

TV NEWS EDITING

Concepts and Principles of TV news editing

Concept of TV News editing

The concept of editing in television news differs from that of editing news for print publications. Editing only refers to text and image editing in print media.

Editing takes place in two stages in television. One is news editing, which entails editing the copy, also known as the script in television speak.

The other is technical editing, also known as packaging. Packaging entails selecting footage from the shoot and putting all of the visuals, audio, graphics, and music together in the correct order to create the complete package, or the complete TV news story.

The look of the package is decided by the news editor, and it is implemented by the technical editor. It is sometimes carried out by the same person. There is no separate news editor on some news channels.

The news editor is the reporter himself. Following the shooting, the reporter develops a story angle, writes a script, and edits the story himself or with the assistance of a technical editor.

You've probably all seen local and national television newscasts. The shooting order of events of the production crew is not the same as what we see on television.

Moving irrelevant recordings, rearranging and assembling selected portions, and finally determining the running order of sequences are all part of the television production process.

It's not just about putting together some visuals and audio elements for a TV newscast. It's all about stringing them together in a way that tells a meaningful story to the audience in a concise and precise manner

However, editing decisions are made based on a variety of factors, including:

- A series of disjointed shots are put together to create meaningful scenes and sequences, and finally a film.
- Either increase or decrease the duration of the program/film
- Shift the audience's interest from one aspect of the scene to another
- Conceal or emphasize information
- Reveal information in stages
- Change the significance of the action on purpose

When you sit down to edit your footage to make a film, you'll see all of these come into play.

Although the concepts of editing in television and print are slightly different, it is important to remember that the goal of editing is the same in both cases.

Editing is done in both cases to give the content a good shape and form. While newspaper editing is done to fit various news stories into the available space on a specific page of a newspaper, TV news editing is done to fit various TV news stories into the limited air-time available for its broadcast. As a result, while newspaper editing is done to save space, TV news editing is done to save time.

As a result, it is critical for TV news editors to edit TV news stories in such a way that they tell the story concisely and in the shortest amount of time possible.

Editing TV news requires equipment and some technical knowledge, and we've only covered the technical aspects so far. Even the most skilled technicians, however, may be incompetent editors unless they understand the fundamentals of editing.

You can have the best rushes on tape, but they're useless unless they're well organized into a news story. Although students may shoot and edit their own footage, shooting and editing are frequently performed by different people in professional TV news channels.

Experienced camera operators always shoot with the editing process in mind. Always keep in mind that shooting and editing have a complex relationship that has a significant impact on the final product.

A skilled editor can work wonders if there is enough raw footage. However, the editor's job is made easier if the video is also shot with an eye toward how the material will eventually fit together.

The first step in editing is to figure out what footage is available. A mental note of the shots recorded is sufficient if the amount of footage is minimal and the cameraperson is also the editor.

However, if there is a lot of footage or the cameraperson isn't the editor, detailed logging is required. Good cameramen keep a written log of their shots as they shoot, attaching the log sheet to the tape when it's removed from the recorder. However, if the cameraperson fails to do so, it is critical that the editor does so before beginning to edit.

Principles of TV news editing – The Grammar

An edit, in technical terms, is a changeover between two shots that creates a transition. Cuts, dissolves, fades (in and out), and wipes are all examples of transitions.

An edit is influenced by a number of factors. How, why, and when these elements are used determines whether an edit is good or bad.

The best edit is usually the one that goes unnoticed. This means that the audience isn't aware that you, the director or editor, have changed the shot.

Flashy cuts, transitions that drastically change image size, or transitions that abruptly switch from a static to a moving shot can divert attention away from the intended message.

Good television news editing necessitates a thorough understanding of grammar rules. These guidelines are essential for a successful edit and must be followed at all times.

In his book Video Production, Vasuki Belavadi identifies six elements of the edit - the conditions that must be met in order to qualify for a good edit. The following are the six elements:

i. Motivation

It is important to understand why we edit. It could be a visual or aural issue. An edit could be motivated by an actor's movement, the actor's reaction to a sound, or a combination of visual and aural elements.

ii. Information

A good edit should be able to reveal new data, in this case visual data. It should be possible to add new information to a new shot; otherwise, editing would be pointless

iii. Composition

A good editor's job is to choose and edit the footage that is available and to put it together in such a way that the next shot does not dramatically differ from the one before it or cuts into an unattractive shot. Editing becomes more difficult when the composition is poor.

iv. Sound

A good editor can use the right kind of sound at the right time to heighten tension or create an emotion. Sound editing that is done well prepares the audience for a scene change.

v. Camera Position

Scenes are typically shot from different camera angles, so it is the editor's responsibility to maintain a 45-degree difference between two shots. The editor will be in violation of the 180° rule if he or she fails to do so.

vi. Continuity

A good editor should also keep in mind that the presenter or actor should perform the same action each time the camera angle is changed to maintain continuity.

This, of course, applies to a variety of 'takes.' Continuity, on the other hand, can take many forms:

Content continuity:

Any action taken between two cuts must be identical. For example, if the subject picked up the receiver with his right hand in an MCU (Mid close up), the receiver should still be in his right hand in the next MLS (Mid Long Shot).

Continuity of movement:

The editor should make an effort to maintain movement continuity. If the actor moves from left to right in the first shot, he or she is expected to keep moving in the same direction until the position changes within the same shot.

Continuity of position:

The editor should keep the subject's or actor's position on screen consistent. If the subject is in the left corner of the scene in the first shot, the subject should also be in the left corner of the scene in the second shot. Unless there is a change in the movement

Sound continuity:

The editor should be aware that sound continuity is determined by space and time. If the sound of a speeding car can be heard in one shot, it should be heard in the next. Even if the car isn't visible in the second shot, its sound should be audible until it is within hearing distance. Again, the scene that shows similar shots taken at the same time should have the same sound to show that the events are continuing.

When the above-mentioned editing principles are followed, a good end product, a program that is both aesthetically and technically pleasing, can be expected. Just because an editor is familiar with a variety of special effects, functions doesn't mean he should use them whenever he wants. Each transition – cut, dissolve, fade, and so on – has its own significance. What matters is that you use these functions to convey the intended meaning. That is, in the end, editing's primary function.

Transitions

To maintain the sequence's continuity, the editor must understand the concept of transition. A transition is a shot that occurs between two other shots and ties the story together. If a good transition isn't used, the viewer will be subjected to a visual jerk, which will ruin the entire experience. Though this is mostly used in filmmaking, knowing how to transition between shots is always useful.

Although fades and dissolves are used, a good shot that moves the story forward is always more visually rewarding. This is actually the job of the reporter on location, but in today's world of multitasking, the reporter could also be the editor, and knowing transitions and cutaways will always come in handy

Linear and Non-linear editing

Post production is the umbrella term for all stages of production that occur after the actual recording and culminate in the completed work. Packaging is another name for this procedure. Typical examples include:

- Image/television program editing
- Composing and recording the music for the film's soundtrack.
- Adding music to the mix.
- Adding visual special effects, primarily computer-generated imagery (CGI) and digital copies from which release prints will be produced (although this may be made obsolete by digital cinema technologies).
- Film to video conversion.

As we've already mentioned, the packaging process is essentially a form of editing. Editing is the process of rearranging or modifying video segments to create a new video. The removal of unwanted footage, the isolation of desired footage, and the arrangement of footage in time to synthesize a new piece of footage are the goals of video editing.

There are two basic systems for editing:

- Computers with video editing software and a non-linear editing system
- Using videotape for linear video editing

1. Editing in a straight line

Selecting shots from one tape and copying them to another is what linear editing is all about. It's editing from tape to tape. Copying is the basic principle of linear editing. Regardless of whether the information recorded on the tape is analogue or digital, all tape-based recording systems

are linear. From the beginning to the end of a piece of work, linear editing adds visual images and sounds in a sequential order. We can't do random editing here. From the first shot to the last, we must edit in order. An editor cannot remove a sound or image after it has been edited. In linear editing, there is no such thing as a 'undo.' A shot or sequence can be replaced with another shot or sequence of the same length at best.

Linear editing necessitates meticulous planning. Before editing each shot into the project, the editor should be certain of the order or duration of each shot because it is difficult to remove or replace it later.

2. Editing that isn't linear

Non-linear editing is a computer-based editing system that allows you to arrange and play scenes in any order you want. It's also known as virtual or random editing. The images captured on tape are transferred from the tape to the hard disc of the computer. Digitization is the term for this procedure. Every shot becomes a clip or clipping once it has been digitized. We can select and rearrange these frames, shots, or clips using non-linear editing. You sort through the image files and mark them to play back in a specific order, rather than copying specific images as in linear editing.

Non-linear editing systems include all disk-based editing systems. Avid Media Composer, Avid Xpress Pro, Apple's Final Cut Pro, and Adobe's Premiere are among the most popular non-linear editing softwares. High-definition video is becoming increasingly popular, and it can be easily edited with the same software as well as related motion graphics programs.

Clips are placed on a timeline, music and titles are added, effects can be added, and the program is "rendered" into a finished video. After that, the video can be distributed in a variety of formats, including DVD, iPod, CD-ROM, videotape, and so on.

With the advent of computer video editing for the home PC, consumer-friendly editing software such as Adobe Premiere Elements, AVID Express DV, CyberLink PowerDirector, Final Cut Express, Sony Vegas, Pinnacle Studio, ULead VideoStudio, Roxio Easy Media Creator, Magix Movie Edit Pro, and Muvee AutoProducer became available.

Apple's iMovie and Microsoft's Windows Movie Maker are two free programmes that come bundled with computers.

Editing: Linear vs. Non-Linear

Linear (tape-to-tape) editing was the only way to edit video tapes in the early days of electronic video production. Non-linear editing computers became available in the 1990s, which opened up a whole new world of editing power and flexibility.

Non-linear editing was not well received by all, and many editors fought the new trend. Furthermore, early digital video had performance issues and was unreliable. The benefits of non-linear video, on the other hand, became so compelling that they could no longer be ignored.

Non-linear editing reigns supreme in the twenty-first century, while linear editing is widely regarded as obsolete, if not primitive. Given the benefits of non-linear editing, this is an understandable attitude, but we urge you not to be too harsh. There are still some advantages to linear editing:

1. It is simple and low-cost. Format conflicts, hardware conflicts, and other

Issues are rare.

2. Linear editing is better for some jobs. For example, if all you want to do is combine two sections of video, editing tape-to-tape is much faster and easier than capturing and editing on a hard drive.

3. Developing linear editing skills broadens your knowledge and expands your flexibility. Many professional editors believe that those who learn linear editing first develop into better all-around editors.

While most commercial, film, industrial, and consumer video industries have adopted computer-based non-linear editing, linear video tape editing is still commonplace in many television station newsrooms and medium-sized production facilities that haven't made the capital investment in newer technologies. Linear editing is still widely used in newsrooms because it allows them to begin editing tape and feeds from the field as soon as they are received, as opposed to non-linear editing systems, which require additional time for capturing material.

Let us Sum up

You've learned the fundamentals of television news editing and presentation in this unit. Let's go over these concepts again quickly.

One of the most important activities in the post-production phase is editing.

The removal of unwanted footage, the isolation of desired footage, and the arrangement of footage in time to synthesize a new piece of footage are the goals of video editing.

The look of the package is decided by the news editor, and it is implemented by the technical editor.

Editing can be divided into two categories. They are as follows:

a) Linear editing b) Non-linear editing

- Non-linear editing is a computer-based editing system in which scenes can be arranged and played in any order.
- Linear editing is a system of tape to tape editing in which shots from one tape are selected and copied onto another tape. It's also known as virtual or random editing. The images captured on tape are transferred from the tape to the hard disc of the computer. The shots and sequences are then arranged in chronological order based on necessity and convenience