Course: Broadcast Media (8621)
Semester: Spring, 2021
ASSIGNMENT No. 2

Q. 1 Critically examine the types of production approaches.

Pre-Production

Pre-Production is the planning and preparation stage of filmmaking. During this time, principal actors are cast, the crew is hired, schedules are made, and locations are secured.

The Unit Production Manager (UPM) is in charge of how money is spent and the overall management of the production. The UPM will work with the Assistant Director to figure out the budget and coordination of the Background Actors.

During pre-production, the costume designer and wardrobe department will create outfits and find clothing for the actors. Depending on the project's budget, this may include wardrobe for Background Actors. Background may be dressed by production for some period pieces, if the movie or TV show is trying to achieve a very specific look, or if the Background Actor needs to match an established style. In most cases though, Background Actors are responsible for bringing their own wardrobe to set.

Central Casting's Casting Directors do their own prep work to prepare for production. This varies from project to project, but can involve casting Stand-Ins and doubles and checking Background Actors' availability for when filming begins.

Production

Of the three stages of film production, the production phase is where Background Actors, Stand-Ins, and doubles are the most involved. Production is where the principal photography (filming) for the movie or TV show takes place.

During rehearsals and camera blocking, Stand-Ins work with the Director, Assistant Director, camera crew, and other crew members to block out actor movements and lighting set-ups for a scene. Stand-Ins have a chance to work more closely with actors and crew members and may work more regularly on a project.

When a scene is ready to be shot, Background Actors will be called to set. The Assistant Directors will instruct them where and when to move in a scene, which may involve crossing the camera. Background Actors often have to pantomime in scenes so they don't interfere with the sound being recorded by the principal actors. When Background Actors are not needed on set, they're taken to Holding.

There are a variety of doubles that are used depending on the needs of the project. Photo doubles must match the principal actor as closely as possible in height, build, hair color, and complexion. Body doubles can be used when an actor plays two or more characters on screen, to replace a principal actor for nude scenes, to perform special skills, or for second unit or insert shots to free up

the actor to film other scenes. Our article What's the Difference Between a Stand-In and Photo Double? has more information on the different types of photo doubles and what they do.

Post-Production

When principal photography has finished, the project will move into post-production. This phase includes editing, sound mixing, and any special effects the project may need. While the film or TV episode is being edited, the director may decide to reshoot or film additional scenes. Background Actors, Stand-Ins, and doubles may be cast for these reshoots and pick-ups.

If a director wants to create crowd noise for a scene, they may bring in Background Actors during post-production to record improvised conversations. These are called walla groups, named for the early radio practice of having people repeat "walla, walla, walla" over and over to mimic the indistinct chatter of a crowd. Central Casting casts walla groups for a variety of projects, even for animated shows like The Simpsons.

The different post-production crews will put their finishing touches on the project and when the director decides the film is finished, it will move out of the post-production phase to distribution.

Now that you know the stages of film production, learn more about what Background Actors do and who you might work with on set.

Radio producers are responsible for the audio content of broadcasts via radio, the internet and other mobile platforms. They're involved in the entire process, from generating ideas to managing the audience response after a programme.

As a producer you'll manage and work with broadcasting assistants, presenters and DJs, engineers and IT staff. You'll make sure that shows run as planned and that they're tailored to key audience demographics. You may also be responsible for the business and commercial management of a programme.

Producers can work in the publicly funded, commercial or voluntary sectors of broadcasting. Digital radio has increased the amount of available radio stations and programmes.

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Q. 2 Write a detailed note on production methods.

Production system, any of the methods used in industry to create goods and services from various resources.

All production systems, when viewed at the most abstract level, might be said to be "transformation processes"—processes that transform resources into useful goods and services. The transformation process typically uses common resources such as labour, capital (for machinery and equipment, materials, etc.), and space (land, buildings, etc.) to effect a change. Economists call these resources

the "factors of production" and usually refer to them as labour, capital, and land. Production managers have referred to them as the "five M's": men, machines, methods, materials, and money.

When viewed as a process, a production system may be further characterized by flows (channels of movement) in the process: both the physical flow of materials, work in the intermediate stages of manufacture (work in process), and finished goods; and the flow of information and the inevitable paperwork that carry and accompany the physical flow. The physical flows are subject to the constraints of the capacity of the production system, which also limits the system's ability to meet output expectations. Similarly, the capacity of the information-handling channel of the production system may also be an important measure of a system's output. The management of information flows, or the planning and control of the system to achieve acceptable outputs, is an important task of the production manager.

While the capacity of the system is the major factor in determining whether output expectations can be met, the additional consideration of quality must also be seen as a limiting factor. The quality of a product, measured against some objective standard, includes appearance, performance characteristics, durability, serviceability, and other physical characteristics; timeliness of delivery; cost; appropriateness of documentation and supporting materials; and so on. It is an important part of the definition of a system.

In the continuous system, items to be processed flow through a series of steps, or operations, that are common to most other products being processed. Since large volumes of throughput are expected, specially designed equipment and methods are often used so that lower production costs can be achieved. Frequently the tasks handled by workers are divided into relatively small segments that can be quickly mastered and efficiently performed. Examples include systems for assembling automobile engines and automobiles themselves, as well as other consumer products such as televisions, washing machines, and personal computers. Continuous production systems are often referred to as assembly systems or assembly line systems and, as noted below, are common in mass production operations. The two types of systems mentioned thus far are often found in combination. In the production of integrated circuits for electronic equipment, for example, thousands of circuits are processed as a batch on several large slices of silicon crystal through dozens, or even hundreds, of processing steps. The tiny circuits, each only a few millimetres on a side, are then separated and individually assembled with other circuit elements on a continuous line to produce the final product.

The third type of production system is the project, or "one-shot" system. For a single, one-of-a-kind product, for example, a building, a ship, or the prototype of a product such as an airplane or a large computer, resources are brought together only once. Because of the singular nature of project

systems, special methods of management have been developed to contain the costs of production within reasonable levels.

Once the general specifications of a production system have been agreed upon, including precise definitions of needed resources and output expectations, three important decisions remain. First, industrial engineers, production managers, and other specialists must choose and design the technology to be used. Their decisions must include the choice of equipment and tooling, the layout of plant space and facilities, the selection of workers and work procedures, and many other aspects of process design. These choices must be handled carefully; mistakes at this early stage can result in a business losing its competitiveness or the ability to sustain a profitable position in the market.

Next, given a choice of technology, the capacity of the system must be determined. The capacity of the system is designed to be a function of the amount of available capital, the demand forecast for the output of the facility, and many other minor factors. Again, these decisions must be made wisely. Establishing too much capacity, too soon, can burden a company with excess costs and inefficient operations. Too little capacity can make it difficult and expensive to increase output later if the market develops rapidly; this can place a company at a significant cost disadvantage if other competitors, with larger facilities, produce a product at a lower cost or with more consistent quality.

Finally, given a basic commitment to capacity, decisions must be made on the adaptability of the production volume to meet the inevitable changes in market demand that the firm will experience. Capacity in most production systems is adjusted by hiring or firing workers, by scheduling overtime or cutting back on work hours, by adding or shutting down machines or whole departments or areas of the facility, or by changing the rate of production within reasonable limits. The effectiveness of any one of these adjustment mechanisms depends largely on the technological constraints of the process itself, the economics of the industry, and the nature of the competition. In some industries, adjustment of capacity is a very difficult task. Assembly lines with specialized equipment, for example, are most efficient when run at one speed and cannot be slowed down or run intermittently without severe economic losses. In such cases, careful attention to the fundamental design of the production system is a critical factor in the overall success of the business.

Q. 3 Explain the techniques of evaluation.

Different evaluation techniques have different purposes, work in different contexts, and give you different types of feedback. Some techniques will be more useful for particular questions than others.

Evaluation techniques are often divided into quantitative and qualitative. You are likely to use both when evaluating information projects. The differences between the two are quite complex, but

broadly speaking, quantitative evaluation counts numbers and qualitative explores processes, views, and feelings.

However, this rule does not hold up for all types of evaluation. Because of this, we have decided not to use this distinction. Instead, we describe the different evaluation techniques that can be used, and indicate the purposes, strengths and weaknesses they each have.

Formative Evaluations

Formative evaluations are evaluations that occur during the process. These evaluations are used to measure how well the process is proceeding overall and if changes are necessary. For example, in an educational setting, a teacher may ask the students to write a short paper reflecting on the topic just presented. The teacher can look at these reflections to determine if the students are understanding the material and make changes in their instruction to help students as they progress in the classroom.

Summative Evaluations

The summative evaluation occurs at the end of the program. The evaluation considers the effectiveness of the program as a whole and makes suggestions to improve it. Businesses, for example, may ask that consumers complete surveys and questionnaires after services have been rendered to gather information. This information can help businesses learn if additional training of its employees needs to be completed or if the products and services it offers meet the needs of its clients.

Process Evaluation

Process evaluations focuses on how a program was implemented and how it operates. The goal of the process evaluation is to see if the program is meeting its intended goals. The evaluation includes looking at how the program is delivered, the services it delivers and how it was carried out. Process evaluation can determine why a program was successful or unsuccessful and provides information such as whether the program can be replicated.

Impact Evaluation

Impact evaluations measure the program's effects and the overall effectiveness of realizing the goals of the program. The most effective impact evaluations are those that occur over longer periods of time as opposed to those programs that evaluate the immediate before and after of a program. Long-term evaluations give a broader, more complete view of the outcomes of the program. Impact evaluations tend to be more expensive due to the time frames involved, according to the Minnesota Department of Health.

Outcome Evaluations

Outcome evaluations measure the short-term impact of implementing programs. The evaluation gives information on how well the program is reaching its target audience. This can help gauge the

initial impact a program has and how the program is being received. The outcome evaluation is able to assess the changing attitudes and knowledge of the target audience.

Q. 4 Explain the responsibilities of educationists in production.

Specific responsibilities vary depending on the programme and station, and producers may sometimes take on a presenting or reporting role.

In general, your tasks include:

- generating and researching ideas for programmes and pitching for commissions
- developing content, writing material for scripts, bulletins and links
- sourcing potential contributors and interviewees
- selecting music appropriate to the programme, the audience and the station
- producing pre-production briefings for presenters, reporters, technical staff and other contributors
- managing the logistics of getting people, resources and equipment together at the right place at the right time
- undertaking editing, interviewing and reporting duties as necessary
- presenting programmes or managing presenters for both pre-recorded and recorded output
- checking that copyrights are cleared and understanding media law
- converting text, graphics, video and audio files into other formats
- contributing to, and making use of, an archive of audio resources which can be re-used
- responding to audience feedback, referring on to other departments as necessary
- producing and making use of user-generated content
- using technology, such as Cool Edit Pro, Pro Tools and Adobe Audition, for editing and production purposes
- ensuring that health and safety standards and trade union requirements are met.

Salary

- Salaries vary depending on the employer and location. Within a local, commercial station your salary may be between £13,000 and £16,000.
- Starting as a broadcast assistant at the BBC you can expect to earn a minimum salary of £15,700 for local stations, or £20,000 within London.
- Once you have relevant experience, radio producers at the BBC can achieve salaries of £21,000 to £37,000, depending on the level of responsibility and whether you're based in London. Commercial stations pay towards the lower end of this scale.
- Senior producers with significant experience on larger programmes can earn over £45,000.

- Freelancers have to negotiate their own rates, which can be around £150 to £300 a day, depending on experience.

Income figures are intended as a guide only.

Working hours

Working hours may be long and unpredictable, typically including unsocial hours such as shift patterns covering evenings, weekends and holidays.

- Conditions vary widely depending on where you work. For instance, a staff contract with the BBC offers well-defined and protected conditions.
- Producers are generally based in offices or recording studios but also work on live events and outside broadcasts.
- Most radio producers work as part of a small team, although some have responsibility for much larger programme units.
- As the media becomes increasingly inter-disciplinary, radio producers may also be involved in generating content for online and other platforms.
- Radio is less London-centric than other media, and posts are available throughout the UK with local BBC, commercial, community and voluntary stations. National radio stations are usually broadcast from major cities such as Manchester and London.
- Across the media, organisations are addressing diversity issues in an attempt to increase the proportion of under-represented groups in the workforce. The advent of digital radio and expansion of community radio is increasing representation as ethnic minority groups set up specific stations.
- Working to tight deadlines and on live programmes can be stressful, but many people find compensation in the buzz of a working environment where people are excited about what they do.
- Limited financial resources, particularly in non-commercial radio stations, may give rise to creative and production challenges.
- Travel during the working day and absence from home overnight may be required when working on location.

Q. 5 What are the problems that are involved in implementing the broadcast media? Explain with examples.

It is very low in Pakistan as compared to other countries. Pakistan's literacy rate has declined from 60 percent to 58 percent, as revealed by the economic survey of Pakistan. Multiple factors act as the reasons behind this, for instance, lack of government funds to educational institutions. In 2017-18, the budget that government has allocated for education is Rs.902.7 billion. This is rather low for a

country like Pakistan. Other than this, the low income level of Pakistan is also another factor. Another contributing factor is the landlord culture and feudal system that is a major part in our society. In addition, the other major reason is the curriculum, being taught in Pakistan's educational institutes. It is not innovative according to our necessities and when students go abroad for higher education, they have to repeat the same course according to that country's system of education. This is due to Pakistan's low standard of education, which may prove harmful for their future. According to the education policies, there have been concerns regarding the need to reform education. But alas! There has not been any implementation regarding them.

Especially in northern Pakistan, we have very few schools and colleges – and the existing ones are in poor condition. As a consequence, students have to move out to big cities like Lahore, Karachi and Islamabad. If they become deprived of getting admitted to a government institutes, due to a speedy increment in merits, they have to pay huge amounts in order to get admission in private ones. Hence there is a need to increase the number of government institutions, giving a standardized atmosphere of education so that students do not have to go towards private institutes. If a major amount of budget is gets spent on education, then the literacy level of Pakistan will get elevated, very soon.

Pakistan is among those countries where literacy rate is very low. Especially, female literacy rate is 45% against male literacy rate that is 69%. The education in Pakistan shows a bleak picture especially in Balochistan where education is grim. 70% girls are dropped out from schools in Balochistan. The overall female literacy rate is 25% which is not satisfying. More than 40% girls never go to schools. In 2013, 64% rural areas females' population never went to school in Balochistan. No doubt, the ratio of out of school children is rising. Women find it hard to get education, as in rural areas no separate schooling is present. They are the victims of the violence as they are not allowed to go outside, but work and sew clothes at home. Providing education helps them to earn a better position in society. I request to the government to promote of female literacy in the country. In a teaching and learning community, the most effective evaluation is that which encourages and rewards effective teaching practices on the basis of student learning outcomes (Doherty et al., 2002; Shapiro and Levine, 1999). Assessment of student learning at its best enables students to identify their own strengths and weaknesses and to determine the kinds of information they need to correct their learning deficiencies and misconceptions. When such evaluation is properly employed, students learn that they can engage in self-assessment and continuous improvement of performance throughout their lives.

Accordingly, this chapter offers practical guidance to postsecondary faculty and administrators on ways to institute a system of both evaluation and professional development that can contribute to

significant gains in teaching effectiveness for faculty who teach undergraduates. The chapter describes how input from students (undergraduates and graduate teaching assistants), colleagues, and faculty self-evaluation can be used for evaluating individual instructors. It also describes the advantages and disadvantages of these various approaches.

The technique of outcomes assessment as a means of measuring student learning and the use of that information to improve teaching are considered first. Additional strategies and methods for formative evaluation follow. The chapter concludes with a series of suggestions for improving summative evaluation of faculty. The committee emphasizes that the approaches described in this chapter are but a sampling of the techniques that appear in the research literature on improving the evaluation of teaching and student learning. They are

Assessment Is More Than Grades

To many, the word "assessment" simply means the process by which we assign students grades. Assessment is much more than this, however. Assessment is a mechanism for providing instructors with data for improving their teaching methods and for guiding and motivating students to be actively involved in their own learning. As such, assessment provides important feedback to both instructors and students.

Assessment Is Feedback for Both Instructors and Students

Assessment gives us essential information about what our students are learning and about the extent to which we are meeting our teaching goals. But the true power of assessment comes in also using it to give feedback to our students. Improving the quality of learning in our courses involves not just determining to what extent students have mastered course content at the end of the course; improving the quality of learning also involves determining to what extent students are mastering content throughout the course.

One approach to improving student learning is outcome assessment—the process of providing credible evidence that an instructor's objectives have been obtained. Outcome assessment enables faculty to determine what students know and can do as a result of instruction in a course module, an entire course, or a sequence of courses. This information can be used to indicate to students how successfully they have mastered the course content they are expected to assimilate. It can also be used to provide faculty and academic departments with guidance for improving instruction, course content, and curricular structure. Moreover, faculty and institutions can use secondary analysis of individual outcome assessments to demonstrate to prospective students, parents, college administrators, employers, accreditation bodies, and legislators that a program of study produces competent graduates (Banta, 2000).

Faculty members, both individually and as colleagues examining their department's education programs, have found the following activities helpful when undertaking outcome assessment:

- Developing expected student learning outcomes for an individual course of study, including laboratory skills.
- Determining the point in a student's education (e.g., courses, laboratories, and internships) at which he/she should develop the specified knowledge and skills.
- Incorporating the specified learning outcomes in statements of objectives for the appropriate courses and experiences.
- Selecting or developing appropriate assessment strategies to test student learning of the specified knowledge and skills.
- Using the results from assessment to provide formative feedback to individual students and to improve curriculum and instruction.
- Adjusting expected learning outcomes if appropriate and assessing learning again. Such a process can lead to continual improvement of curriculum and instruction.

Faculty in STEM are challenged in their teaching by a set of circumstances that most faculty in other disciplines do not encounter, such as designing laboratory and field components of courses, incorporating modern technology into courses, or supervising students involved with original research. However, faculty in these disciplines also have an array of assessment methodologies from which to choose that address particular learning outcomes (e.g., see Doherty et al., 2002). Student responses in each of the following formats can first be studied for the information they provide about individual student learning and performance, and then compared across students and classes for clues about the strengths and weaknesses of curriculum and instruction:

- Classroom quizzes and exams
- Projects
- Poster presentations of library or laboratory research
- Cooperative experiences
- Portfolios (collections of work)
- Standardized tests both within and across disciplines
- Student journals
- Questionnaires
- Interviews
- Focus groups