processing of audio/video materials by journalists and is used as a working version for ON LINE editing.

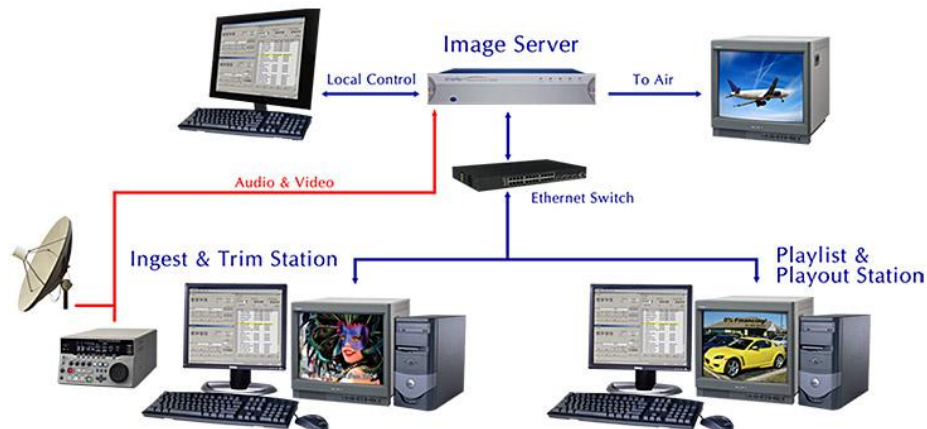
² Final editing (audio/video processing of final material) based on previously performed OFF LINE editing.

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³ The list of planned broadcasting of stories based on the log - the software recognizes the title of the story that is given by the log and by completed ON LINE editing places it in the server for broadcast.

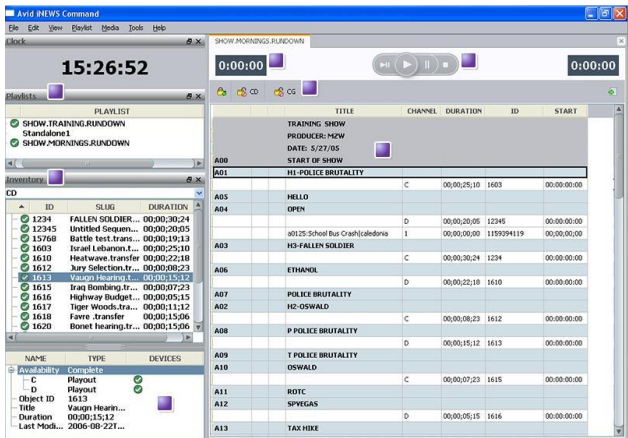


Recording in the field with ENG team is performed as before - by electromagnetic record on the magnetic tape. It should be noted that there are camcorders that do not achieve classical electromagnetic record on the magnetic tape, but storing of materials achieve on the memo card which has the role of magnetic tape. Advantages compared to magnetic tape are multiple (option of determining the maximum capacity of the entered material with a choice of high or low resolution, polling of some frames without rewinding, programed recording of given time duration during recording of sports manifestations, demonstrations and similar events at the end of given time, duration continues recording in a given duration over previously recorded material) with the possibility of issuing a command about a prompt continuation of recording when needed.



The material that was recorded by classical electromagnetic record on the magnetic tape, is brought to TV center. In the room for entering material, required number of magnetoscopes is necessary (the number is determined in relation to the frequency of arrival of VTR materials) and the equivalent number of computer units for entering and marking of recorded material. Brought raw material, by reproduction in magnetoscope are automatically entered in the "server of daily material" and is marked by the computer unit. It is necessary to establish the standards for marking materials, because based on entered data of a certain material, it is possible to do the searching of the same. During entering and marking of materials, the journalist at the same time performs the first review. Material that is located on a server is available to all users who have computer units connected into a common network. Review of raw material can be done in the editorial board, desk or editorial room on the computer unit, which is equipped with software for reviewing material via optical network from the server. Review can be done in low resolution in order to increase capacity (time duration) of material on the server. At the checkpoint for receiving video material of agency services, instead of magnetoscopes it is necessary to install a certain number of computer units that receive material through the exchange and forwards them onto the server. At the same time, during the receiving and recording, it is possible to perform a review of that material in desk or editorial board. The archive of TV station should also be equipped with computer units, the necessary software in order to, through the optical network, enable sending and receiving of video material from the server. All materials (VTR of agency services, ENG of raw material) through the server can be forwarded to the archive. Thus, the documentarist can access to review and choice of required material which is archived. It is important to note that are necessary two archival servers - one current that is used on a daily basis, where video materials are stored that have arrived during the day through the exchange and ENG, and another in which are stored archival materials of current events (the current domestic and foreign persons, domestic and foreign cities, symbols ...). Due to the limited capacity of the stored material on the server (depending on the configuration - from tens to hundreds of hours), it is necessary to determine the final format on which it will store archival material. During the research of data from archival base, it is possible to obtain information on whether the requested material is on the server or in basic format. If it is on basic format, the user can give an order to the archives to, through magnetoscopes incorporate into daily server and thus be available for review and processing. By

completion of review of material, with possible consultation with the duty editor, the journalist can access to, so called, rough editing (OFF LINE). The required number of such non-linear units enables that simultaneously more journalists (in the absence of editors) access to rough editing of stories to which is in charge. Upon completion of OFF LINE editing, such edited and standardly marked material is located on the server, and is available to all potential users. In OFF LINE editing is only possible to align images (on the cut) without any other intervention in the image. Upon completion of OFF LINE editing, it is necessary that the journalist goes to ON LINE editing and together with the editor "calls" previously roughly edited material from the server. The editor then meets with the material and by obtained verbal request by the journalist about what is the essence of story, access to ON LINE editing - image and sound processing with el. graphic processing. It is necessary to mark the final processed material (the title, duration, initial words, the initial frame, final words, the final frame) and forward it by optical network into server for broadcasting.

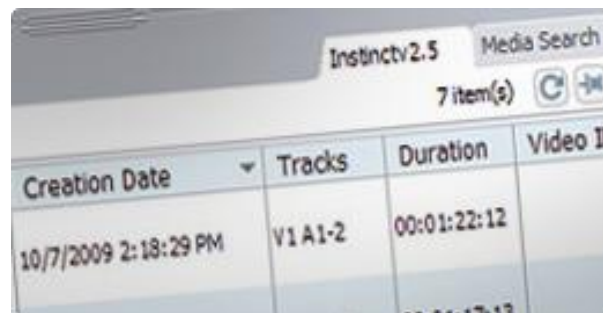


Phono reports for the needs of a show is possible to record in the sound room, in which is also computer unit connected to the server. Software package that is used when working with servers is essential for work of video servers. With this software, it is possible to process text and create a "broadcasting log" for broadcasting with all necessary data, including the automatic calculation of the total time duration of informative newscast, depending on the duration of edited stories. Thus, it is possible with insight into the

broadcasting log to intervene and determine which stories must be shortened, and which are ejected from the show. Based on determined broadcasting log, and stored materials in the server for broadcasting, software automatically accesses to making of PLAY list. Newscast editor and the crew of control room through monitor of computer unit have insight into the broadcasting log of a show (the order of stories, inclusions, studio, visibly



marked, planned stories that are not yet edited ...), as well as review of PLAY list ready for broadcast. Changing the order of stories in the broadcasting log automatically changes the order of ready stories in the PLAY list. When the broadcasting log for broadcast is adopted by the editor of show, it is "locked" and none of

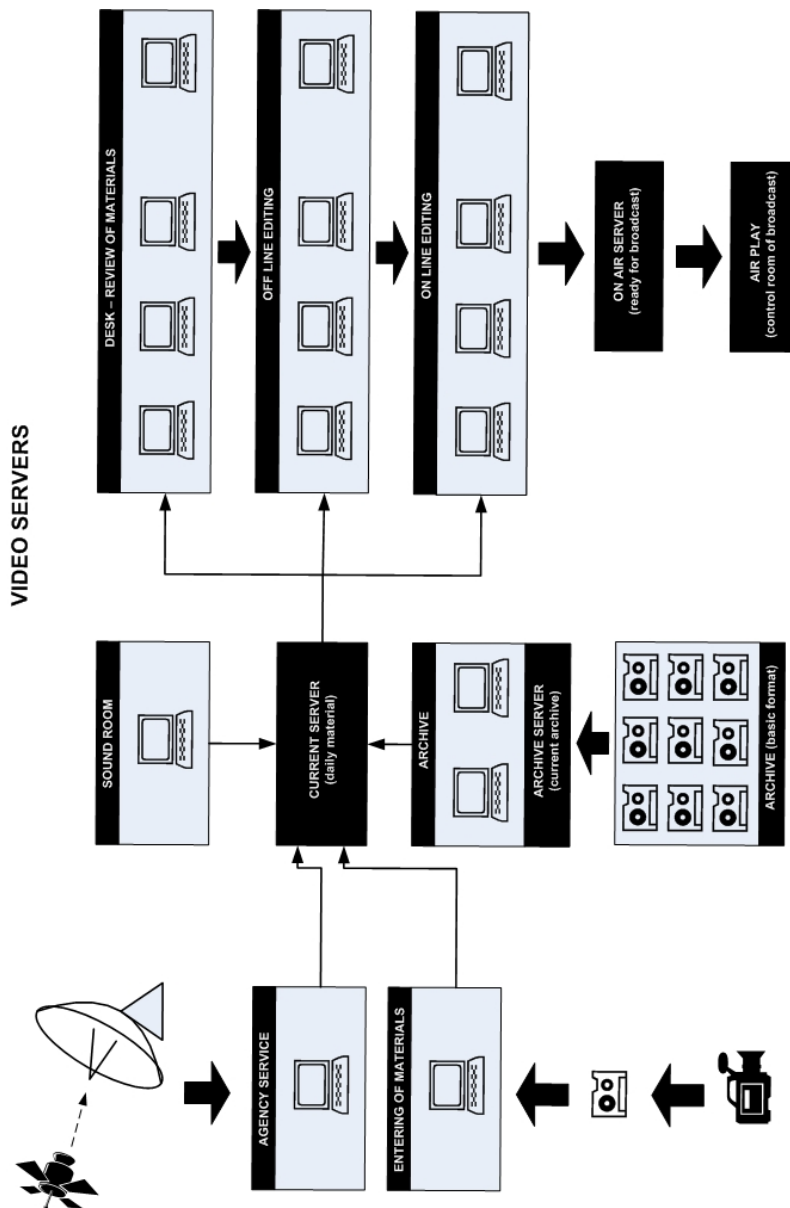


the users can no longer access the change, except the editor, who can access by password to changing of broadcasting log. Such change through the software automatically changes the PLAY list (inserting the latest news or ejecting of certain stories), even during the broadcast of the show. Broadcast can be done from control room where is necessary to install computer unit for broadcast (AIR PLAY). This unit, by optical network, broadcasts from the server all necessary materials, based on the program broadcasting log and, analogous to this, the PLAY list. It is enough for the operator, on command of realization, to "click his mouse" and the story will be broadcasted. At the end of the day, by broadcast of the latest informative newscast, it is necessary to approach to archiving of the new, current material on current daily server, with the possible deleting of existing material (material that is no longer daily current by previously established strict rules), in order to be used, in the most rational way, the available server memory.

As it can be seen, the use of new technologies affects on the technological process of production and broadcast of program in the direction which has the following common elements:

- availability to larger number of users at the same time, which results in acceleration of work process of newscast manufacture;
- creating conditions for immediate action to the change of content of show with a minimum percentage of error;
- smaller (optimal) number of executors in the technological chain;
- elimination of magnetoscope tape in processing which end result is technically more quality material (it eliminates the creation of generations during processing).

In the near future, when the memo cards take precedence, we will know the electromagnetic tape only as a means for entering valuable archival material that will certainly change further course of development of TV technological process.



Predrag Kojanić

ORGANIZATIONAL STRUCTURE OF TV

When we talk about the organization we also think about the organizational structure - the space in which the organized process takes place. There are very numerous definitions of the organizational structure. Most of them are the ones that define the structure as interconnections and relations of subsystems and elements in the organization. James Miller points out the difference between the structure and process in the organization - "Structure of the system is the arrangement of subsystems and components in three-dimensional space at a given moment in time ... process is a dynamic change of matter, energy and information of that system over time." Organizational structure is, in the works of individual authors, understood as something that arises from the ways of solving problems. It is, according to them, spontaneous category created due to the need of organizations to cope with complexity of problems that are solved by complexity of their own being (consisting of a number of individuals who have at their disposal extensive and heterogeneous resources). If we observe the organizational structure through the functional prism, or to look at the structure as an active, rather than passive (consequential) factor, then we understand the organizational structure as a means which contributes to better managing of system. This allows for people in the organization to understand their roles, to coordinate their mutual and separate activities, to be controlled, to communicate and to achieve relationships with the environment and, at the same time, not to violate its integrity and strength. One of the definitions that supports the assumption about the functionality of structure is expressed by H.Mintzberg - "Organizational structure is the sum of the ways in which organization shares the work and tasks, and achieves coordination of their realization." For the study and rationalization of the organization is not enough to study only static structures but also the dynamics of the processes performed in the organization. For practical purposes of organizing, the organizational structure can be distinguished in micro and macro proportions. Microorganizational structure is the arrangement of the processes and relationships of the participants in them, all within an organizational unit. Macroorganizational structure consists of organizational unit, their interconnections and relationships, as well as connections and relationships with the environment of the organization.

Dimensions and models of organizational structure

In order for the upcoming model of organizational structure to be applicable, it is necessary to define dimensions and factors affecting the same. Under dimensions we mean its constituent elements, while the factors are all impacts on some or all of the dimensions. If once was valid the principle of more detailed division and simplification of work, now in contemporary conditions by the use of new technologies, applies the principle of integration of work. Dimensions of organizational structure:

- work division-specialization
- departmentalisation
- decentralization
- coordination
- subordination.

Work division - specialization, is realized by separating the goals and by their conversion into tasks and activities of holders of execution. Set of tasks or activities by which was determined the holder of execution is called organizational role. It can be said that the creation, manufacture and broadcasting of TV programs is a starting basis, and organizational roles (a set of tasks or activities by which was determined the holder of execution with the right and obligation of execution) of organizational parts of TV station *Program*, *Technics* and *Production* are the end result of work division. The procedure of work division takes place in two phases - in the first phase the overall task is parsed, followed by synthesis and assignment of tasks, in the second phase registered basic activities are grouped so that they, according to their range, correspond to a particular group or individual executor. The range of assigned activities to one workplace and the number of repetitions determines the horizontal and level of independence, in their execution, determines the vertical dimension of work division.

Grouping of individuals whose mutual orientations will manifest higher level of kinship and contribute to effective management of structure dynamics with limitation and control of differences in orientation (program concept, the cost of manufacture and broadcasting of TV program, technological process, short-term and long-term plans, personnel structure with clear tasks and in a constant process of creation

of tasks and activities) we call departments or organizational units that are characterized by the existence of managers for each of them. Organizational units are formed by inductive method, from the lowest level, so that for each individual is determined the belonging to *department*, departments form *offices*, offices form *sectors*, sectors form *organizational units*. Departmentalization dimensions, on one hand, are solving the problem of reducing the complexity of the overall task of organization to limited executive and management abilities of executors. On the other hand, they multiply the problems of uncoordinated actions of individuals who arise due to:

- the difference in orientation toward goals (concept, costs, technology);
- the difference in time orientation (short-term and long-term plans);
- the difference in interpersonal orientation (command relationship, the participatory approach);
- the difference in formalizing of structure (individuals with clear and stable tasks, the other in a constant process of creating tasks and activities).

The efficiency of managing of structure dynamics implies limitation and control of these differences.

Transferring part of authority to lower levels of hierarchy or within the same level represents decentralization. In the case of limited abilities of management to control the work at all levels or the appearance of superior professional executives in the decision-making about some activities, we believe that there are reasons for decentralization. Decentralization may extend by vertical direction (*transferring of authority to lower levels* - Programs to Editorial Boards) and by horizontal direction (*along the line of participants on the same level* - creating of Creative teams or Production groups within TV station). By crossing these two directions can be defined four typical models of decentralization:

- autocratic structure (few managers on the top of management structure makes all decisions);
- oligarchic structure (increased number of people on the top level of management);
- polycentric autocracy (multiplied autocratic structure at lower management levels - divisional model);
- democratic structure (authority is distributed evenly with professional and executive ability).

Decentralization is always associated with the right to decide, and not for their execution (specialization is the right and responsibility of execution). Reasons or motives for implementation of decentralization are:

- limited ability of management to control the work at all levels of the hierarchy;
- professional superiority of executives in terms of decision-making about certain activities;
- reaction speed, within parts of organization as a whole in relation to changes in the environment;
- incentive to innovative efforts at lower levels of the hierarchy;
- shortening of communication channels, accelerating flows of information;
- approaching the place of decision-making toward the place of execution.

Risks and disadvantages of decentralization:

- the complexity and costs of coordination is increased;
- there is the possibility of losing control over functioning, at higher levels of management;
- the need for planning and control systems are expressed;
- hinders the use of unique tactics in crisis situations;
- implies the availability of quality management personnel.

Coordination is the process of unifying and complying of efforts towards a unique goal, which determines the character of the process that takes place at a certain level. Dimension of coordination is reflected in adjusting the activities of structure parts at the same level of the hierarchy (between sectors - *program, technics, production*, between offices - *editorial board, creative office*, between departments – *visual department, sound department...*) - horizontal relationships, without which those parts would lose the idea about their roles within the organization. Coordination is realized by mutual compliance of executives or managers of certain parts or through the standardization of process. On the other hand, we recognize the coordination mechanisms beyond the standard flows of communication and lines of authority, and most often they have the form of coordination groups (collegium, directory, work group, teams ...).

Subordination is harmonization of the activities of parts of the structure at different levels of the hierarchy line - vertical relationships. It is realized through harmonization of goals between levels and a unique supervision during their realization. The basic mechanism that is used for this purpose is hierarchical structure of management or a chain of ordering. Director of a higher level follows and guides the activities of department on the lower level (*the producer of a particular program follows the work of producers of editorial boards within that program*) and checks compliance of their performing with the goals for which he is responsible (*production TV shows in accordance with established program concept in the planned time*), which are previously harmonized (coordinated) with the goals of other directors (*program editor and editors of editorial boards*) who are at the same level of the hierarchy. Basic principles of communication structure are respecting the principle of unity of command, two-way communication, the minimum number of communication connections and preserve of unity of the structure.

There is no universal model of structure, but we must keep constant concern about the state of the relevant factors of its configuration. The organization is a complex system with multiple number of subsystems, which interact with each other and which individually, and as a whole, have connections with the environment. The environment is a system of higher order from which depends the structure and dynamics of the organization. But, the organization itself can create, with its solutions, and influence on the environment. Factors that influence on the dimensions of organizational structure:

- technology
- environment
- strategy
- size.

We distinguish several typical models of organizational structure:

- linear
- linear-staff
- functional
- divisional
- project
- matrix
- innovative.

Linear model of the organizational structure is the oldest system of organization and management in the society. Over time it is modernized and thus, qualified for wide application in modern organizations. On this model are based all other management systems that are based on a hierarchy of relations duties - jurisdiction - responsibilities that connect the jobs and positions in the organization at all its levels. These relations form a unique chain of command that runs from the top of the organization to its bottom. Through this chain of command are going all orders, requirements, all communications and reports in the organization. In the linear system, in addition to top management, commands can be issued only by managers of linear function, that is, only through them can be communicated with the supervisors of offices, department heads ... In this model, every employee has only one superior (the principle of unity of command). The advantage of this model is the simplicity and clarity of the positions and roles of all those who participate in it - a strict division of powers. Disadvantage is reflected in a weak specialization, which consequently requires from directors a great breadth of knowledge. It is used in smaller organizations.

Linear staff model as opposed to the previous one includes, in addition to linear, also staff units within the organization. Thus are eliminated weaknesses of linear management, as this model adds to the linear directors staff specialists for specific additional activities. Linear units are primary responsible for performing the basic activities and hence the achievement of business goals. Staff units are auxiliary, secondary offices for providing specialised services to the linear directors, so that they are able to efficiently perform jobs that are in their field of work. Staff directors can issue the orders only to directors that are underling to them within staff department, because compared to them, they have linear authority. Advantages are reflected in the fact that in staff functions specialists are working on finding appropriate solutions, and in linear functions they help during the application of given solutions. Disadvantage is the effort of staff to protect their interests, often at the cost of the quality of certain proposals, for the solution of the problem, which has long-term consequences for the later linear decisions at all levels.

Functional model is the most widespread in practice. The main feature of this model is the segmentation of the organization towards business functions. In the functional organization all jobs of one function are mutually connected and placed in one organizational unit or sector, which is headed by one person, that

is, manager. Mostly is directly related to the general manager and to him is directly responsible for the professional and timely conducting of jobs of his function (sector), as well as the work of their individual carriers. Functional connectivity and integration of jobs is done gradually and at multiple levels in the organization. First are formed narrower, and then wider groups of jobs within each function in the company, which are then included in the sector. The functional structure is based on the functional connection and unification of jobs, which assumes mutually alignment and locating of all jobs of one function into one organizational unit of the highest order, one function - one sector. The number of those units is not limited and mostly depends on the organization's size, complexity ie, the complexity of the technological process. When we talk about the concept of function, we must emphasize that there is no generally accepted concept, but there are different approaches - the function represents a group of identical, similar or different but mutually conditioned jobs. Positive features of this model are the higher level of specialization, the consistent application of the principle of management unity, limitation of danger from duplication of jobs, high ability to adapt to technological changes. Disadvantage of the functional model is that each functional director considers his function the most important one, there are difficulties in determining goals within function that should be in accordance with the strategic goals of the whole (function refers to the part of the organization, not the whole).

Divisional model of organizational structure is applied in large organizations. As the volume of production increases, the number of production lines, so less corresponds the functional model which is now restraining and inefficient. When the organization reaches a high level of development, it leaves the functional and introduces divisional structure. It is also known as multi-linear, given that is composed by subject, market or territorial method. The subject method is based on the product, or manufacturing processes, and the territorial method is based according to regions, or regionally structured and independent parts. The jobs of basic functions are not consolidated as in the functional structure, and therefore are not located in one place, or in one organizational unit. Divisions can be treated as independent entities within which are established functional centers. Benefits of this model are read in the specialization of manufacturing activities and technical skills, placing full responsibility on the manager of the manufacturing division, which is often treated as a profit center, as well as the ability to

train and manufacture a large number of managers for efficient and effective operations. Bad sides are creating tendency of turning exclusively to their own division, which is often not in accordance with the point of view of the whole organization, as well as aggravated coordination and control of functioning of many divisions.

Project model is created based on the need to create project teams that require a large number of experts for complex ventures, significant material resources and short time limits. The project is defined as complex and comprehensive venture whose characteristics and the goal can be accurately determined. Project teams have their own organizational units that are responsible for the performance of specific, specialized types of jobs. Directors of project teams are mutually linear connected, they are superior to all executors of jobs on the team, and are subordinated to directors of the organization. The essence of the project structure:

- determining the project manager
- forming of the project team
- directing the project team to the goals of making project
- disbanding of the project team when making of the project ends.

Formed project team takes care of the project on the following principles:

- in the given time limits
- with quality
- within the estimated costs.

The advantage of the project model is in the flexibility and amenities for innovative ideas, an elastic approach to assigning tasks, division of job, establishing relations of superiority and subordination as well as permanent monitoring and supervision of each project. The weakness of this model is a conflict between project managers and functional managers, that is, different aspects of business of functional units and project teams.

Matrix model represents a combination, dividing of elements on specialized subsystems with simultaneous division of authority and responsibility and thereby all the attention is directed toward the realization of the tasks and not the hierarchy of authority and responsibility. This model is focused on the

development of individual and flexible approaches to solve specific problems. Managing is of dual character - both vertically and horizontally. The first takes place within functional departments and the other within project teams. The combination of functional and project structure eliminates the weaknesses of both sides when used separately. The matrix structure places the emphasis on technology of business on one hand, and on the projects or their specific goals on the other hand. In this way it provides, at the same time, the advantages of functional and project structure. The advantage of this model is the ability to establish different organizational procedures, better control on particular dimensions of the system, better utilization of people because they can simultaneously work on multiple enterprises. The disadvantages are the duplication of some common activities as a result of excessive independence of individual organizational entities, the danger of increasing administration and a tendency of functional managers toward bias for their own functional priorities and, most importantly, is that it complicates the decision-making process and the unity of leadership.

Innovative model is characterized by possession of designed innovative strategy, which includes systematic abandonment of all that is out of date, in order to free up the main resources of the organization for creating new and different business. One of the reasons for separation of innovative from operational activities is to encourage inertia toward changes. It is necessary to form organizational parts which will, with constant initiating of new ideas, break the tendency for the usual manner of functioning. In the innovative organizational unit is applied project or matrix model, and functional or divisional model for operational activities. Innovative group is responsible for the project to its feasibility, and then it is transferred to the operational group. The structure of the innovative group displays the characteristics of creative structure with a small number of hierarchical levels and low level of formalization and centralization. The special role of innovative model has top management. Differences in goals of operational and innovative groups, include responsibility of top management, which does not refer only in coordination in the work, but on the choice and development of future business strategy.

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Organizational structure of TV station

The organizational structure of television, primarily depends on the program profile of TV station, technological process of manufacture and the required work positions. It is important to emphasize that the organizational structure that corresponds to one TV station may not be appropriate for another TV. On the basis of the elements that influence on the technological process - *requirements, possibilities* and *manufacture*, we can do segmenting according to business functions of most TV stations - program, technical, productional and economic business. All jobs of one function are mutually connected and placed in one organizational unit, or sector, led by the director of the sector (manager), who should be directly related to the general director (general manager) and to him directly responsible for the professional and timely performance of jobs of his function (sector), as well as the work of his individual carriers. Functional connectivity and integration of jobs is done gradually and at multiple levels in the organization. This functional connectivity and integration of jobs, assumes mutual alignment and location of all jobs of one function to one organizational unit of the highest order, one function - one sector. The number of such units is not limited and depends mainly on the size of TV station, the program concept, the complexity or the complexity of the technological process. Based on business functions, model of organizational structure of TV station constitute basic organizational units:

- **program sector** (creation of program contents)
- **sector of technics** (providing of technical conditions for manufacture and broadcast)
- **sector of common offices** (logistics)
- **production sector** (establishment of technological processes and production of program contents).

Sectors are primary organizational units, responsible for performing basic activities, and hence the achievement of business goals. Within the sector there are project teams or secondary offices for providing specialized services to sector managers, so that they are able to efficiently perform jobs that are in their field of work. Each office consists of several departments that are in functional relation to the office which they belong to. Groupings within departments are formed on the basis of work positions and assigned work tasks within a unique work process, within the department.

FUNCTION	Possible forms of organizing (grouping of jobs and tasks)
PROGRAM	Program – editorial board – column - show – work place
TEHNICAL	Sector – office (project team) – department – groupings – work place
LOGISTICS	Sector – office – department – work place
PRODUCTIONAL	Sector – office (project team) – department – groupings – work place

Sector is program, technical-technological and business-rounded organizational entity in which are performed mutually connected and dependent jobs which make offices and departments as its constituent parts, and which are in the function of the basic activity of TV station (production and broadcast of program).

Program is a whole, within program sector, which provides realization of program of specific type or theme. The program may consist of several editorial boards.

Office is the working and technical-technological unit that holds jobs of certain areas of expertise, or work process. The office may consist of two or more departments.

Editorial board is a program entity that provides realization of certain types of shows of thematic area. The editorial board, in its composition, can have multiple columns - thematic areas.

Department is part of the professional office in which are performed mostly the same or similar jobs. The department, in its composition, can have several groupings formed on the basis of specialized jobs.

Work place is a basic level of work process whose contents is determined by the totality of work tasks.

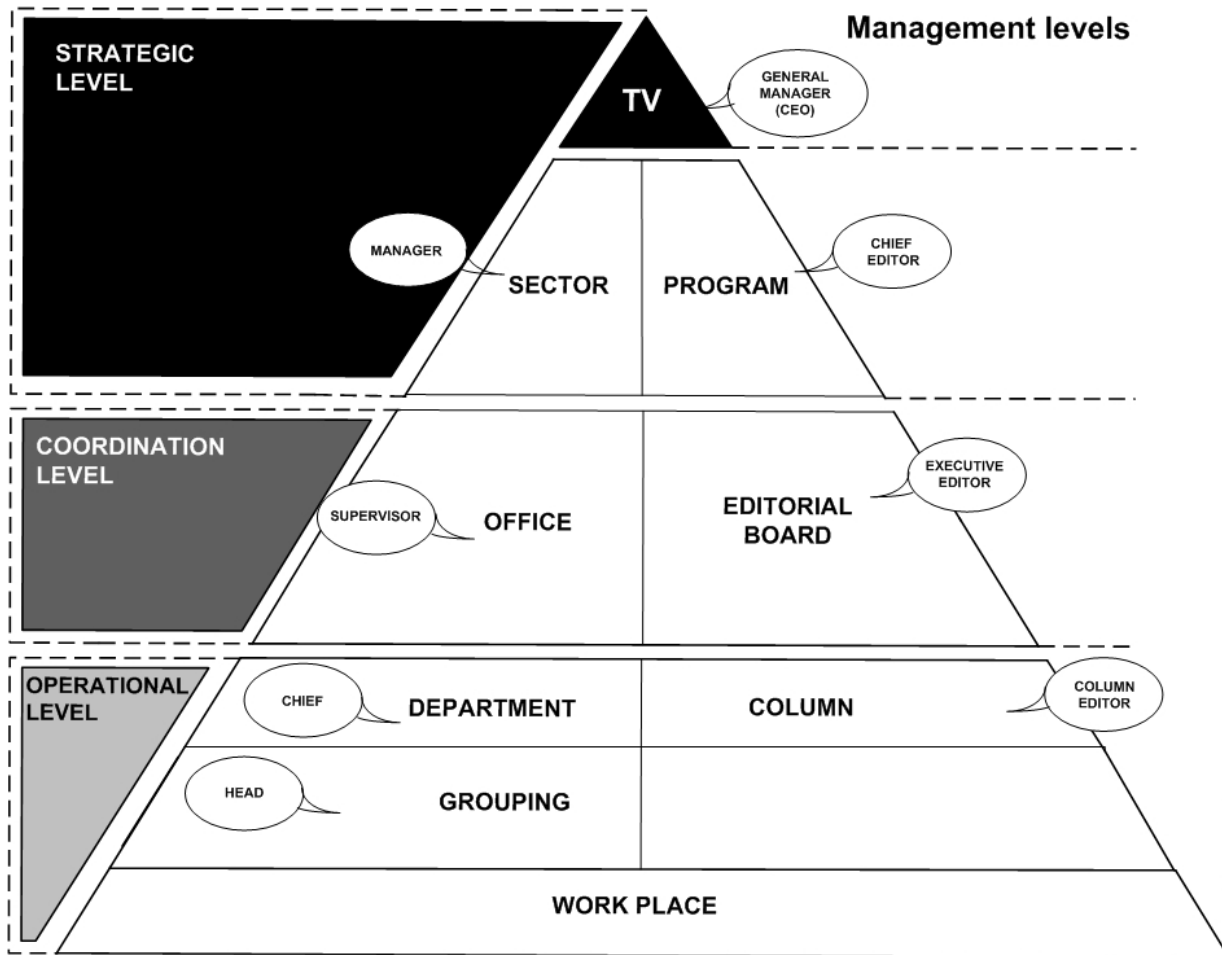
Based on the foregoing, we can sketch an organizational structure of projected TV station which define a hypothetical program concept:

- informative program (news, utility service information - the morning program, talk show);
- entertaining program (show programs, quiz shows, feature structures, contact programs).

At strategic level there are sectors, as sector managers make management that establishes future goals of TV station.

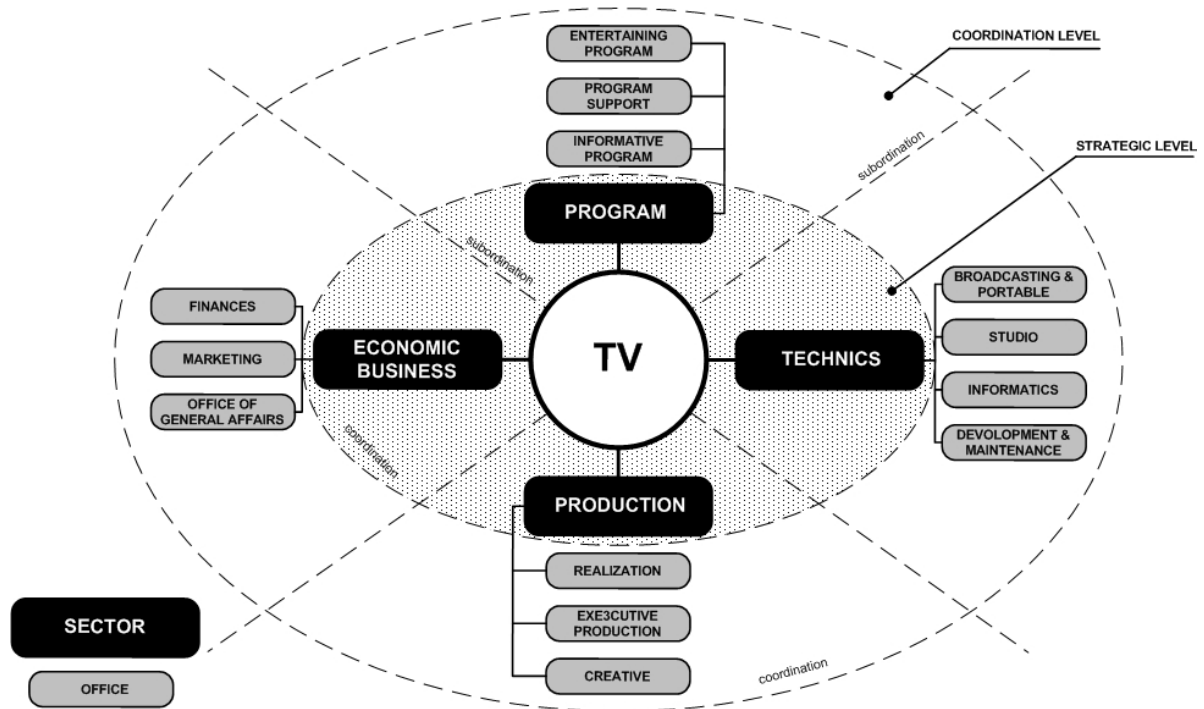
At coordination level there are offices that are within the sector, whose task is to regulate the work processes that lead to the achievement of the global goal of TV station.

At operational level there are departments where is conducted established strategy through the execution of specific work tasks.



The head of TV station management is the general manager (CEO) who leads the work of TV, by using a group of associates (which he should choose by himself), who represents management. Management, as a specific group of people that manage the process of management, are sector managers, general manager and chief editor. Each sector consists of offices that represent its essential parts, and each office has its own departments that represent its subparts. With sectors manage sector managers who are responsible for their functioning and are responsible for their work. With offices within the sector manage office supervisors whose main task is that their offices perform all work processes that are set before them, and as parts of a whole (sector) to fit into a common, unique goal that is set before the sector they belong to.

PROJECT MODEL OF ORGANIZATIONAL STRUCTURE OF TV STATION



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With departments, which are subparts of each office, directly manage heads of departments whose main task is that in direct contact with the executors, conduct execution of set work tasks within specific work process. Each work position has defined occupation, and the number of executors in a given work position depends on the quantity of manufacture. As between work positions within one department there are horizontal and vertical relations (coordination and subordination), so as between departments, offices and sectors there is coordination and subordination. Neither department, office, or even sector cannot act alone in regarding the set goal of TV station.

Program sector

Program sector is an organizational part of TV centre in which are designed program contents or provided program projects for production ("*program raw material*"), in accordance with adopted program concept of TV station. Chief editor, who manages the work of program sector, is responsible for the entire program and is a member of management of TV station. Program sector will consist of offices - programs (informative and entertaining), which are formed depending on the goal of TV station and program concept. Each program contains departments - editorial boards (for informative program that would be editorial board of daily news program, sports program, the current program, the morning program; for entertaining program that would be editorial boards of show program, contact program, film and series, musical ...) that are in the service of execution of tasks of the program. In the editorial board are authors and journalists, who are direct creators and bearers of given program content. At the head of each program are appointed the executive editor of program who edits given program, and creates program contents with the help of the editor of accompanying editorial boards. Editors of editorial boards, first of all, should be the editors of their program projects, and then the editors of editorial boards - that is, as editors of editorial boards should be the first among editors (equals) of program contents. The process of designing and editing in the program sector should take place in both directions:

From chief editor to editorial boards (authors and journalists)

- in accordance with established program concept, the chief editor will direct the work of a particular program through the executive editor, depending on the content of the program project. The executive editor of the program determines the editorial board which he will entrust specific tasks to create program content and an editor of editorial board determines the team of authors and journalists who will proceed directly to the execution of the set tasks.

From editorial boards (authors and journalists) to chief editor

- authors and journalists in editorial boards suggest, explain, analyze, supplement a variety of program projects from their areas, to the editor of editorial board who recommends it to the collegium of editors of editorial boards of the given program. In case that the proposal for the project is accepted, it is forwarded to collegium of executive editors, who attends the chief editor, and there happens the final debate on a particular proposal - whether it is in accordance with the program concept, whether the proposal has similarities with some program content of competitive station, whether some other program works on the same proposal, but from different aspect and so on.

These processes are the essence of work of program sector, and that work does not end at the program collegium with the decision on realization of the given program project, because that decision is made at the management meeting. We should remember that the program sector is the sector that requires realization of designed and program adopted projects, which must be in accordance with financial, technical and personnel capabilities of TV station. There lies the key problem of TV stations in our area, and that is, that the program requirements are often not in accordance with the technical - technological capabilities of given TV station. Each program can have only one executive editor, and the same applies to the editorial boards. Structure of editorial board depends primarily on which program does it belong to, which directly determines the profile of the editorial board and the number of executors working at a particular position. In addition to programs and the editorial boards as basic organizational units, a very important office in program sector will be the office of program support which will be

composed of the departments – program coordination and the department for the purchase and exchange of programs. At the head of the department of coordination there will be a TV program coordinator whose role is to coordinate, based on established program scheme, broadcast of all planned program contents while respecting the established scheme and timetable. The coordinator also proposes by which program contents should be filled, so called, empty terms, if they appear on a daily basis within the program scheme. The important role of the program coordinator will be reflected in the control of program schemes, taking care about bought program (when and what is broadcasted and if something is broadcast in a rerun), as in the case of emergency situations when adapts the program to new circumstances. Works closely with the program director and given tasks conducts through office of realization (the department of control room) of production sector. Department for the purchase and exchange of programs will have the role to, in one place at TV station, merge selection and procurement of program contents (films, series, documentaries, independent production programs, sports broadcasts ...) of foreign and domestic production. Another important task is selling their own program to other TV stations (at home and abroad), or their exchange for other program contents. Nowadays, a serious and professional TV station that is in the constant quest for higher ratings, should have editorial board that deals with the presentation of its own TV station and achieving interaction with viewers via teletext or on the website. This multimedia editorial board (Teletext and WEB) is a media through which will be presented the entire TV program. For the concept is responsible the editor of multimedia editorial board who, with the help of his colleagues from other programs and editorial boards, receives all necessary information and materials in order to better present TV station. This editorial board (ie information that comes through daily polls, comments, or open forums on various themes) has more importance for the strategic determining of program concept. It should also establish the department of public relations - PR department, whose main goal is the market success of TV station by creating a favorable opinion of the public. This department mainly deals with communication within which the work of TV station is informed, explained, defended and promoted and the biggest role will be achieved precisely through aforementioned multimedia editorial board. We will mention another managerial work position that needs to be formed - the program director. Program director would have the role of equal associate of the chief editor, and would deal with the operational functioning of the program sector and programming of

program schemes of TV station (the chief editor is responsible for the program concept - the content, and program director for the deployment of appropriate contents by determining the time and period of broadcast). In addition to organizing the work of all executors in the program sector, monitoring work processes and controlling them, program director will, with the help of the supervisor of program support, manage with the department for purchase and exchange of programs. This work position is also the "buffer" between the program sector and the production sector at the level of realization of program projects.

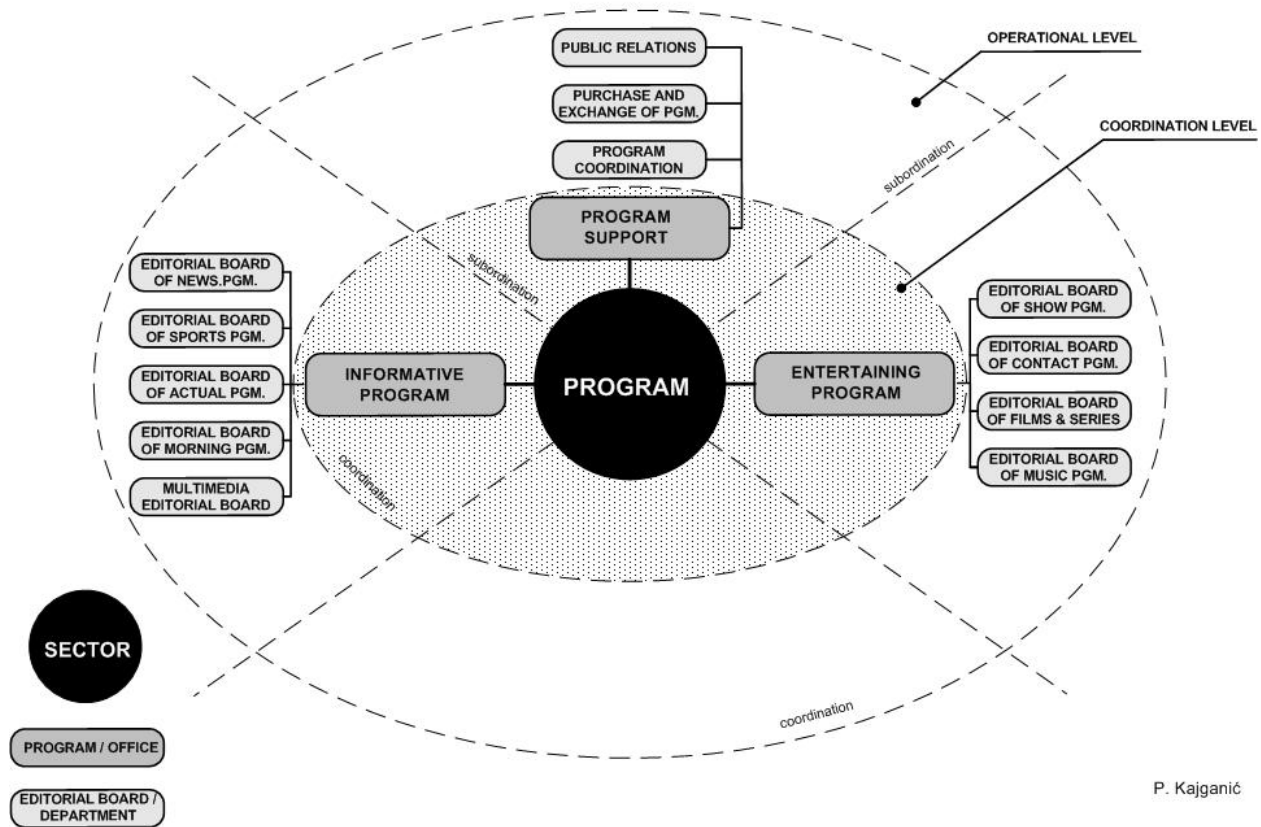
Having in mind that TV program is basic "goods" which TV station manufactures and broadcasts (places-offers to sell) the basic functions of the editorial team and the program director should be emphasized:

- the chief editor with the program collegium creates and edits program contents, ie determines the program concept, and possess complete autonomy within work process of creating "TV goods"
- program director, on the other hand, considering each approved program content, determines their place and time, keeping in mind the established program concept of TV station as well as target group to which is intended specific program content and deploys them within work process of programming of TV schemes (places "TV goods").

Potential work positions in the program sector:

- | | |
|-----------------------------|------------------------|
| - program editor | - lector |
| - editor of editorial board | - journalist-informer |
| - author of the show | - journalist |
| - journalist-editor | - presenter-announcer. |
| - journalist-reporter | |

PROJECT MODEL OF ORGANIZATIONAL STRUCTURE OF TV STATION - PROGRAM SECTOR



Technical sector

Television is primarily a technical media, in the sense that, by using technical equipment, image and sound, are manufactured and broadcasted. Through technics is achieved materialization of program contents that are designed in program sector. Technical sector is an organizational part of TV center whose role should provide conditions for work of technical equipment for realization of program projects. This sector basically offers technical capabilities for work of TV station (production, post-production and

broadcast of TV programs). Technical sector is managed by technical manager and is responsible for functioning of all technical devices that are used in manufacturing and broadcasting of TV programs. In TV stations in our area the role of technical sector is at the level of service of TV programs, and technical director (technical manager) is not at the same level with chief editor, regardless that none of the program idea cannot be realized without technical sector. Even when broadcasting the best program content, in case of poor TV reception or poor technical quality of image and sound, the viewer will without hesitation use his remote control and choose different TV channel. A well-organized technical sector, can initiate many program contents in the program sector, with its inventiveness and ability to accomplish necessary technical conditions for complex program projects that require technical devices of high-performance. From possibilities, offered by technical sector, will depend realization of program project in the production sector, and perhaps because of this, as well as knowledge of production technology and program broadcast, there is a greater cooperation between these two sectors. Unlike the program sector which is faced with only one question - **WHAT**, technical sector disposes or knows **WITH WHAT** and **HOW** it can be done the designed *what*.

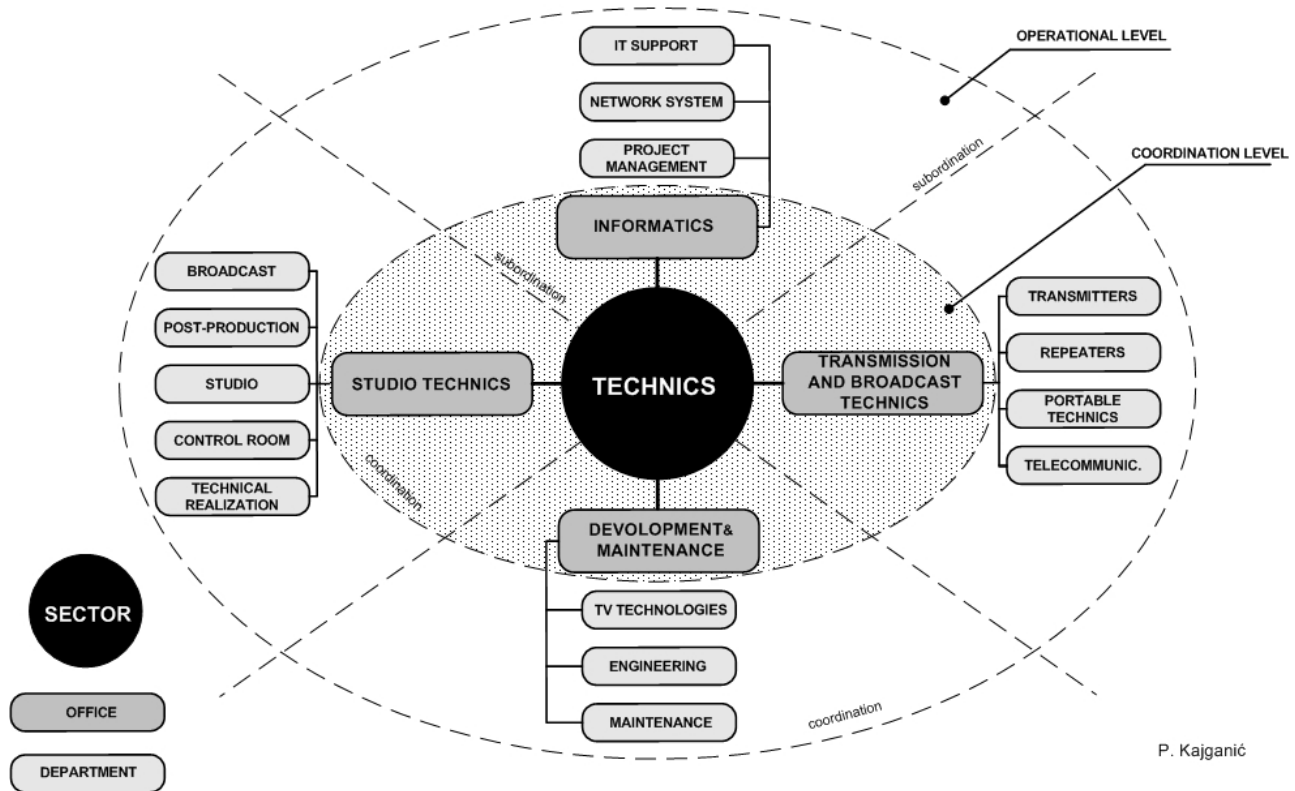
Technical sector should consist of the following offices:

- transmission and broadcast technics
(responsible for work of transmission network - transmitters, repeaters, link connections, ENG, SNG, OBV);
- studio technics and realization
(responsible for work of all technical capacities that are in function of realization and broadcast of program - control room, editing, studio; realization - camera controls, technician ...);
- informatics
(responsible for IT technology - computer network, computers, graphic stations, non-linear editing ...);
- development and maintenance
(monitoring the development of new TV technologies in the world and improving the applied technology in the function of manufacture and broadcast; maintenance and servicing of all available technical capacities and technical systems - electrics, air conditioning chamber ...).

Technical sector makes office of transmission technics, which is responsible for the work of transmission network (transmitters, repeaters, link connections). Direct executors on the field are technicians of transmission technics. In addition to this office, there is an office of studio technics that consists of maintenance department, department of realization and department of ENG storage. Senior maintenance technician runs the maintenance department, technicians runs the department of realization (studio, control room and OBV) consisting of work positions camera control and studio electricians, and technician of ENG storage runs the department of ENG storage (maintenance and issuance). The head of office for transmission and studio technics is the assistant technical director-engineer. Office of IT system is the third, important office within technical sector. It deals with computer technology and computer network. With this office manages the computer system engineer, and direct executors are the system administrators. In bigger TV stations there is an office of development which deals with monitoring, and if opportunities allow, with the introduction of new technologies, while in "smaller" TV stations that part, in addition to regular jobs, performs the technical director. It is important to note that in most TV stations, both in our country and in the world, work positions that belong, according to their profile, to production sector, are classified in technical sector (video mix, graphic operator, sound operator, satellite control room operator ...). The reason is allegedly in the fact, that the aforementioned professions do their job in the immediate handling with technical devices. However, with this kind of approach in setting up the organizational structure we can see inconsistency. Camera operator of ENG team, assistant camera operator-sound recordist and editor does not belong to the technical sector, although when performing their work tasks they use technical devices. It follows that it is not relevant, when forming of some sector and determining of work positions which belongs to it, with what the given task is executed ("tool"), but what is the goal of executing work task (designing of program project, production - realization of program content or creation of technical conditions for manufacture, ie to reach the technical quality of TV signal). Let us return to work positions in technical sector that are directly related to specific work positions in the production sector. It is primarily the camera control, whose role is to make adjustments of studio cameras or cameras of OBV during recording/live broadcast. When setting the lights, director of photography in cooperation with the camera control creates an "atmosphere" of

ENG equipment (camcorders, tripods, batteries, microphones, headphones, portable lighting, audio and video cables ...), pre-checking their validity. He is responsible for the maintenance of equipment which, when issuing, must be functional in order to successfully conduct realization. In the example of the last mentioned work position, we can again turn to forming of structure (determining work positions) of certain sectors. It is quite logical that a technician from technical sector issues the equipment, that he takes care of it, to the camera operator and sound recordist from the production sector, who use that equipment to perform a recording, which is based on the program requirements initiated from the program sector.

PROJECT MODEL OF ORGANIZATIONAL STRUCTURE OF TV STATION - TECHNICAL SECTOR



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Economic business sector

This sector can be also called sector of common affairs or sector of general and legal affairs. It consists of offices that have a logistical function in the work of one TV station. To reduce the number of organizational units, several offices are grouped in one common sector, whose head is the sector manager who coordinates the work of all offices, whose work processes are in the function of achieving the goal of TV station. Depending on TV station, the composition of offices is variable and depends on whether from some departments are creating new offices, or some offices are integrating into one. Basic offices of the economic business sector in the project model of TV station:

- finances
- office of general affairs
- marketing.

At the head of each office should be the supervisor, to whom will the direct superior be the sector manager. Each office will consist of departments managed by the head of the department.

Financial office will implement budgeting (based on defined program tasks and composed cost calculations, financial offices will exercise control, planning and verification of spending of funds), and shall perform all financial flows (payments to third parties upon receipt of the invoices on the basis of incurred costs of production and broadcasting TV programs; regulation of financial obligations towards all executors in TV station and booking of made payments on the account of TV station from sold time for broadcast of advertising spots and made services to third parties for the needs of TV center). It will consist of the accounting department, bookkeeping department, treasury and department of plan and analysis (projection of revenues, expenditures, analysis of planned and accomplished). The treasury department will have a very important role in realization of program contents, especially for the needs of news program. Due to the sudden trips for the needs of newscast, it is necessary to organize the work of treasury in accordance with the needs of TV station that responds rapidly. This means that the treasury at all times have access to some financial resources for the needs of sudden trips of ENG team so as that the team members could debit at any time of the day.

Office of general affairs is an organizational unit in which will be performed all legal and all administrative operations for the needs of entire personnel, which is involved in TV station (contract drafting between

TV station and third parties, in which are defined the rights and obligations of contracting parties when providing services, buying and selling, coproduction, the engagement of the executors in a given TV station, filing of all official letters and documents, obtaining the right to use annual leave, sick leave, records of employment, confirming the right to use health care, issuing decision on the placement to particular work position ...). Office will consist of contracting department, the representation, human resources (creating and implementing personnel strategies) and departments of services (security, catering, facility maintenance ...). Within this office should be formed a department of the business secretary, who do their work in other sectors, but it standardizes just in this office.

Marketing office, has a primary goal to achieve financial income by selling time within broadcast of TV programs, for the needs of given TV station. Office should consist of the department of marketing and research, sales department and department of realization.

Department of marketing and research would actively participate (with analysis of ratings research, sold space within the show, terms of broadcast of some program contents, the potential target groups which the show addresses to) in cooperation with program sector in order to find a way to place better program contents, ie time, within TV show for potential clients. This would essentially be a strategic department within the marketing office in which would be determined the strategy for sale of TV time and program space of the projected TV center in cooperation with program sector that designs TV "goods".

Sales department would consist of sales managers (salesmen who sell time for broadcast - airtime, of advertising program; the name sales manager is used in order to more easily reach potential clients, who could lease time on TV station), who by selling airtime achieve revenue for TV station, and certain percentage of the contracted and realized sales makes their earnings. The number of these executors would not burden TV station, since their earnings depends on realized sales. It is necessary to establish the percentage scale (earnings) that sales managers receive. It should be established one scale with more, so called, classes. The value of each class is determined by the projection of planned (required) revenues by sale or give place to its TV time and space within TV program/TV show. Motivation of engagement of sales managers, which is reflected in winning certain classes, is in the service of achieving required revenue, ie in this way there is no possibility that revenues depend on the fulfillment of the basic needs of some executors.

For example:

The first class – mandatory minimum 10.000 euros

The second class – mandatory minimum 20.000 euros

The third class – mandatory minimum 30.000 euros

The fourth class – mandatory minimum 50.000 euros

for the amount above mandatory minimum of the first class is obtained 3% of exceeded value;

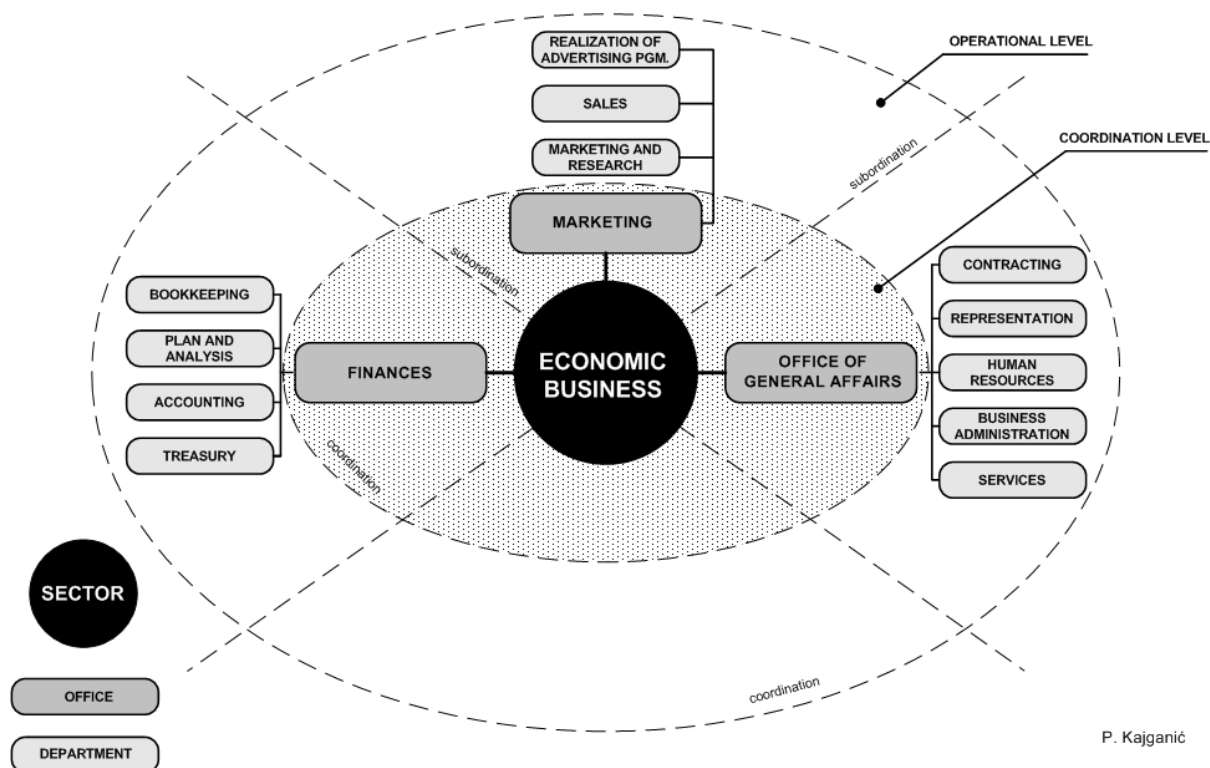
for the amount above mandatory minimum of the second class is obtained 5% of exceeded value;

for the amount above mandatory minimum of the third class is obtained 7% of exceeded value;

for the amount above mandatory minimum of the fourth class is obtained 10% of exceeded value;

*** in case that sales manager twice in a row (within two months period) does not achieve set amount of the class to which it belongs, TV center should cease further cooperation with the concerned executor.

PROJECT MODEL OF ORGANIZATIONAL STRUCTURE OF TV STATION - ECONOMIC BUSINESS SECTOR



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Sales department would have the function of strategy implementation that was passed in the department of marketing and research - based on established prices and revenue projections from sale of TV time and program space to achieve better results, so that set income limit will move more.

Department of realization would consist of advertisement program realization, whose role will be to realize (edit existing advertising spots or produce new spots per customer request) advertising blocks which are contracted for broadcast. Realization of this department on basis of the obtained orders from sales department, in cooperation with departments (editing and control room) from office of realization, of production sector can access the execution of work tasks.

Within the organizational structure of the sector of common services it is necessary to precisely define the work of financial office from the work of marketing office, so that can exist mutual control of broadcast advertisements and realized revenues from the same.

Production sector

Based on the analysis of program and technical sector, we can explain the function of production sector. First of all, the production sector, in technological sense, is between the program sector (program requirements) and technical sector (technical possibilities). The main function of the production sector is planning (of production - the scope and structure, method and dynamics of production; technical capacities - method and dynamics of realization as well as required technical capacities; personnel for realization - the structure, number, time of engagement), preparations (providing of all the necessary material and technical conditions - technical capacities, personnel requirements and financial elements), realization (recording or achievement of direct broadcast) and finalization (post-production of audio video material, synchronization, application of electronic graphics as well as analysis of achieved and planned expenses) of program projects and the creation of program contents, based on demands and possibilities (provided technical conditions). Production sector is an organizational entity in TV station, which is responsible for direct manufacture (production) and broadcast (with the help of technical sector) of TV shows or TV programs. Production manager manages the production sector which should consist of the following offices:

- office of executive production
- office of realization
- creative office.

Executive production of the program, which would run the executive producer, would perform the jobs of planning of production and broadcast of programs based on program requirements, determining possible technical capacities and necessary personnel who serve planned technical capacities through the planning department, as well as jobs of preparing (creative and operational technical) through the department of organization, which define mode of realization and establishes technological process taking into account established and approved budget. In this office will form production groups for specific program projects.

Office of realization would be directly responsible for recording, that is, achievement of direct broadcast of given program project and for direct broadcasting of TV program. Successful performing of work process of realization in addition to technical and financial factors, will primarily depend on the organizational structure of the office of realization.

Creative office would have the task to create a visual identity with defined dynamics of TV program and by rhythm of program segments within it. At the head of this office should be set up supervisor-art director (production designer). The supervisor should establish standards of audio-visual expression and clear audio-visual marking of program content, as well as to participate in the creative designing of program contents that are in function of established program concept, but also to give creative contribution to the realization of all program projects.

Executive production of program

We said that this office, which is managed by the executive producer, does the jobs of planning of production and broadcast of program on the basis of program requirements, determining possible technical capacities and necessary personnel who serve the planned technical capacities through the planning department. Jobs of organization of technological process of production and broadcast of TV shows/TV program, through a phase of preparation, realization and finalization, are carried out through

the department of organization. In the office of executive production, executive producer plans and prepares production of program projects that were previously approved by the program collegium, and determines the dynamics of production and technological process for the entire corpus of shows belonging to TV center. So we will, beside the chief editor who, with the program collegium devise and edits the program contents, or determines the program concept, and the program director who, taking into account each approved program content, determines their place and time, bearing in mind the established program concept of TV station through the programming process of TV scheme, also have executive producer who will, by performing his work tasks-establishing of technological process (production or the materialization of devised program project in order to become the program content), encircle work process **WHAT, WHEN** and **HOW** - devising, programming (planning of TV scheme) and production. Executive production must be in function of editorial concept, but will independently decide on the most optimal solution for achieving of given program project, which means that the program collegium and the editors will not interfere with the method of execution (*who, where, how, with whom, with what*). Only such division of labor will provide high quality devising, precise programming and optimal production, with a clear division of responsibility for the content, placement and form of program content.

Planning department

The planning department plans realization of production and broadcast of program based on program requirements, determining the required technical capacities, as well as necessary personnel who serve planned technical capacities. Work process of planning in the planning department are performing the planers. The process includes planning of production, technical capacities and personnel for realization. By harmonization of all mentioned elements are accessed to planning on an annual, quarterly, monthly and weekly basis. To planning process are accessed with prior arrangement with the program coordination (the terms of broadcast of program contents), and constant mutual communication with technical sector in case of eventual failure of specific technical capacities, in order to redirect production to other technical capacities. Through the secretary production and heads of groupings they get all the necessary information on the availability of necessary personnel.

Possible work positions (chief planner, technical capacity planner, planner of realization team, an analyst of the use of technical capacities) and the number of executives will depend primarily on the size of its own production, the quantity of technical and personnel capacities.

Department of organization

The structure of the department of organization will primarily depend on the program concept, the complexity of program projects and the dynamics of its own production of TV programs. In the case of larger scale manufacture of more complex program projects, it is necessary to organize the work of producers by programs, and we shall, on the basis of project model, have news program producer and producer of entertaining program. Producers would lead the production (manufacture) of program that they are in charge, with the help of the show organization (program projects) that would lead the production within the editorial board. In addition to the organization, it should also be formed work position - the chief organizer of the production and broadcast. The chief organizer would be responsible for the work of ENG teams, editing, graphic stations, control room and studio, and his work would be organized in shifts in order to cover the terms of production and broadcast of TV programs. He would manage the work of mobile teams (ENG camera operator, sound recordist, driver) with coordination with the desk secretary. He would control the work of production and technical realization team; work of studio and control room; work of editing; realization (recording, editing, broadcast); he would visit the posts and would check the presence of planned associates; would check daily recording plan and the presence of planned ENG teams; with the desk secretary he would determine the daily plan (due to new or canceled recordings); time of departure on planned recording. Considering the work tasks that were previously presented, we can conclude that it is realistic to expect that the chief organization will successfully complete most 3-4 shifts per week. Other required number of shifts, for the full number of hours that is required on a monthly basis, will be realized by working on program projects as the organizer. Most of the preparations during the work on the project, he will do during his regular shifts as the chief organizer. On one hand, this ensures a full utilization of personnel in the department of organization, with a small number of executives, and on the other hand, in the executors themselves is achieved change of the level of engagement, which provides the motivation to work.

Work position that would perform administrative part of work for the production sector in the department of organization would be the secretary productions of projected TV center. Secretary productions would perform correspondence with other sectors and their offices within television and to third parties outside TV station, with whom a business relationship is achieved. In addition to these jobs, the secretary productions should be engaged in realization of less complex program projects, or in the planning department as an analyst of use of technical capacities. Besides the work tasks of organization and coordination, the secretary productions would perform the following tasks: collecting daily reports of the chief organizer and forwarding to production manager to inspect, calculation of engagement (held shifts) of all associates in the production, recording the use of annual leave, sick leave, business travel and on the basis of that completing worksheets, control the fulfillment of the mandatory fund of shifts for associates that regulate social and health through the Association, control whether the full mandatory fund of shifts is fulfilled for full-time employees, archiving emergency requests for technical capacities by realization, updating the list of engaged in the production, preparation of correspondence by the order of production manager, records of lease of technical capacities to third parties, the issuance of questionnaires when engaging new associates and processing of the same.

Office of realization

The office of realization would be managed by the realization supervisor, and in its composition the office would have the following departments:

- department of mobile units
- department of realization and post production
- department of archives (video library).

At the head of the mentioned departments, would be the heads who manage groupings whose executors perform specific work tasks of specific work processes.

Department of mobile units

Mobile units enable realization (recording or achievement of direct broadcast - "live" ,) outside TV station. The most would be used for news program - ENG journalism (*electronic news gathering*), but also for

the needs of entertaining program - EFP (*electronic field production*), which allows us better image quality with much greater mobility and congruence with work during the recording of film (frame by frame).

Department of mobile units would consist of the following groupings:

- ENG teams
- vehicle fleet.

ENG team makes the following executors:

- TV camera operator
- sound recordist-assistant TV camera operator.

When working on the field to the team joins:

- driver
- journalist.

ENG teams is managed by the head of groupings and is responsible to office supervisor and production manager for their work. During the shift, the disposition of ENG teams determines the chief organizer of production and broadcast based on the daily plan and emergency requests from DESK. The usual work plan of ENG teams on a daily basis, depends on program concept. Due to the prevailing program concept (news program) in TV stations in our territories, the work of ENG teams would look like this:

On weekday	<u>The first shift - 5 (five) ENG teams</u>
	One team (8.00- 16.00)
	Two teams (9.00 - 17.00)
	One team (10.00 - 18.00)
	One team (11.00- 19.00)
	<u>The second shift - 3 (three) ENG teams</u>
	Two teams (16.00 - 24.00)
	One team (17.00 - 24.00)

The third shift - 1 (one) ENG team

One team (24.00 - 08.00) – night team on duty

Stand by team - 1 (one) ENG team

One team (08.00 - 23.00) – team for interventions

On weekend

The first shift - 2 ENG teams

One team (8.00 - 16.00)

One team (9.00 - 17.00)

The second shift - 2 ENG teams

Two teams (16.00 - 24.00)

Stand by team - one ENG team

One team (08.00 - 23.00) – team for interventions

Upon arriving at the shift the members of ENG team are answering to the chief organizer and meet with the daily plan (which recordings are planned for their team). The camera operator agrees with the journalist about the story which should be recorded, and based on agreements of the team borrows the necessary equipment (camera operator - camera, assistant TV camera operator other equipment - tripod, lighting, microphone, headphones, batteries, backup tape,...) in the storage ENG, based on submitted request for technical capacities by the chief organizer. The team on the field in addition to standard - mandatory frames for the needs of archive and the story itself (coverer of persons and institutions - the exterior and interior), records frames at the request of journalist taking into account the visual appearance of recorded material (frame composition, light) which will be subsequently edited. If necessary, the team remains after the completion of their shift until they perform planned recording. After recording is finished, equipment ENG is handed in ENG storage. During shift, and between recording the team stays in a room of mobile units. Stand-by team (team for intervention) is on duty minimum of 7 (seven) days a week in the period from 8:00 to 23:00, and is used as an emergency/additional team or as a substitute for the planned team which was prevented to do the work task.

Vehicle fleet

In some TV stations, the grouping vehicle fleet is formed as a department and belongs to the sector of common services, so that the vehicle fleet would be in the function of all sectors of TV station. Vehicle fleet is necessary, primarily for the needs of production and broadcast of TV program, and if it is understood as the main task of TV station then, it is totally irrelevant where will, by organizational structure, the department or vehicle fleet grouping belong to. Given the specificity of TV manufacture, especially its mobility through ENG teams, it is more than necessary that in production sector, in the department of mobile units, exists vehicle fleet grouping. As for the needs of mobile ENG teams, so for the needs of the process of production and broadcast of programs and in all of its phases. The work of vehicle fleet should primarily be harmonized with the work of ENG/EFP teams.

Executors in vehicle fleet are:

- chief of vehicle fleet
- driver.

Vehicle fleet for the needs of production and broadcast of programs is necessary to dispose with the following vehicles:

- caravan vehicle (three vehicles for ENG)
- passenger vehicle (one courier vehicle)
- van (two vehicles for the needs of transport).

Vehicle fleet is managed by the head of vehicle fleet. All vehicles should be marked with the sticker (PRESS, the number of vehicle, the label of TV station), and when they are not on the execution of the task it is required to park them in front of TV station in the marked parking space. Servicing should be carried out in the registered services, and regular cleaning and washing of vehicles should be performed at the car wash with which is achieved a business arrangement. Sometimes is practiced the refueling at the gas station with which an agreement is reached, due to uninterrupted supply of vehicle with needed fuel.

On the basis of work of mobile ENG teams and daily needs of manufacture and broadcast, the work of vehicle fleet would look like this:

On weekday

The first shift - 4 (four) vehicles

one vehicle (07.00-15.00)

two vehicles (09.00-17.00)

one vehicle (10.00-18.00)

- for transport of ENG teams, courier jobs

The second shift - 3 (three) vehicles

one vehicle (15.00-23.00)

two vehicles (16.00-24.00)

- for transport of ENG teams, courier jobs

The third shift - 2 (two) vehicles

two vans (22.00-07.00)

- transport of night shift and transport of ENG team on duty

On weekend

The first shift - 2 (two) vehicle

one vehicle (08.00-16.00)

one vehicle (09.00-17.00)

- for transport of ENG teams, courier jobs

The second shift - 2 (two) vehicles

two vehicles (16.00-24.00)

- for transport of ENG teams, courier jobs

The third shift - 2 (two) vehicles

two vans (22.00-07.00)

- transport of night shift and transport of ENG team on duty

In order for vehicle fleet to be in the function of production and broadcast of program, in order for its usage to be as long as possible and to prevent abuses, it is necessary to organize its work in the following way.

Report on the use of vehicles

- every vehicle has a folder with forms - REPORT ON THE USE OF VEHICLES, by which is followed the movement and the use of vehicles;
- orders for the use of vehicles issues the chief organizer during his shift;
- upon completion of the ride, the driver enters all required data in the report on the use of vehicles which upon checking verifies the chief organizer with his signature;
- report on the use of vehicles takes over the head of vehicle fleet for calculating mileage and fuel consumption;

Mileage saving

The chief organizer who disposes with vehicle fleet during his shift and determines the disposition of each vehicle, is motivated to control the mileage that is limited by days and shifts.

- Based on the report on the use of vehicles, the head of vehicle fleet enters data into the weekly calculation of mileage and fills sheet of monthly calculation of mileage by shifts and hands it to the secretary productions;
- Secretary productions, based on limited mileage and registered realised mileage, calculates the difference and is taking a state for each organizer separately;
- According to the current calculation the production manager approaches to calculation.

Vehicle service card

With this form, the head of vehicle fleet keeps records of service on each vehicle.

Quarterly report

The report submits the head of vehicle fleet every three months for the previous period with the following information:

- vehicle, the registration number
- the date of service, what is serviced and at what miles
- total distance traveled (mileage)
- damages on the vehicle
- general state of vehicle fleet.

Current costs

Lower costs on a monthly basis (tire balancing, buying oil, rubber wiper ...) for which records are kept by using the form COSTS, with which is enclosed the original bills verified by the head of vehicle fleet are delivered for verification to the production manager.

Department of realization and post production

Department of realization and post production in the office of realization, of production sector, includes the basic technical capacities (points) for production and broadcast of TV programs. The work is done in groupings on the following points:



- control room
- control room and studio
- satellite control room (external)
- editing.

At the point of control room will be engaged certain groupings on the following work positions:

- video mix realization (also performs the function of sound operator)
- script supervisor/tape operator
- graphic operator.

At the point of studio control room will be engaged certain groupings on the following work positions:

- video mix realization
- graphic operator
- sound operator
- camera control (belongs to the technical sector – office of realization)
- lighting operator
- script supervisor / tape operator.



The point of satellite reception control room (*external*) has a very important function in the office of realization, especially in those TV stations whose program concept is based on news program. The main role of external of project model of TV station will be in reception of video/audio signals of foreign video service agencies for international exchange of VTR materials. Besides agency service, the external will enable the reception and recording:

- video/audio signals of domestic TV stations via terrestrial network
- video/audio signals of foreign TV stations via satellite reception.

Reception of all these signals shall perform satellite control room operator via antenna system for terrestrial network, and via satellite receiving antennas, with a satellite receiver and the corresponding cards for decoding of certain satellite signals. In the external or control room of satellite reception, will be performed recording of its own TV program and its keeping for the next month, as required by the Law on Broadcasting, and is used primarily for control and records of broadcasted TV program. Control of agency services reception and other terrestrial and satellite signals, should be enabled on TV receivers in premises of TV station via internal cable network.



In the editing is done connecting of all elements that are achieved by electromagnetic records, in accordance with the dramaturgic-editing requirements, deriving from directing/editorial concept. In the editing would be done the following work tasks:

- processing of video-audio footage
- recording of voice over
- dubbing from format to format
- recording of phono report
- connecting of recorded elements into dramaturgical whole.

The work of editing should be organized in accordance with program requirements, based on the production plan. Each editing unit shall perform editing based on weekly plan which are planned the terms needed for program projects. Duration of shift (terms) in the editing of news program is 6 (six) hours, and in the editing of other programs is 8 (eight) hours. A number of editing units shall be set for the needs of daily news program, while others shall perform the execution of work process based on so called fixed terms of individual program projects. In addition to the editor, in editing, during performing of the work process, depending on the structure of the program project, will be present:

- journalist (during editing of stories or recording of phono reports)
- author (during editing of show)
- announcer (when reading voice over)
- director (during editing of program project)
- script supervisor (during editing of program project)

When connecting the recorded elements into dramaturgical-editing whole, the editor will comply the basic technological legalities of editing, taking into account the author's approach.

Department of archive (video library)

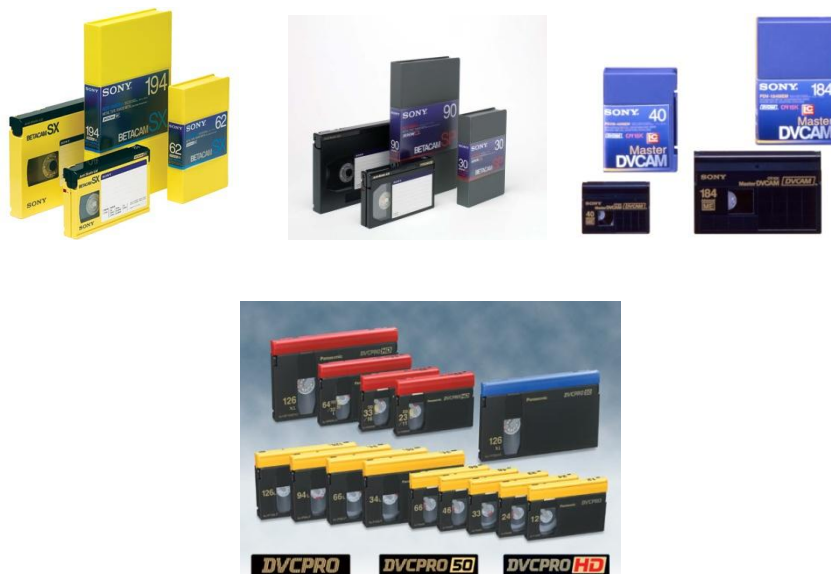
The strength of one TV station is not only reflected in the superiority and abundance of technical capacities, nor in the large financial resources that are at its disposal, but in what it is done so far (what is recorded, broadcasted ...) and what is of all that saved. All previous recorded materials that are kept

in the archive (video library) represent the largest value of TV station. The department of archive is a service department and represents one of the important points where are stored the following materials:

- CD (music materials used for music background during processing of show);
- tapes (VTR material)
 - raw material (unprocessed)
 - edited material (processed)
 - shows of TV station (everything that is broadcasted)
 - coverers (archival footages for "covering" stories in news)
 - show credits
 - institutional jingles of TV station
 - jingles of TV shows
 - trailers for TV shows
 - tapes with advertising videos
 - blank tapes.

It should be emphasized that in addition to recorded shows of its own production, as the most important material in the archive, the following order of importance are "coverers" (archive footage sorted by themes) which are used for the purposes of informative program - newscast. Working hours of archive needs to be harmonized with the preparation of TV programs for broadcast and with post production, which is carried out at different terms, which will primarily depend on the available technical capacities and planned term for broadcast of TV show. In the archive will be performed:

- review of materials
- preparation of program contents for broadcasting
- dubbing of materials
- issuing of tapes.



Department of archive, in addition to the basic function of providing storage and keeping of all recorded materials, should also approach to execution of work process of preparation of program content for broadcast. As a rule, all achieved electromagnetic records on tapes would be forwarded to the department of archive, regardless whether they are raw, edited or materials that are approved by the editorial review and ready for broadcast. Based on the obtained program broadcasting log, which delivers the program coordinator from the coordination program department in the program sector, archivist/assistant program realization, will prepare tapes with program contents for broadcast. In the department of archive, led by the head of the department, the tasks will perform the following work positions:

- archivist/assistant of realization
- senior archivist (documentarist).

Creative office

Creative office, under the direction of production designer (*art director*), should create the visual identity of TV station defined by dynamics of TV program and rhythm of program segments within it. In addition, it is necessary that the creative office sets the standards of audio-visual expression and clear audio-visual tagging of program contents, as well as to participate in the creative devising of program contents, that are in function of established program concept and to give creative contribution during realization of all program projects. Departments that would make creative office:

- visual department
- styling department
- scenes department
- graphics department
- department of realization,

and work positions that would manage this departments:

- director of photography
- stylist
- set designer
- graphics designer
- director/chief realization,

would make a creative team who, with the executors of certain work tasks from all departments, approaches to creative devising or creative realization of given program project. Art director, as a supervisor of the office, forms creative and project teams for ensuring or realization of the program project, sets audio-visual standards to all program segments that are broadcasted at a given TV station, or represent TV station in other media. The main reason for forming of this office we can find in unifying of creative work processes based on adopted standards and recognizable audio-visual manuscript for all program projects, resulting in a recognizable audio-visual identity of TV station.

Visual department

Visual department should perform the work process of realization of visual segments while recording or achieving direct broadcast, respecting adopted standards of composition and image quality from creative aspect. This department is responsible for establishing visual standards during realization in the studio and in the field (with OB van, ENG, EFP). Visual department would manage the director of photography by implementing the visual concept of art director of creative office. Director of photography conveys adopted



standards to executors belonging to different sectors, offices and departments of TV station. Thus, for the realization in TV studio or with OB van, adopted standards or introduction of new ones, with previous elaboration with art director, will conduct through the team of the studio (cameramen and lighting operators) and through the crew of control room (camera control). Visual department will be responsible for the creative image quality (frame composition, lighting) through the execution of the following work tasks:

- determining the setting of lights and cameras (in accordance with the director's concept);
- participating in making of conceptual sketches of set design (from the aspect of lighting, camera position and lens selection);
- participating in the selection of the costumes (from the aspect of colors and patterns, and in accordance with set design and light);
- participating in the selection of objects during realization outside TV station.

In determining the author's concept, visual department will elaborate the following elements:

- director's concept
- the place of realization (object, space - interior/exterior)
- the way of realization, terms, dynamics
- day/night
- set design
- costume.

Visual department upon completion of realization and the adopted setting of certain program project (the first in a row), which has a planned dynamics of manufacture and broadcast, in accordance with the program scheme, approaches to making of blueprints with the marked positions of cameras, making of standards during realization (plan, angle, composition), schedule and type of lighting fixtures. When recording ENG/EFP it is also necessary to establish visual standards for the form of interviews, reportages, statements, reporting, surveys and, so called, mandatory coverers for the needs of archival materials. In the visual department, the tasks will perform the following work positions:

- lighting desinger
- director of photography (for more complex shows).

Styling department

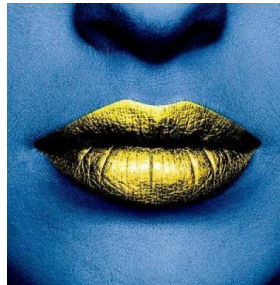
In order to achieve unity of style and to project visual identity of TV station, in addition to visual department and video graphics department, for compactness of television image and visual uniformity, it is also necessary to form the styling department which is in charge of the visual appearance (styling) of presenters (hosts). Department would manage the stylist and it would consist of the following executives:

- makeup artist
- wardrobe.

Points in which would be performed the execution of work processes:

- makeup room
- dressing room
- funds of wardrobe.

In order for styling department to fulfill its function, it is necessary that program sector precisely determines which editors, journalists reporters, authors, hosts and announcers appear in front of the camera. Based on the established presenters, the stylist approaches to forming of styling for each individual, and in accordance with established program concept, standards and visual identity of TV station. Presenters are in most cases the journalists who were selected according to the criteria where appearance is not a decisive factor, so the future styling should be a reflection of their personality. Generally, styling should emphasize eloquence and persuasiveness of the presenter or to compensate, by some of its factors, authoritativeness. In addition to clothing and footwear it is necessary that the stylist also determines fashion accessories (necklaces, earrings, scarves, glasses ...) which are used when recording or direct broadcast, while hairdressing is also performed as instructed by the stylist. Based on the individually established makeup, or hairstyle for each presenter by the stylist, makeup artist ie hair stylist approaches to the execution of the work process. In order for clothing to always be in function, its regular maintenance is necessary and the wardrobe takes care about that.



Scenes department

Function of the scenes department is primarily ensuring elements of decor by making or adaptation of existing elements, as well as the selection and adaptation of appropriate place (object) for the needs of realization (recording or direct broadcast) of program project. Given the complexity of work processes that belong to the scenes department, it is necessary that the department of organization and planning offer full support, cooperation and control during the phase of preparation and realization. Scenes department in major TV centers will have the following groupings:

- set designer
- carpenters
- locksmiths
- painters
- props
- decorators
- set technicians
- plasters.

Graphics department

In the graphics department will be performed work processes of making animations (for the needs of segments of program contents, credits, jingles, trailers), making of "patterns" for the needs of electric graphics equipment of specific program content, advertising spots, visualization of conceptual sketches of decor, weather forecast, background for chrome-key when recording in TV studio, reconstructions of some events and simulation of occurrences that cannot be seen any other way. In the graphics department the execution of work tasks shall perform the following groupings:

- designer groupings
- groupings of graphics animator (illustrator).

Management of work processes in graphic station shall perform the head of groupings (chief designer). Based on elaboration of program projects and established authors' concept by the art director, the head will organize work process and will give an order for the execution to graphic designer and graphic animator (illustrator).

Department of realization

This department we can also call the department of director (here, it does not refer to the point of control room, but the creative makers in the realization process). In the department of realization will be primarily determined the director's concept as the director or realizer are the leading members of the author's team or creative team. The practice in TV station in our region is to hire a director for complex program projects, primarily for the realization of feature structures, and realizers perform the process of realization (recording or achievement of direct broadcast) of simple studio shows. The director also engages in the setting of certain program projects (determining the concept and establishment of standards - plans, angles, camera movement ...) that are not feature structures, and after two to three shows the realizer

takes over the role of realization, respecting the adopted concept and applying the set standards. The most important thing is that by such organization reduces the number of executors, as realizers also work on the realization of the news and VTR shows. Cooperation of the department of realization with other departments within the creative office, will reflect in the unification of work processes whose goal is better and more quality realization of given project. Department of realization consists of the following groupings:

- director
- chief realization
- realizer
- realizer of informative program (news realizer)
- assistant news realizer.

On the execution of the following work tasks:

- realization of informative program (newscast, current events)
- achievement of direct broadcast („live“) of studio shows
- recording in TV studio
- finalization of shows (ENG+VTR)
- recording with OB van
- achievement of direct broadcast with OB van.

The complexity and specificity of manufacture and broadcast of television program is reflected on the structure and technology of work of all sectors. By proper allocation between the three basic sectors of TV station

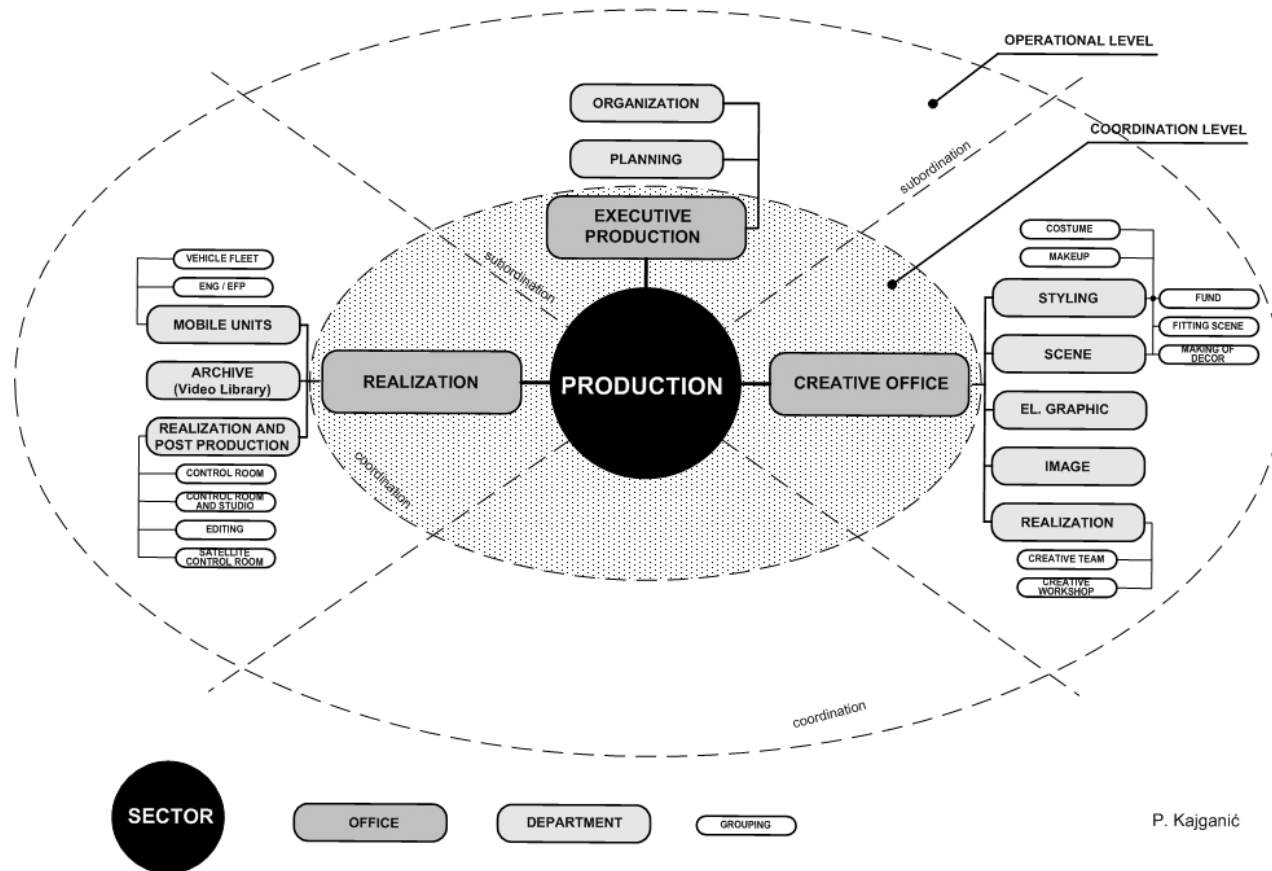


and analogous to that by understanding the basic elements that influence on technological process,



with mutual equality and respect for work technology of each unit separately, as well as the basic technological canons of manufacture and broadcast of program, it can be expected the quality and quantity of achieving the goal which TV station has set before itself.

PROJECT MODEL OF ORGANIZATIONAL STRUCTURE OF TV STATION - PRODUCTION SECTOR



Work positions



Producer

Performs tasks of realization of program projects. All program projects in TV station by program sector, in the preparation phase are forwarded to the producer in order for him to gain access to the analysis and elaboration of the planned project from the aspect of production, in the operational-technical sense. Based on the adopted director's (author's) concept and by the author's team (teams) gets all the necessary elements, ie order for the execution of set task - the realization of program project:

- coordinates work of all sectors responsible for realization;
- according to determined way of realization, approaches to planning and providing of technical capacities;
- plans and provides, through managers of other sectors and the planning department, the team of realization;
- implements established dynamics and terms of realization;
- prepares all required letters and contacts with third parties,
- makes precalculation and calculation;
- performs all necessary operational - technical preparations;
- determines the precise operational plan of technological processes of realization;
- directly controls the realization itself;
- upon completion of realization provides and monitors the finalization;
- with the production manager, approaches to the analysis of the previous realization.

When forming of the author's part of the team and determining the director's (author's) concept, the task of the producer is to guide the future concept in direction of possible feasibility, in accordance with the operational-technical capabilities. As he disposes with knowledge of existing technical capacities of given TV station, professional personnel for realization, manufacturing plan in the following period and dynamics of other program projects that have already entered into realization, as well as information about where is possible to rent additional technical capacities, stage technics, additional lighting, to the author's team will provide accurate and timely information in order to determine the author's concept on one hand, and on the other hand, will use this information in order to direct future realization in the most optimal way. During the preparation phase, the producer cooperates with the author/program editor, and the closest associates of the producer are the organizer (the chief organizer who works as an organizer of the project - TV show), the secretary production who performs all necessary correspondence with third parties and the planer for planning of technical capacities and the team of realization. Based on determined director's (author's) concept and by forming the author's team, the producer approaches to making of precalculation of realization costs, on the basis of previous elements, and gives it for consideration to the manager of production. Upon approval of the precalculation of costs by the management, the production manager gives approval to the producer to continue preparations for realization. Only upon the completion of the work processes that follow (forming of the inner part of the team, determining place and way of realization, making an elaboration of the storyboard, making, adoption and technical elaboration of conceptual sketches of decor, costumes and masks, selection and engagement of performers, making of operational plan of the work of the team), the producer approaches to making calculations of the production costs and broadcast of given program project. Upon approval, this financial document signed by the director and other members of the author's team, becomes a financial plan that regulates the amount of costs of certain realization elements and the dynamics of forming of costs. In addition to the operational realization plan, cost calculation is the second important document by which the producer carries out the execution and control of all work processes during the production and broadcast of the program project.

In the realization phase the producer is required to control determined dynamics of manufacture, based on the operational plan, the financial elements based on cost calculations and to intervene if

necessary. His first associate on the "field" is the organizer who conducts realization based on the operational plan of realization, and cooperates with the program editor in implementing established program concept.

In the last phase, the finalization phase, the producer approaches to material-financial liquidation, in such a way that the organizer will give an order of discharge of all material goods that are rented for the needs of all sectors in order to realize TV show. Based on the daily work orders and daily reports (use of technical capacities, the effect of engaged TV team for realization, use of leased objects, electric power consumption, engaging mutes, vehicle fleet engagement with the consumption of fuel, renting costumes and props, use of pyrotechnics ...) that were obtained by the analysis performed by the organizer, the producer approaches to the analysis of all costs, and determines arrived financial liabilities (payment of last installment to performers, payment of all arrived invoices that will be previously checked and on the back explained making of cost with the signature of the organizer). Based on all these elements, the producer approaches to making of the final report on the realization of TV show, comparing planned and achieved (work plan and calculation), with guidance and explanation of all changes, and then this document gives to the production manager for analysis. Attends to editorial review and evaluates program content from the aspect of production (realization). In addition to obtained program projects for which provides realization, the producer also deals with creating and ensuring of program projects, which he proposes to the program sector and explains on the program collegium. Upon approval approaches to their realization as described above, except that the producer is now also the author or editor of program project.

Chief organizer

As already mentioned, the chief organizer is, during the shift, in charge of work of ENG teams, editing, graphic station, control room and studio, and his work is organized in shifts to cover the terms of production and broadcast of TV programs. Based on these duties we can determine the function of this work position - the chief organizer is the head of production-technical team of realization during his shift and coordinates the work of all sectors, offices and departments. The place of the chief organizer can be seen through the execution of the following work tasks:

- Manages the work of mobile teams (ENG camera operator, sound recordist, driver);
- Controls the work of production-technical team of realization:
 - presence of the team
 - execution of work duties.
- Controls the work of the studio and control room:
 - presence of the team of the studio
 - respecting of the terms
 1. respecting of hourly rate of setting of decor
 2. respecting of hourly rate of setting of lights
 3. respecting of hourly rate of recording/live broadcast
 - respecting of house rules of the studio
 - presence of the crew of control room
 - respecting of house rules of control room.
- Controls the work of editing:
 - presence of the editor
 - respecting of the terms
 - respecting of house rules of editing
- Controls the realization (recording, editing, broadcast):
 - at the request of the author (editor/host) delivers to the security service list of guests /performers for entering the studio;
 - shortens/prolonges the terms in case of need;
 - checks the use of the terms in control room and the studio based on the daily plan;
 - takes care of the daily emergency jobs in control room, studio, graphic station and editing;
 - in cooperation with the assistant realization of the program, checks whether all planned VTR materials are provided;
 - in cooperation with the script supervisor/tape operator, checks hourly rate of broadcast of current program (time deviation from planned);
 - controls the work of satellite control room;

- with the realizer of the satellite reception in control room of satellite reception (external), checks whether the recording is done according to plan (the ability of reception, a sufficient number of tapes for recording of program and agency service);
- in case of technical interferences acts as instructed;
- when compiling the daily report for the current day, enters possible emergency requests for the studio and control room, but also for editing and graphic station.

Work of the chief organizer is done 24 hours a day, in three shifts of 8 hours:

- upon arrival at morning shift the chief organizer first checks if the plan for transport was realized and checks for the presence of nocturnal ENG team;
- checks in the notebook for messages (emergency requests for transportation etc.);
- starts (opens) a daily report of that day (planned terms in the studio and control room, as well as planned personnel at points);
- visits points and checks for the presence of planned associates;
- checks the daily plan of recording and the presence of planned ENG teams;
- with the secretary desk determines a daily plan (due to new or canceled recordings);
- determines the departure time on planned recording;
- organizes trips of ENG teams;
- in case of emergency, requests for engagement of larger number of ENG teams than planned, in consultation with the head of ENG groupings and the head of vehicle fleet, hires additional teams and emergency vehicle;
- after taking the afternoon shift, visits all points and checks by the daily report the presence of associates;
- checks the terms in control room and the studio, and respect of hourly rate of fixing decor, lights and recording (live broadcast), as well as the presence of the crew of control room and the team of the studio;
- in cooperation with the secretary desk and the editor of news approaches to making the daily plan for the next day, aligning the requirements with the operational plan and the

- available capacities (cameras and vehicles);
- upon arrival at the night shift, controls the presence of the crew of control room, checks the work of points (control room and studio, editing, video library, graphic station and satellite control room);
- makes a plan of transportation of associates for the night shift;
- checks and implements a plan of transport;
- checks the working order of assistant realization for the next day (compares it with the standards and notes about advertising program that are held by the assistant realization);
- at the end of his shift approaches to making the daily report about work.

Working folder

During work uses, so called, working folder that contains all the information necessary for undisturbed work during shift (all information in the working folder were obtained from the computer of the chief organizer). The working folder must carry with him during the visit of manufacturing points and in the case of short meetings with the editorial boards or the crew of control room. Working folder contains:

1. weekly plan of work of control room and studio ("the sheet")
2. master plan of control room
3. master plan of editing
4. weekly plan of ENG teams, drivers and realization team
5. a form - changes and amendments
6. program broadcasting log
7. daily report
8. memo
9. check list
10. working order
11. description of work position of the chief organizer
12. the list of ENG teams, with personal data
13. information about accreditations.

Daily plan

In cooperation with the secretary desk and the editor of informative program, approaches to making of daily plan for the next day:

1. to establish technical capacities (cameras and vehicles) that are available, by insight into the operational plan and the notebook for messages;
2. to group planned recordings by time and location (5 recordings per team is optimal)
 - planned minimum time for the team that performs one recording in the city (coverer) is 60 minutes (from the time of departure of TV team to their return);
 - in case that the team has linked recordings (coverers) in the initial 60 minutes, it is planned for each subsequent recording another 30 minutes;
3. to fill daily plan with all necessary data;
4. in case when the term of planned recording is earlier than the shift of planned team, to inform planned team about earlier arrival at the shift.

**** the organizer who makes daily plan informs the teams of all three shifts about possibly earlier arrival and information about that forwards into the check and memo list*

**** in case of departure of team on the road early in the morning to inform:*

- *planned team about an earlier arrival at shift*
- *ENG storage officer about earlier arrival at shift.*

Daily report

- "opens up" in the first shift;
- when "opening" data, for terms of realization, in control room and studio are entered on the basis of insight into weekly plan and a form for changes and amendments;
- while visiting, planned associates on their points are controlled and enrolled;
- in the rubric of emergency to enroll everything of emergency that has been realized during the shift (control room, studio and editing);
- in the rubric other to enroll all the problems during the shift (delay, technical problems ...).

Daily report of work of ENG teams

- upon completion of the shift, the daily report of work of ENG teams to forward to the secretary production.

Vehicle fleet

- information on the number and condition of the vehicle delivers the head of vehicle fleet;
- to control the presence of drivers;
- to control reports on the use of vehicles and to certify driving;
- depending on the daily plan to enable to drivers to pour fuel and wash vehicles;
- replacement/fulfillment and an additional number of vehicles is provided through the head of vehicle fleet.

It is said that the chief organizer works in shifts, in order to cover the entire process of production and broadcast of TV shows/TV programs. Considering the work tasks that were previously presented, we can conclude that it is realistic to expect that the chief organizer will successfully perform at the most 3-4 shifts per week. Other required number of shifts, for the full number of hours that is mandatory on a monthly basis, he will achieve by working on program projects as an organizer. Most of the preparations during the work on the project, he will do during his regular shifts as the chief organizer. On one hand, in this way is achieved full utilization of personnel in the department of organization, with a small number of executors, and on the other hand, in the executors themselves is achieved the change of level of engagement, which eliminates monotony while performing work tasks and provides motivation for work.

Secretary production

First assistant manager of production for administrative affairs. He performs correspondence with other sectors and their offices within television and to third parties outside TV station, with which a business relationship is achieved. In addition to these duties, the secretary of production may be involved in the realization of less complex program projects, or in the planning department as an assistant planner when making weekly plans. Besides the work tasks of organization and coordination, the secretary production also performs the following tasks:

- collects daily reports of the chief organizer and forwards it to the manager of production to inspect;
- calculates engagement (held shift) of all associates in production;
- records the use of annual leave, sick leave, official trips and on that basis fills worksheet;
- controls if it is filled mandatory fund of shifts for freelancers to whom are regulated social and health care;
- controls if it is filled mandatory fund of shifts for full-time employees;
- calculates performance of mileage savings of the chief organizers;
- archives all emergency requests for technical capacities by realization;
- updates the list of engaged in production;
- prepares letters by order of manager of production;
- registers lease of technical capacities to third parties;
- when engaging new associates, issues the questionnaire to new associates to fill and then the same delivers to the human resources department;
- develops and updates the analysis of production (own production - live, VTR; repurchased, retrieved);
- analyzes the work of ENG team upon obtained reports from the manager of production (planned, achieved, performance).



Planer

Work process of planning in planning department performs the planer. Process of planning includes:

- Planning of manufacture
 - scope and structure of manufacture
 - the method of manufacture
 - dynamics of manufacture.
- Planning of technical capacities
 - the method of realization
 - dynamics of realization
 - needed technical capacities for realization.
- Planning of personnel
 - structure
 - the number of executors
 - the time of engagement.



Planning is accessed by the elements which are established by program concept:

1. Cardboard of the show

- the day of realization in a week
- the time of setting of decor and lights

- the method and time of realization
- needed team of studio and crew of control room
- the names of the team members and crew members who are constantly engaged on realization of mentioned show.

2. Operational plan of studio and control room

- the day of realization in a week
- show
- term for setting of decor/total time
- term for setting of lights/total time
- term of editing/total time
- the method and term of realization/total time
- needed crew of control room/starting time of work
- needed team of studio/starting time of work.

3. Engagement plan of studio and control room based on which is monitored the utilization of studio and control room and free terms that can be given for emergency requirements.

4. Master plan of control room

- the terms of realization
- free terms.

5. Master plan of editing

- the terms of realization
- free terms.

6. Changes and amendments (memo)

- plan for next four weeks compared to this week which can be filled on several grounds:
- when submitting the request for technical capacities
- cancellation of fixed terms
- shows that are realized periodically (eg. twice a month).

By harmonization of all these elements, planer can access to planning on a weekly basis. When planning, he must consider whether there has been a change in the terms of broadcast of certain program contents. This information he receives from the program coordinator, from the coordination department, of program offices. It is also important that the planer timely receives information from the technical sector of any defects of certain technical capacities, in order to redirect manufacture to other technical capacities. Through production secretary and heads of the groupings of the departments, informes about the presence of necessary personnel. When planning the technical capacities, takes into account the so called spare term, where there can be emergency planned by the need, emergency program projects, so as not to interfere with regular manufacture.

Weekly planning

Weekly plan is the most precise operational plan that results from the monthly plan that provides:

- necessary technical capacities
- the complete composition of team
- technological work processes with the exact aforementioned time.

It is done in this week for the next week (period from Monday to Sunday). Planning of technical capacities ends on Thursday afternoon, according to the approach to planning of necessary personnel in consultation with the heads of all groupings. Weekly plan emphasizes on the main board no later than Friday afternoon of this week for the next week.

A set of weekly plan contains:

1. weekly work plan of control room and studio
2. weekly plan of the crew of control room and the team of the studio
3. weekly plan of the crew of sub-control room
4. weekly work plan of editing, the editors and the team of realization
5. weekly plan drivers
6. weekly plan ENG team

** items from 1-4 are emphasized on the main board*

*** items 5 and 6 are emphasized in the room of mobile teams*

A copy of the set of the weekly plan, planning department retains and other forwards:

- chief organizer
- manager of production
- secretary production.

Emergency planning

Collegium of program sector on the basis of established program concept, with the help of coordination office, plans editing (time, period, scope and structure or its own and bought program), based on which is approached to planning of production. If the planning of program (program projects) is done timely (change in terms of recording, editing, broadcasting, realization of program project caused by the event of general importance such as elections, religious holidays, cultural events ...), program sector, through coordination of program, informs the planning department on existing requirements/changes no later than the beginning of the preparation of making the weekly plan. In case that the requirements or changes are made after the specified deadline, it access to emergency planning.



Upon receipt of the emergency request for technical capacities and its processing, planner starts the procedure of planning as well as during the development of weekly plan, except that it is now necessary to move already planned work processes in other possible terms taking into account that by this move does not call into question their term of broadcast. In addition to the technical capacity it is necessary to provide the team for the realization, which is a complex process when starting emergency planning. We

assume that the executors from the production sector are already planned with regular plan, and accordingly to the same are planned their free time and private obligations. In case of emergency planning of personnel it takes more time and application technique of combining, but in the case for technical capacity. The procedure for the submission of emergency requirements to the planning department, is regulated by a protocol of submitting the request for technical capacities of TV station.

ENG camera operator

Before explanation of work tasks of ENG camera operator it should be noted that there are differences between individual executors and, accordingly, was also established gradation in the title of work positions. Thus, by the quality of performance of work tasks we distinguish camera operator from camera operator reporter. In the following text we will describe work tasks of ENG camera operator. Upon arriving at the shift, he answers to the organizer and meets with the work plan of his team during the shift. Before going on the recording agrees with the journalist about what and where they are going to record, and based on that decides what will he need of the equipment for recording. In case of, so called, recording in the series, determines the equipment for recording during the entire shift. On the basis of insight into daily plan with assistant camera operator, prepares all necessary equipment for recording and checks whether in the suitcase are: plaid for the camera in case of recording in the rain and armor protection for the camera. Borrows a camera from ENG storage, and checks the validity of borrowed equipment. At the recording conducts pre-determined agreement with the journalist and is responsible for the visual appearance of recorded material (frame composition, light) taking into account a subsequent editing. Whenever he is able, he is obliged to record frames from a tripod, unless it is



dramaturgically justifiable for a frame to be recorded "from the hand". He is obliged to draw the attention to the journalist on the frames they should additionally record. Through assistant, informs journalist about the condition of the batteries and tapes. It is mandatory to respect the terms of recording (time of departure and return) that is on the daily plan as well as an agreement with the organizer. In case that the journalist is late on the object, recording of the event starts without the journalist, and if the journalist does not appear at all, informs the organizer or the executor on duty in DESK what he recorded. In cases of immediate danger to the team or equipment, camera operator evaluates and decides on the continuation or termination of the recording. If he faces the moral dilemma of whether or not to record an event and the ENG team is not in danger, he is obliged to do the recording. In case he notices a malfunction or damage on the camera and equipment he has to report that to the executor on duty in ENG storage. After returning from the recording, he answers to the ENG organizer.

Sound recordist – assistant camera operator

Assistant camera operator is the closest associate of camera operator. Comes on shift at least 15 minutes before the start of the shift, and debits the backup tape/card in ENG storage. On the basis of insight into daily plan, and in agreement with the camera operator, prepares all necessary equipment for recording and checks the same. Before going for recording, debits equipment (except camera) from ENG storage per specification of camera operator, and checks validity of the same. On the object, before recording starts, sets a tripod for the camera, microphone to the place that is most convenient for recording sounds, performs a sound check, and if necessary places lighting fixtures in locations assigned by the camera operator.



During recording continuously controls the level of sound recordings, reports interference in sound, side noises or interruption in the continuity of record and decrease the volume level of sound during recording. Controls the state of the batteries, consumption of tapes and modifies the light at the order of the camera operator. When recording "from the hand" he is with the camera operator constantly, looks after the safety of his movement and carries a camera between recording. Upon completion of recording packs all equipment and in working order returns to the storage of ENG equipment. In case that it is noticed some malfunction or damage to the equipment, he must report it to executor on duty in ENG storage. During his shift assistant camera operator is responsible to the camera operator and to the organizer, and for his entire work to the head of his groupings and to the manager of production.

Script supervisor

The first member of the crew of control room, responsible for broadcast of VTR program (based on program broadcasting log issues commands to the crew of control room, unless the show which is recorded or broadcast live has its realization who assumes command).

Before broadcast

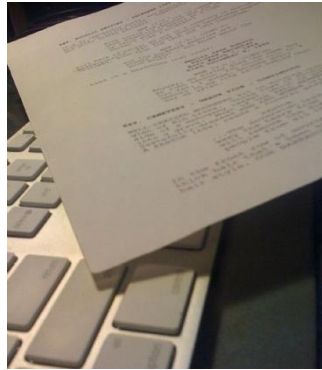
- checks an order for broadcast (in consultation with the program coordinator);
- takes over the tapes from assistant realization;
- checks by list of "VTR for broadcast," and in accordance with the daily program broadcasting log, whether he has all necessary VTR materials for broadcast;
- receives only started tapes that have filled in performer's synopsis;
- upon obtained tapes and forms VTR for broadcast access to verification on the basis of program broadcasting log:
 - obtained tapes (tape number compares with the number of the tape cover, registration file, performer's synopsis);
 - VTR for broadcast (compares with the obtained tape and performer's synopsis - this form is used to verify the provided materials for two hours broadcast prior to broadcast for the next three hours);

- upon taking over the tapes checks all information in the performer's synopsis:
 - required titles submits to the graphic operator;
 - compares the duration of the show with planned duration in the daily broadcasting log, and in case of time difference of real/planned duration of the show in consultation with the video mix-realization and the editor on duty access to the selection of shows to fill, or shorten the duration of telops, announcements, or "release" of short forms;
- if the show has its own broadcasting log, based on the same, checks if he has all necessary VTR materials for broadcast and performer's synopses;
 - to the graphic operator timely submits a list of titles that "go" during broadcast, except for the informative newscast.

During broadcast

- acts upon adopted standards for broadcast;
- informs video mix-realization about "the tape" from which the story "goes", duration of stories, final frame, closing words, counting down the time until the end of the story;
- informs sound operator on what channel the sound "goes" (all other information obtains simultaneously with the video mix - realization);
- informs graphic operator about the titles (when and which title);
- takes care of the planned timetable and in agreement with the video mix-realization timely reacts in case of time difference (the real/planned duration of the show);
- in case when the next show is late in relation to planned time, acts according to the instructions for broadcast of informative krol;
- warns assistant realization in case that VTR material for broadcast is not submitted to the control room, no later than 90 minutes before the broadcast starts;
- all information about broadcast are entered in the broadcasting log (changes, additions, etc..), verifies with the signature and stores in the folder - BROADCASTING LOG which program coordinator takes over;

- during broadcast of VTR material to fill, keeps records in a registration file of the tape from which is broadcasted (date, time of broadcast), in order to avoid broadcast of the same filling;
- when working on a project (recording of show), keeps script with all necessary data that will be used during editing.



The order for broadcast

The order for broadcast is an order for broadcast of trailers, jingles, sponsors of program projects, which is made on the basis of standards by days and program coordinator submits it. After broadcast of each item in the order for broadcast, the script supervisor/tape operator enters completed broadcast and finally stores in a folder - *ORDER FOR BROADCAST* which takes over the program coordinator.

Advertising blocks / cut

Broadcasting log for broadcast of advertising blocks and cutting, submits marketing office. After broadcast of each advertising block or cut, the script supervisor/tape operator enters in advertising broadcasting log performed broadcast, or the possible note, and finally stores in a folder - *ADVERTISING* which takes marketing realization.

Video mix realization

The most important member of the crew of control room, first associate director/realization/script supervisor and the "last hand" before the exit during broadcast/recording. During work process of realization (recording/live broadcast) coordinates all available video signals and connects them into a dramaturgic whole.



VTR broadcast

- meets with the program broadcasting log
- meets with an order for broadcast
- meets with commercial broadcasting log
- with the first associate - script supervisor/tape operator consults in case of:
 - unplanned breakthrough of the term
 - filling the program due to shorter duration of the show from planned.

**** in case of larger deviation in broadcast of program they consult with the program coordinator or the editor on duty .*

As "the first viewer" of program, controls what is in the output and responds rapidly due to technical-technological problems. Transitions from show to show in accordance with a dramaturgical wholes within the program (using effects, crossfading, black).

Recording/live broadcast

- agrees with the author/realization about the realization on the basis of concept of the show in an effort to create a better editing-dramaturgical composition;

- agrees with the cameramen what each camera covers;
- with the director of photography cooperates from the aspect of framing in setting of light;
- totally cooperates with the show realization and offers to him the best solutions for more successful realization;
- during the realization, agrees with the cameramen on changing camera positions, plans, angles.

Graphic operator

Prepares and realizes, by using a computer and the necessary software, electronic graphic processing as an application to program content or as a special program segment:

- must respect the established standard of el. graph. processing;
- signatures and quoters prepared for the show, packs into a file under the name of the show and time of broadcast (eg. *NEWS 16*);
- forms his base of needed graphics that he gets by network from the graphic station, in order to have the same, in case of system failure;
- daily updates his base with new graphics;
- every 7 (seven) days rearchives the base (throws unnecessary);
- announcements of the program immediately after received program broadcasting log, enters and arranges for all-day program, and during shift enters potential corrections in the already made announcements;
- checks the book of standards and in particular, section *CHANGES* and *NEW*;
- during the work on the teleprompter, checks before the show if the text for the presenter is ready which is being forwarded by the network from DESK.

Broadcast of VTR program

- prepares the necessary el. graph. (telops, announcements, signatures, krol, roll, ...) ordered by the show realization/script supervisor;
- during broadcast must take into account the respect for procedure - *INTERVENTIONS DURING*

BROADCAST and, in agreement with video mix-realization and sound operator, approaches to its realization;

- upon arrival at the shift, must prepare the telop SORRY FOR THE INTERRUPTION OF PROGRAM, THANKS FOR YOUR PATIENCE, in order to always be ready for broadcast in case of interruption of program.



Recording/live broadcast

- before the beginning of recording/live broadcast prepares all necessary el. graph. by order of the show realization or script supervisor;
- is responsible, together with the script supervisor /tape operator, for the respect of standards of end tile of TV center;
- during recording/live broadcast acts on the orders which are issued to him by the script supervisor or the show realization.

Editing

- prepares all necessary el. graph. by order of TV editor/ralizer/script supervisor/author (depending on the show)

Sound operator

Harmonizes all the necessary sound signals, both those that microphones register in a studio and other sound sources (tape recorder, CD, MD, HDD, phone hybrid ...)

VTR broadcast

- meets with the program broadcasting log;
- takes care of the quality of sound record;
- all the information about sound (which tape, by which channel, ...) gets from the script supervisor/tape operator;
- during broadcast must take care of the respect for procedure - *INTERVENTIONS DURING BROADCAST* and in agreement with video-mix, the realization and graphic operator, approaches to its realization.



Recording/live broadcast

- agrees with director/realization about the realization (determines the number, type of microphone and gives instructions to assistant director/micromen on what places to set and direct);
- plays *PLAY BACK* and sets the optimal level of sound for performers in the studio;
- plays musical background previously provided by music editor/associate;
- is responsible for quality of sound record when recording/live broadcast.

At the checkpoint of TV studio, certain groupings will engage in the following work positions:

- cameraman
- lighting operators
- assistant director.
- work of control room and studio is necessary to harmonize with the terms of broadcast of shows which are realized at these checkpoints.

Floor manager

Floor manager manages and coordinates work in the studio and, as microman, helps sound operator:

- comes on shift at least 60 minutes before the beginning of recording or live broadcast, calls to the organizer on duty and takes control of the work in the studio.

Controls:

- work of the studio (by insight into daily plan and program broadcasting log)
- presence of the team of studio
- placing of decor
- placing of lights
- presence of performers (announcers, guests)
- setting up microphones
- setting up cameras and monitors on predicted positions
- work of the teleprompters
- technical check (sound check and framing)
- realization of the show (recording/live)
- disassembly of decor
- at the beginning and at the end of the shift, controls the state of the studio and if he notices irregularities, he reports them to the organizer on duty and to TV technician
- carries out respect for the house rules of the studio.

Preparation

- checks the clock in the studio (adjusts time by the clock on the monitor in the control room);
- by the order of the sound operator, takes the required number and type of microphones, and then, sets them at exactly specific position;
- stretches the audio cables to the microphone so as not to disturb the movement of the camera while recording;
- controls:
 - presence of the crew of control room
 - presence of the team of studio
 - placing of decor
 - placing of lights
 - presence of performers (presenters, guests)
 - setting up cameras and monitors on predicted positions
 - setting up microphones;
 - checks "play back";
 - checks the work of the teleprompter;
 - checks communication with control room;
 - controls technical check (sound check and framing);
- informs the presenters/performers of the time remaining before the beginning of the realization (10 min. till the beginning);
- at 5 min. before the beginning of realization, brings performers into the studio, shows them their place, directs microphones toward them or attaches clip mic (lavalier), and gives them instructions about the very realization (which camera records, what are the signs that will be referred to them);
- performs final countdown before the beginning: one minute before the start, 30 sec., 20 sec., 10 sec., 5, (4, 3, 2) and shows with hand a sign to start.

Realization (recording/live)

During realization, the whole time maintains communication with control room. To the performer, shows the transition from camera to camera, and shows which camera is in the "exit". With standard agreed pantomime signs, gives information to the performer (speak louder, cut, you are on). Adjusts the position of microphone depending on the source of sound. When moving the camera, helps cameraman with cables.



STANDBY

You will start in about 5 seconds
verbal "standby" & hold finger by lens



CUE

Start (talking or action)
Point to talent



SPEED UP

Read or Talk faster
rotate hand in circle by head



THUMBS UP

Tape or previously skipped
item is ready, pitch to it



THUMBS DOWN

Tape or next scheduled item is
not ready, skip until thumbs up cue



STRETCH

Slow down (fill some time)
Pull hands apart (pulling taffy)



FIVE MINUTES

Hold up 1, 2, 3, 4, 5 fingers for
minutes remaining



:30 SECONDS

Thirty seconds remaining
Finger bent in half (half of 1 minute)



WRAP

Say goodbye, five seconds left
Rotate hand in circle by waist

When, during realization, is broadcast VTR from the control room, and before realization in the studio, counts down 30 seconds before the end, 10 seconds before the end, 5 (4, 3, 2) and shows with hand a sign to move on. Upon completion of realization of the show, controls disassembly of decor, packs microphones, tripods and audio cables, and after the last recording in the studio for that day, parks cameras side by side and covers them with blanket, rolls up cables, removes monitors, checks whether the light is off, turns off working light, locks the studio, gives the key to the security and checks out to the duty organizer. He is materially responsible for sound equipment with which he works.

Cameraman

Operates with studio camera and adjusts the optical system in order to create the appropriate composition of TV image. Before recording starts/live broadcast, agrees with video mix/realization of the setting of cameras and what each camera covers. During the recording/live broadcast, moves the camera with the help of assistant director in the position determined by the video mix/realization. In cooperation with video mix/realization is in charge to control, according to set frame composition, the same during recording/live broadcast. Selects frames and "offers" them to video mix/realization who, of the offered, "takes" the one that suits him best. Upon completion of recording/live broadcast, descends elevator on the camera, fixes it, checks friction and parks the camera. Mandatory presence 60 minutes before the start of recording/live broadcast.



Archivist/assistant of realization

As in floor manager is integrated several work positions in one executor, it is also possible to integrate two work positions (archivist and assistant of realization of the program) in the department of archives in one executor - archivist/assistant of realization of the program. This improves operability and reduces the total number of required executors. It is important to note that, in addition to archivist/assistant of realization of the program, during the work shift, is also present documentarist that takes the role of archivist/assistant of realization, while taking prepared tapes for broadcast into control room. Work tasks of archivist/assistant of realization:

Debits in the warehouse blank tapes:

- unfolds them (rewinds to the end and back to the beginning)
- enrolles TCR on tape by magnetoscope
- marks the tapes with sticker
- marks registration file and inserts into the cover of the tape
- marks the tape depending on the purpose:
 - ENG 1 ... tapes for ENG recording
 - NEWS 1 .. tapes for editing of stories of NEWS
 - EXT tapes for recording in the external
 - ARCHIVE (DP) coverers (DOMESTIC PERSONS)
- brings a new tape in PC as *blank tape for new material*.

Issues tapes based on the signed order for issuing tapes:

- original remains with the archivist
- a copy takes the applicant
- enters issued tape into PC.

Receives/hands in the tapes:

- at the request of the bringer, the archivist signs a copy of previously issued order that the tape is handed in with obligatory verification stamp "A" (archives)
- enters in the PC information about changes that occurred on the tape

- disposes the tape to a specific shelf depending on the type of material/purpose of the tape.

When taking the tape with the material for broadcast:

- checks the number of the tape cover, with the number of the tape
- checks the registration file of the tape
- checks performer's synopsis
- enrolles VTR material in the list READY FOR BROADCAST:
 - the date of handing in/reception
 - handed in
 - received
 - the name of VTR material
 - the number of the tape
 - duration of VTR material
 - when it is broadcasted (day, date, time).
- upon the selection of new archival material by an older archivist, updates/enters the same in the PC
- takes care of all VTR materials for broadcast - prepares, provides tapes for recording, processes and controls.



Preparations for broadcast

- prepares the tapes for broadcast by the program broadcasting log:
 - checks whether the numbers match on the tape, on the covers, in the file, in performer's synopsis and checks whether the show is enrolled into registration file;
- for each show that goes into broadcast, checks the same by mandatory inspection:
 - whether there are interferences in the image and sound
 - whether there is translation and by what channel
 - if there are interferences in the image or sound it must be indicated in the performer's synopsis with marked TCR and then inform the program coordinator, script supervisor/tape operator;
- fills in performer's synopsis for each show (title of the show, tape number, day and time of broadcast, the initial and final TCR) and duration of show, starting and ending frame and the opening and closing statements;
- delivers to graphic operator titles for broadcast (if enrolled in performer's synopsis), and informs script supervisor about the same that are broadcasted during the show;
- checks whether the tapes, for the next 24 hours, are in the video library and whether they are started;
- prepared and started tapes stores in the archive – broadcasting department;
- checks an order for broadcast (if the trailers, which are broadcasted, are ready and each new trailer enrolles in the registration file);
- forms three tapes with the trailers:
 - institutional trailers of TV
 - trailers of shows
 - changeable trailers;
- fills in VTR form for broadcast;
- takes the tapes to broadcast at least two hours earlier for the next three hours, along with certified VTR form and hands in to script supervisor;

- checks (reviews and fills in the performer's synopsis) the shows that are recorded from the program in the control room, because of the reruns;
- upon completion of broadcast/recording, returns tapes in the archives;
- provides credits and musical backgrounds (in agreement with the music editor/associate) for live shows (forwards the tapes to script supervisor);
- provides VTR fill ins for the script supervisor.

Recording

- upon given order, provides the tapes (from the archives) for recording shows in the satellite control room, provides the tapes for recording of agency services in the external and upon completion of recording, forwards tapes in the archives;
- takes care of the shows which are recorded in the satellite control room and live broadcasts that are recorded;
- provides the tapes for recording in the control room ("live" shows that are reruned).

Current jobs

- upon given order by the program coordinator, performs dubbing;
- informs program editors/editorial board about the old VTR materials and asks permission (certified by signature) to be deleted, which archivist certifies by the stamp "A";
- must at all times be aware of what is going on with the program and in case of problems informs the program coordinator, script supervisor and chief organizer;
- checks whether the tapes for ENG recording are rewinded to the beginning.



Documentarist

TV station which its program concept bases on informative program, and thus during realization of the newscast uses archival material, so called, "coverers", it is necessary to establish a work position – documentarist. Documentarist is a person who analyzes, systematize and archives the required footages of received VTR materials (ENG, EXT) during the day, which will be later in the manufacturing process of newscast used as "coverers." During the selection and decision-making leads by his experience and knowledge of many areas (domestic and international political scene, culture, geography, technology, science ...), as well as knowledge of so far archived materials, in order not to rearchive the same footages. Work tasks of documentarist:

- works on the analysis and processing of all incoming VTR materials through:
 - ENG recording
 - foreign agency services
 - other TV stations.



- upon completion of work day (since the raw material is used during the day for the needs of news program) approaches:
 - to selection
 - to dubbing (at, for that, designated tapes respecting the standard-*THEME*)
 - enters in the registration file description of footage, the theme
 - gives material to the archivist for entry into a database-PC;

- checks the state of the archive at a video library and reacts accordingly:
 - rearchives existing material
 - claims specific footages through the producer (ENG recording or in satellite control room);
- controls the use of archival materials in broadcast and if necessary draws attention of the realization and archivists.

Stylist

Responsible for visual appearance of the hosts, presenters, announcers, performers and all those who appear in front of the camera. Factors that determine the visual appearance:

- wardrobe, footwear
- fashion accessories
- hairstyle
- makeup.



Establishes standards for styling of each show taking care to harmonize with the following elements:

- the concept of the show
- physiques of the host
- scenography
- light
- time of broadcast (morning, afternoon, evening).

Manages the styling department and issues work orders to make up artist and wardrobe. Participates as a member of the narrow part of (author's) team in the development and set up of the new show. He is obliged to follow fashion trends in country and abroad. Performs selection of fashion houses and boutiques that possess the proper clothing and by using marketing office, through compensation, procures the same.

Wardrobe

As first assistant stylist, takes over and borrows costumes selected by the stylist. If necessary and by order of the stylist, intervenes on a rented costume so it can be restored to its original condition. Takes care of selected details that are specified for the costume. Helps performers when dressing. Before the start of recording with his presence at the studio, controls the wardrobe on the performer. During recording/live broadcast controls the costume by video monitoring. Upon completion of recording:

- takes over the costume
- inspects the costume
- makes the eventual repairs (sewing, ironing ...)
- takes it to the dry cleaners
- after returning from the dry cleaning returns the costume.

Takes care of the holdings of wardrobe on TV:

- records wardrobe (input - output)
- determines which costumes are going to dry cleaners
- takes care of the costumes that are rented from mass production fashion houses:
 - for which show
 - for which presenter
 - which costume
 - from which fashion houses
 - when they are taken
 - when they are returned.

Makeup artist

By order of the stylist and on the basis of adopted standards, TV performs makeup of TV hosts, performers, presenters ie all who appear in front of the camera. After a successful makeup, artist goes to the studio with performer and controls the makeup on a video monitor (performs eventual corrections). For longer studio shows or shows that are done under specific conditions (greater physical involvement of performers) he must be present in front of or at the studio for more frequent corrections of makeup.



Production designer

Production designer is creative-operational director:

- makes blueprints of decor settings in the studio for all shows that are in the realization phase;
- issues orders to decorators for interventions on decor (repair of the existing or use of the existing elements with modification for the new program project);
- participates in making of conceptual sketches of decor for new program projects and is a member of the author's team;
- approaches to making of, so called, croquis sketches in black and white technique, in order to win the future form of scenography;
- on the basis of harmonized elements approaches to making a complete color sketches, with samples of materials which will be used during making and required details - descriptions;

- upon adoption of conceptual sketches, approaches to making the technical elaboration for the needs of workshop which will start making decor;
- submits specification of required material from which are derived the financial elements for the calculation of costs to the producer's approval;
- during making of the scene attends, monitors and controls the work, and if necessary intervenes on the spot in case of problems during the very work;
- during realization (recording or realization of direct broadcast) outside TV station, chooses the place (object, location) for realization and suggests it to the author's team which perform reconnaissance.



Decorater

- sets or assembles decor (scenographic elements and props in TV studio) under the supervision of assistant director, at a precisely specific places determined by the production designer, using blueprints of the studio with marked places for decor;
- performs redecoration and repair of decor;
- during assembly and disassembly of decor, is obliged to, during the execution of the task, takes care of the technics and equipment in TV studio (cameras, monitors, cables, lighting, cyclorama ...) in order to avoid damage;

- based on weekly plan of work of control room and the studio, is obliged to respect the planned timetable;
- upon completion of realization, disassembles decor, carries it out from the studio and disposes to a designated place, making sure not to damage it;
- he is materially responsible for the tools and leased elements of decor with which is responsible the scenes department.

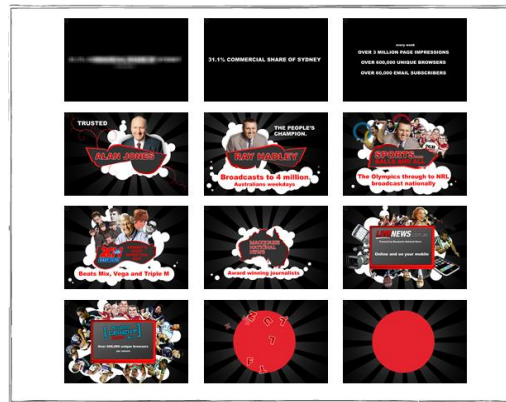


Video graphics designer

Video graphics designer approaches to visual devising of animation based on input informations by the art director, who directs and determines the field of work based on established standards. Designer, in addition to animation, devises and independently realizes the elements of el. graphic processing such as tables, diagrams, weather forecasts, program announcements and in general el. graphic equipment of TV shows. During the work process of animation, the designer directly cooperates with the author (director, realization) to specify all elements (an idea, form, movements, design, colors, duration, effects ...) of the given project. Based on the elaboration of all elements, the designer approaches to visual devising and making of initial frames of each scene (without details and animated movements). Upon adoption of the proposed animation (design) by the author of the program project and approval of art director, video graphics designer introduces video graphics animator with the project.

Video graphics animator

Video graphics animator (illustrator) is a direct executor of the work process of animation, and approaches to its materialization with the help of computer and required software to create animation. Based on the defined idea and presented elements of the project by the designer, video graphics animator approaches to execution of work process. For certain projects where, in addition to animation, is used recorded material, it is necessary to store the material in a computer



(switching information from one media to another) in order to enable the imagined intervention. All necessary VTR materials, as well as necessary photographs, texts and drawings that are necessary to scan, provides an assistant director or assistant of realization. Obtained project, video graphics animator does from the parts (individual scenes) with constant cooperation with the designer. Only after approval of the project (still without final animation) by the designer and art director approval, video graphics animator approaches to final animation, connecting parts of the scene into a single unit and rendering (generating the image). It is important to note that video graphics animator does not create the given project, but based on concrete and elaborated idea approaches to execution of work process. The basic error of TV station in our area is the engagement of video graphics animator for a complete work process (creating ideas, design and realization) without the participation of the designer. This kind of work as well as acceptance of realization themselves, to assume the role of the designer,

results in a very low aesthetic level of animated projects, with the increased quantity of displaying computer capabilities (animation for animation).

Chief realization

Chief realization performs realization (work process of recording or achieving direct broadcast) of program project in TV studio or outside TV studio. After receiving the proposal of program project from the program sector, with established program concept, introduces the art director who approaches to the election of the chief realization. Work tasks that performs the chief realization:

- in the preparation phase with the program editor and the author of the show, approaches to determining director's (realization) concept in cooperation with the art director;
- his concept brings to the author's team (production designer, stylist, video graphics designer, director of photography) in the presence of the art director and producer;
- upon completion of elaboration, making of decor, costumes or their choice, approaches to checking the settings of decor, positioning the camera, determines which camera what "covers";
- performs work process of realization (recording or achievement of direct broadcast) by sitting in control room of TV studio or in control room of OB van and issues commands to cameramen about which frames (plan, angle, movement ...) to prepare; to the script supervisor/tape operator issues the command for broadcast of VTR stories; to the graphic operator which graphics to prepare and to the video mix issues the command which camera, graphics or magnetoscope to turn on (to let in the "exit");
- if necessary he also does the job of realization or news realization.

Realization

The main difference between the chief realization and the realization is that the realization realizes only VTR shows, with the ability to record an announcements in the studio. In agreement with the author of the show prepares required VTR material, issues an order to the video graphics animator for making the necessary graphics, attends to the work process of editing and prepared show forwards for broadcast. He also cares for broadcast of reruns and then for archiving of TV show.

News realization

The news realization is introduced with the plan for recording (ENG), arrived agency news, announcements of events that follow and recorded materials in satellite control room (external). He agrees with the editor of the show:

- about the events which will be included in the show;
- how to cover the event (archival material, new material, used edited material from previous show or to pre-edit the same);
- along with the newscast editor prepares "zero" broadcasting log at least 4 hours before broadcast.

Manages and controls the preparation and editing of stories/news:

- informs about who is the journalist and for which event
- deploys journalists when and where they are editing, according to the following priorities:
 - by performed recording or arrived material from external
 - by the order of broadcast of shows
 - by the order of broadcast within the show.

Goes into control room to execution of work process of realization:

- accesses to framing by established standards
- gives an order to the sound operator for sound check of the presenter
- checks communication with announcer and cameramen.

During the broadcast, issues commands to the crew of control room and the team of the studio based on the broadcasting log, tells the closing statements and the script supervisor/tape operator count down the time until the end of VTR.

Assistant news realization

Helps news realization:

- to coordinate work with graphic illustrators for making of required graphics;
- helps the news realization in the placement of journalists on editing;

- based on performing synopsis and done list, enters titles in broadcasting log and at the same time forwards the information to graphic operator in control room;
- during preparations goes to control room and checks with graphic operator given signatures;
- delivers the broadcasting log to graphic operator with all the information (titles and graphics) at least 30 minutes before broadcast;
- delivers the text of the news to the presenter at least 10 minutes before broadcast;
- stacks tapes in order of broadcast and takes them in control room;
- during broadcast he is present in control room.



For work positions on TV, it is necessary to harmonize a large number of different profiles, levels of expertise and creativity, since production and broadcast of television program is a result of teamwork, from which follows that every member of that team contributes to the quality of the program and influences on the costs of realization.

About the author



Predrag Kajganić (1962.) graduated in 1989. at the Department of film and TV production at the Faculty of Drama Arts in Belgrade. Master's thesis PROJECT MODEL OF TV STATION, defended at FDA in 2008. Deals with Film and TV production since 1985. on jobs of organizer, chief organizer, producer, executive producer, director of production.

Worked in TV Beograd, Avala film, Institute for film, Dunav film, YU Cinema, 3 KANAL, Bandur film, ART TV, TV Palma, TV Politika, BK Telekom, YU Info, TV Studio B, RTS, ENTER TV, EMOTION PRODUCTION, TV KOŠAVA ...

On the projects of the first alternative TV in Serbia, TV dramas, music shows, short feature films, promotional films, documentaries, music videos, New Year programs, TV series, show programs, commercial TV programs, reality show programs. He is the author of several projects for establishing production system (TV GENEX, TV PINGVIN, TV STANKOM) and launching of television on TV Palma, TV Politika, BK Telekom, YU Info. As a member of the Project team participated in the transformation of RTS (Radio Television of Serbia) into Public service, and by OSCE involved in the transformation of RTV Novi Sad into Public service - Radio Television of Vojvodina.

Deals with pedagogical–educational work since 2001. At the Department for production in art and media, at the Academy of Arts in Belgrade taught TV production as an associate professor.



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