

CENDIT



CENDIT VIDEO PRODUCTION
WORK SHOP
TAJ PALACE HOTEL
JULY 23 - 27, 1984

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CENDIT VIDEO PRODUCTION WORKSHOP SCHEDULE 23-27 JULY 1984

DAY / DATE	9 AM - 10 AM	10 AM - 11 AM	11 AM - 12 NOON	12 NOON - 1 PM	1 PM - 2 PM	2 PM - 3 PM	3 PM - 4 PM	4 PM - 5 PM	5 PM - 6 PM
MONDAY 23 JULY 84	REGISTRATION	INTRODUCTORY REMARKS AVIK GHOSH	VIDEO TECHNOLOGY ANIL SRIVASTAVA			VIDEO IN ADVERTISING LALITA RAMAKRISHNAN	VIDEO TECHNOLOGY DEMONSTRATION	COMPUTER ANIMATION	
TUESDAY 24 JULY 84	VIDEO FOR MANAGEMENT AND INDUSTRIAL TRAINING ASHOK KHANNA	VIDEO FOR MANAGEMENT AND INDUSTRIAL TRAINING ASHOK KHANNA	PLANNING A VIDEO PRODUCTION FACILITY			VIDEO IN EDUCATION MANMOHAN CHAUDHRY	VIDEO TECHNOLOGY DEMONSTRATION	PLANNING FI GROUP WOR	
WEDNESDAY 25 JULY 84	VIDEO FOR PR AND MARKETING SUBRATA BANERJEE	VIDEO FOR PR AND MARKETING SUBRATA BANERJEE	OPEN	OUTSIDE AGENCY CONTRIBUTION TO TV PROGRAMMES SHASHI KAPOOR					
THURSDAY 26 JULY 84	G R O O D U P P R O D U C T I O N	G R O O D U P P R O D U C T I O N							
FRIDAY 27 JULY 84	COMPLETION OF GROUP WORK	COMPLETION OF GROUP WORK	GROUP PRESENTATION ANALYSIS AND DISCUSSION				VALEDICTORY SESSION HARISH KHANNA	SCREENING OF VIDEO FILMS EVERY EVENING (6PM-7PM)	

FACULTY

HARISH KHANNA, DIRECTOR GENERAL, DOORDARSHAN ■ SHASHI KAPOOR, DÉPUTY DIRECTOR GENERAL, DOORDARSHAN ■ SUBRATA BANERJEE, FORMERLY PROFESSOR OF ADVERTISING & PR INDIAN INSTITUTE OF MASS COMMUNICATION, MANMOHAN CHAUDHRY, JOINT DIRECTOR, CENTRAL INSTITUTE OF EDUCATIONAL TECHNOLOGY, (CIET) ■ ASHOK KHANNA, DIRECTOR, MANAGEMENT ANALYSIS AND PROJECTS (MAP) CONSULTANTS ■ LALITA RAMAKRISHNAN, ADVERTISING, TELEVISION AND VIDEO FILM MAKER ■ ANIL SRIVASTAVA, DIRECTOR CENDIT ■ AVIK GHOSH, ASSOCIATE DIRECTOR CENDIT ■ SUPPORTED WITH OTHER CENDIT STAFF MEMB

A GLOSSARY OF TV TERMINOLOGY - TECHNICAL & GENERAL

- ACOUSTICS** : (1) The science of sound, including its production, transmission and effects. (2) Specifically, the quality of sound reproduction or pickup in a space. (3) The environmental conditions upon which the behaviour of sound depends while recording or reproducing.
- ANIMATION** : (1) Mechanical or movable devices which in various ways succeed in giving the effect of motion to inanimate or still subjects on the television screen. (2) To film static drawings or objects by stop motion (one frame exposed at a time) to achieve an illusion, when projected, of continuous movement.
- ANTENNA** : The portion of a broadcasting system used for either radiating waves into space (transmitting antenna) or receiving them from space (receiving antenna).
- APERTURE** : Diaphragm opening of a lens: usually measured in f-stops.
- ASPECT RATIO** : Proportional relationship of the width of the television picture to the height. In television the aspect ratio is four times wide by three units high. In movies the traditional aspect ratio has been five by four, and if this deviation is not recognised especially in film or kinescope shows, the resulting edge trim, both top and bottom, results in badly framed and incomplete television pictures. Most modern CRT's (cathode ray tubes) are 5:4. So that if height is correct some picture data will be lost at edges.
- AUDIO VISUAL AIDS** : Teaching aids which depend for their effect upon a combination of sound and image to re-inforce or interpret an educational message. The term covers a whole range of aids, from magnetic board and flannel-graph to tape recorders and television.
- AUTOMATIC GAIN CONTROL (AGC)** : An electronic circuit that adjusts the incoming signal to a predetermined level.

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- BACK PACK** : A portable television camera and recording device capable of being carried on a person's back, therefore, lightweight construction. Also called PORTA-PAK.
- BACK PROJECTION** : The projection from the back side of screen of slide transparencies or film on to a screen, placed behind performers to represent a still or moving background. To save space in the studio, mirrors may be used to reduce the projection throw required.
- BAND** : (1) A musical group (2) The range of frequencies within fixed upper and lower limits, fixed by international agreement to be used for specific purposes e.g. medium wave band, FM band, VHF, UHF.
- BANDWIDTH** : The band of frequencies needed to accommodate an audio and/or television signal.
- BOOM** : A counter-weight device for extending camera or microphone out over performers and or sets on a long arm.
- BOOSTER** : A repeater or relay station which receives a broadcast signal, amplifies and then re-transmits it at different frequencies.
- BRIGHTNESS** : (1) The degree of illumination of an image on the receiver or picture tube. The average overall brilliance of the television image (2) A control, setting the minimum brightness of the black signal on the television monitor display tube.
- BURN IN** : A camera tube focused on a bright static object for any length of time has a tendency to retain that image of the object super-imposed over succeeding shots.
- CABLES** : A grouping of wires in a protective sheath used for transmission of electrical power &/or signals. The latter type are characterised according to their connectors of which the following are most common - (A) Co-axial; (B) RF (radio frequency); (C) UHF (ultra high frequency); (D) BNC; (E) RCA; (F) Din; (G) XLR; (H) Mini.
- CAMERA** : Television camera, which consists of camera tube and accessory equipment, view finder and lenses.

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- CAMERA CONTROL UNIT** : The unit required to control the main operating parameters of a television camera and to mix the camera video signal with station pulse to produce a composite vision output signal.
- CAMERA MOVEMENTS** : A movie or a TV camera is usually mounted on a pedestal or may be on a (1) Crab dolly : A small, relatively light and compact, mobile dolly that can easily be moved in various directions thereby enabling the camera mounted on it to be put into the required position for filming a specific shot. The crab dolly is able to make oblique or side movements while travelling either forward or in reverse (2) Crane: a camera trolley that can raise or lower the camera to a specified height (3) Dolly: a wheeled truck or movable platform on which a camera is moved to follow action at eye-level.
- CAMERA SHOTS** : Views obtained by the camera during production shots can be categorised by (1) the distance between the camera and the object (2) the angle of the camera and (3) the content, nature, or subject matter of what is being filmed.
- CAMERA TUBE** : Converts the image to be televised into an equivalent picture composed of electronic charges.
- CHANNEL** : The space on the frequency waveband assigned to a particular TV broadcast.
- CHROMINANCE** : The hue and saturation of an object as differentiated from its brightness value.
- CONSOLE** : A technical operating position provided with desk mounted equipment used for controlling audio, video and/or lighting facilities.
- CONTRAST** : Contrast between black and white; especially important for colours used on television which may have strong colour but little black and white contrast, the contrast ratio is not to exceed 20% with a range of 3-60 percent reflectance.
- CONTROL TRACK** : The lower portion along the length of a video tape on which sync control information is pulsed to control recording & playback.

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- CRANE** : Special camera dolly enabling the camera to move up from the studio floor.
- CUT** : (i) Instantaneous switch from one camera to the other.
(ii) Director's signal to interrupt action.
- CUTAWAY** : A reaction shot : a shot which temporarily draws attention away from the main actor. It may be used for emphasis, or to cover a jump in timing when shortening a filmed action. An editing term which refers to a shot inserted after a scene has been established, to show action or actions which are going on simultaneously, but which is not a part of the established main line of action.
- DEGAUSS** : To demagnetize.
- DEPTH OF FIELD** : Field in which all object located at different distances from the camera appear in focus, depth of field is dependant upon focal length of lens, aperture, distance between object and camera.
- DIAPHRAGM** : An adjustable aperture which controls the amount of light passing through a lens also called an IRIS.
- DIMMER, DIMMER BANK** : An electrical, or electronic control used to adjust light intensity. In the television studio, a number of these units are located within a central bank, with individual and group controls, so that the lighting can be varied as the programme progresses, according to a pre-conceived lighting plot.
- DISSOLVE** : Gradual transition from one picture to another where by the two pictures overlap.
- DOLLY** : Moving the camera towards (dolly in) or away (dolly out) from the object.
- DROP OUT** : Loss of signal due to a fault in tape coating.
- DUB** : Transcription of a sound track.
- EDITING** : (i) Cutting out unwanted portions and putting the desired pieces together into a continuous show.
(ii) Selecting from the preview monitors the picture that is to be recorded/transmitted.

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- EFFECTS** : (1) Of sound-extraneous sounds, e.g. train noises, telephone bells, etc. These have often to be added during a TV programme or during a dubbing session, to enhance realism (2) Of pictures : trick visual effects, often using laboratory process for film or special electronic equipment (for television).
- ELECTRONIC EDITING** : Inserting or assembling of programme portions on video tape through electronic means whereby the tape does not have to be physically cut.
- EXPOSURE** : (1) In film, the amount of light falling on an emulsion (2) In TV, the effect of light falling on a target. Exposure is normally controlled by a variation in light source, or by controlling the lens aperture.
- EXPOSURE METER** : A device for measuring the intensity of light, also called a photometer.
- FADE** : (i) Audio; decrease in volume.
(ii) Video; picture either goes gradually to black (fade out or fade to black) or appears gradually on the screen from black (fade in).
- FEED BACK** : (i) Video: Wild streaks and flashes on monitor screen caused by accidental re-entry of a video signal into the switcher and subsequent over amplification.
(ii) Audio: Piercing sounds from the loudspeaker caused by the accidental re-entry of the loudspeaker sound into the microphone and subsequent over amplification of sound.
(iii) Communication: Reaction of the receiver of a communication, back to the communication source.
- FIELD** : One half of a complete scanning cycle; two fields are necessary for one television picture frame. There are 50 fields per second or 25 frames per second.
- FLOOD LIGHT** : Non directional diffused light in contrast to the directional spotlight.
- FOCAL LENGTH** : Distance from the optical centre of the lens to the surface of the camera tube. Focal length of lenses are measured in millimeters or inches. Short focal length lenses have a wide angle of view, long focal length lenses have a narrow angle of view (telephoto lenses).

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- FOCUS** : A picture is in focus when it appears sharp and clear on the screen.
- FOLLOW FOCUS** : Rotating the camera focus control to maintain a sharp image while following a moving subject.
- FRAME ROLL/FRAME SLIP** : A fault in television transmission, in which the individual pictures do not hold, but roll across the screen or slip periodically. Normally caused by faulty adjustment of a TV receiver, but it may also happen when different picture sources are not locked together in common synchronisation.
- F-STOP** : Calibration on lens indicating the diaphragm opening; the larger the F-stop, the smaller the diaphragm opening, the smaller the F-stop, the larger the opening.
- FILTER** : (1) Optical glass or gelatine slide which, when placed before a camera lens, corrects the colour balance or amount of light being received through the lens. (2) An electrical network used to eliminate a range of frequencies from a band of electrical signals (audio and/or video).
- FREQUENCY** : Term used to define the number of complete cycles of a waveform occurring in a second. Nowadays specified in the unit Hertz (cycles per second).
- GAIN** : It is the amplification produced by an electronic system as an amplifier.
- GHOST** : Undesirable double image on screen, caused by signal reflection in poor reception areas.
- HEAD** : Audio & video - a small electromagnet that pulses magnetic signals on a videotape moving past it.
- HELICAL SCAN** : A low priced form of videotape recorder. In this system either one or two heads are mounted on the outside of a drum which spins whilst the tape is wrapped around the drum diagonally in its path from the feed spool to the take-up.
- INCIDENT LIGHT** : Refers to the measurement of the total illumination (or "incident light") actually falling on the subject from all angles, side and front.

- INLAY** : When a picture from one source is keyed electronically into a picture from a second source by means of another picture from a third source. The picture from the third source, which is called the keying signal, can be derived from internal keying signals within the effects generator itself, such as wipes, diamonds and other various patterns or derived from an external source such as another camera, telecine, videotape, etc. This keying signal determines the shape and position of the inlay.
- IRIS** : Adjustable lens opening mechanism; same as lens diaphragm.
- LAVALIERE** : Small microphone worn around the neck; sometimes called 'lapel' or 'lav'.
- LENS** : Shaped piece of glass in front of a camera which focuses light rays.
- LIGHTING** : Television lighting which employs the photographic lighting principle of key light (principal light source) fill light and back light.
- LIMITER** : An automatic control to reduce volume when over modulations occur.
- MAGNETIC RECORDING** : The process where a magnetic material is magnetised in patterns corresponding with a programme signal, so that information is recorded on Video Tape or audio tape.
- MASS MEDIUM** : A medium of communication (e.g. television, the press) which has a mass audience.
- MICROPHONES** : Are devices for converting the energy of sound into mechanical energy and then into electrical energy. They are categorised by their directivity patterns and are of the following main types - (a) omnidirectional; (b) bi-directional; (c) cardioid; (d) uni-directional.
- MASTER MONITOR** : Monitor that shows only the picture that go on air, or are recorded on the video tape recorder.

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- MONITOR** : (i) Television receiver used in television studio and control rooms.
(ii) Loudspeaker used in television control room for programme sound.
- MONOCHROME** : Reproduced in variations of luminance, i.e. shades from black, through greasy to white.
- MONTAGE** : A series of pictures or sounds assembled in juxtaposition in such a manner that they evoke emotional response through the power of suggestion. Audio: creating a sound picture from many consecutive sounds, a pattern in sound.
- O. B. VAN** : Self contained mobile television or radio control room and associated equipment (camera, microphones etc.). Outside broadcast van.
- OSCILLOSCOPE** : A device which provides visible images of one or more electrical quantities (e.g. waveforms) used in lining up cameras for test purposes and for monitoring.
- PAN** : Horizontal turning of the camera.
- PERSISTENCE OF VISION** : Phenomenon of the brain in conjunction with the eyes whereby the succession of still frames on a monitor give the impression of fluid motion.
- PERSPECTIVE** : Video: The depth relationship in a picture. Forced perspective, exaggerated depth, is often used to create illusion of greater space in studio.
- PLAY BACK** : The reproduction (often for viewing or monitoring purposes only) of a recording - vision and/or sound.
- POWER PACK** : A device for converting AC or DC power at voltages suitable for operation of electronic devices.
- RATIO** : A shooting ratio : the proportion of film shot to that actually used within a film or a programme after editing.
- REFLECTOR** : Portable reflecting surface, usually silver in colour, to reflect light on to the object being photographed. For exterior work, reflectors are used to direct sunlight or artificial light on to the required action.

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- REMOTE CONTROL** : Control, usually by electrical or electronic means, from a distance (e.g. in a remote-controlled camera).
- RESOLUTION** : Degree of detail reproduced on the television screen.
- RGB SIGNAL** : The chrominance information, red, blue & green.
- SCANNING** : The process by which an electron beam forms a video signal.
- SHOT** : (1) A single photographed scene (achieved as a piece of continuous filming). (2) A single piece of action, photographed by a single TV camera, within a programme; the televised action between two cuts in a TV presentation numbered consecutively on the camera or shooting script, to facilitate reference.
- SIGNAL TO NOISE RATIO** : The ratio between the strength of the useful signal, and the unwanted noise, in the transmission of information. Abbreviation SNR.
- SPECIAL EFFECTS** : (1) Video: Video keying oscillation effects, video wipes, reversing polarity, prismatic lens effects, etc. (2) Manual: fires, explosions, floods, rain, snow, fog etc. (3) Film: process shots, animation, montage effects etc. (4) Audio: reverberation, echo, filter, distortion, oscillation sonovex, theremin, multiple recording etc.
- SPECIAL EFFECTS GENERATOR** : A device used to create special visual effects, or tricks in television normally coupled to the vision mixing unit.
- SPOT** : (i) Lighting instrument that produces a sharp beam of light.
(ii) Short commercial.
- STOCK SHOT** : Film or photographs of well known landmarks. Also a collection of actions frequently used in film work, such as traffic, moving clouds, crowded streets.
- SUBTITLE** : Printed dialogue or descriptive commentary superimposed on film or TV screen, to provide information in a language other than the language of sound track.
- SUPER** : Superimposition; simultaneous showing of two or more full pictures on the same screen.

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- SWITCHERS** : (i) A panel with certain buttons that allows switching from one camera to another.
- (ii) Enginner who is doing the switching from one camera to another.
- SYNC** : Synchronisation; the simultaneous projection sof picture and sound; also the electronic pulses of picture transmission and receiver must be synchronised to produce a stable image on the television screen.
- TALLY LIGHT** : Small red light on the camera, indicating when the camera is 'live'.
- TAPE** : Plastic ribbon, approximately 1/1000 inch thick, varying in width from 1/4 - 2 inches; the tape is coated with iron oxide (dull side), it is used to record magnetic impulses from video or audio sources.
- TAPE FORMAT** : Video tape and tape recorder standards, the four major ones in use today being - (a) VHS (1/2"); (b) Betamax (1/2"); (c) U-matic (3/4"); (d) 1" Broadcast.
- TAPE SPEED** : Speed of tape transportation. In audio recorders standard speed is 7 1/2 ips. Other speeds are 30 ips, 15 ips, 3 3/4 ips and 1 7/8 ips.
- TBC (TIME BASE CORRECTOR)** : A computer that evaluates the video signal to determine if each scan line, field and frame is in the correct time position.
- TELECINE** : Television film and slide projection equipment.
- TILT** : Moving the camera up or down.
- TRACKING** : The angle and speed at which the tape passes the video head.
- TRANSFER** : To re-record sound or video recorded originally on magnetic tape, on to some other means, i.e. film or videotape.
- TRIPOD** : A simple three-legged camera mount.
- TRUCK** : Lateral movement of the camera dolly and camera.

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- VIDEO TAPE** : Tape for recording video and audio portions of a television programme.
- VIDEO TAPE RECORDER:** VTR: electronic recording machine that records and plays back television shows or portions of shows.
- VIEW FINDER** : Small television screen, set on top of the camera in which the cameraman can see the picture he is photographing.
- WIPE** : Electronic effect whereby one picture seems to push the other picture off the screen.
- ZOOM** : Gradual changing of the focal length of the lens, so as to increase or decrease the size of the subject being photographed.

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VIDEO EQUIPMENT
LIST OF MANUFACTURERS & THEIR ADDRESSES

ANIMATION/GRAPHIC
SYSTEMS & SERVICES

Ampex, Audio Video Systems Division, 401 Broadcast,
MS 22-02, Redwood City, CA 94063, USA
Bosch (Fernseh Inc.), 2300 S. 2300 W., PO Box
31816, Salt Lake City, UT 84131, USA
Computer Image Corporation, 2475 W. 2nd Ave., Denver,
CO 80223, USA
Dubner Computer Systems, 158 Linwood Plaza, Fort Lee,
NJ 10523

CAMERA MOUNTS
DOLLIES & TRIPODS

Arriflex, 500 Route 303, Blauvelt, NY 10523, USA
Sachtler Corp. of america, 400 Oser Ave., Hauppauge,
NY 11788, USA

CAMERAS

Ampex
Bosch
Ikegami, 37 Brook ave., Maywood, NJ 07607-1195, USA
JVC, 41 Slater Drive, Elmwood park, NJ 07407
Panasonic Video Systems, One Panasonic Way, Secaucus,
NJ 07094
Philips Television Systems Inc, 900 Corporate
Drive, Mahwah, NJ 07430
Sony Broadcast Ltd, City Wall house, Basing View,
Basingstoke, Hampshire RG21 2LA, UK
Thomson - CSF Broadcast Inc., 37 Brown House Road,
Stamford, CT 06902, USA

CHARACTER GENERATOR

Bosch (Fernseh Inc.)
Dubner
For-A Corporation, 3-2-5, Nishi-Shinjuku, Tokyo 160,
Japan
MCI-Quantel, 2483 E. Bayshore 100, PO Box 50810, Palo
Alto, CA 94303

CHROMA KEYERS

Bosch
The Grass Valley Group, PO Box 1114 Grass Valley,
CA 95945, USA
NEC America, 130 Martin Lane, Elk Grove Village,
IL 60007, USA
RCA Broadcast, Front & Cooper Streets, Camden,
NJ 08102, USA

EDITORS

Ampex
Convergence Corporation, Acquis Ltd., 18952 McArthur
Blvd, Irine, CA 92715, USA

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Harris Broadcast, PO Box 4290, Quincy, IL 62305-4290,
USA
RCA Broadcast
JVC
Sony Broadcast

EQUALISERS

The Grass Valley Group
Thomson-CSF
For-A

GENERATORS, SYNC

DIGITAL Video Systems, 716 Gordon Baker Road,
Toronto, Ontario M2H 3B4, Canada
For-A
Tektronix, PO Box 1700, Beaverton, OR 97075
Thomson-CSF

KEYERS, DOWNSTREAM

Graham-Patten systems, PO Box 1960, Grass Valley,
CA 95945, USA

MONITORS

B&W

Amtron Corp., PO Box 1150, 5620 Freedom Blvd., Aptos,
CA 95003, USA
Conrac Corp., 600 Rimsdale ave., Covina, CA 91722,
USA
Panasonic

COLOUR

Bosch
Conrac
JVC
Ikegami
NEC
Sony

READERS, TIME CODE

Control Video Corp., 578 Division street, Campell,
CA 95008, USA
Sony Broadcast

RECORDERS 1/4 inch
VIDEOCASSETTE

Bosch
Hitachi, 175 Crossways Park West, Woodbury, NY 11797,
USA
Ikegami

1/2 inch

Ampex
Ikegami
JVC
Panasonic
Sony

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3/4 inch Ampex
 JVC
 NEC
 Sony

SPECIAL EFFECTS Convergence Corporation
GENERATORS & For-A
SWITCHERS JVC
 Sony

TELECINE A. F. Associates Inc., 100 Stonehurst Ct.,
 Noryhvale, NJ 07647, USA
 Bosch
 Rank Cintel Ltd., Watton Rd., Ware, Herts SG12 OAE,
 UK

TIME BASE CORRECTORS ADDA Corp., 130 Knowles Drive, Los Gatos,
 CA 95030, USA
 Ampex
 For-A
 NEC
 Sony

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VIDEO TECHNOLOGY & TECHNIQUES
LIST OF READINGS & PUBLISHERS' ADDRESSES

BOOKS - TECHNICAL

- The Complete Handbook of Video, Owen/Dunton, Penguin Books, 1982
TV Production Handbook, Herbert Zettl, Wadsworth Publishing Co. Inc.,
Belmont, California, USA, 1968
The Spaghetti City Video Manual, Videofreax, 1974
The Video Primer, Richard Robinson, Quick Fox, 33 West 60 Street, New
York 10023, USA, 1978
VTR Workshop : Small Format Video, L J Atienza, UNESCO, 7 Place de
Fontenoy, 75700 Paris, France, 1977
Video Recording : Record & Replay Systems, G White, Newnes-Butterworths,
88 Kingsway, London WC2B 6AB, UK, 1972
Video Recording Systems Present & Future, BKSTS Training, BKSTS, London,
UK, 1972

NON-TECHNICAL READINGS

- Video Tape Recorders, Harry Kybett, Howard W Sams & Co., 4300 West 62nd
Street, Indianapolis, Indiana 46268, USA, 1978
Video Cassette Recorders - Theory & Servicing, G P McGinty, McGraw Hill/
E D Galgotia, 1979
Video Tape Recording, Joseph Robinson, Focal Press, London, UK, 1977

PRODUCTION

- The Video Primer, Richard Robinson, (see above)
The Video Handbook, Media Horizons, Media Horizons inc., 750 Third Ave.,
New York, N.Y. 10017, USA, 1974
WIF Video Training Manual, WIF, World view International Foundation, 10
Kinross Ave., Colombo 4, Sri Lanka, 1982
ENG/Field Production Handbook, C R Paulson, Broadcast Management/
Engineering, 295 Madison Ave., New York, NY 10017, USA, 1976
The Technique of the TV Cameraman, Peter Jones, Focal Press, London, UK,
1974
TV Lighting Methods, Gerald Millerson, Focal Press, London, 1975
The Technique of Film Editing, Reisz & Miller, Focal Press, London, 1975
The Technique of Special Effects in TV, Bernard Wilkie, Focal Press,
London, 1973

JOURNALS

- Television, Jackson, Rudd & Ass. Ltd., Oldebourne House, 46-47 Chancery Lane, London
Video Guide, 261 Powell Street, Vancouver, British Columbia, Canada V 6A
1G3

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International Broadcasting, 513 London Road, Thornton Heath, Surrey
CR4 6AR, UK

Global Communications, PO Box 1077, Skokie, IL 60777, USA

Broadcast Tripodium, Philips

Broadcast Engineering, PO Box 12902, Overland Park, KS66212-9981

Channels, PO Box 20011, NY 10541, USA

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MORE TECHNICAL READINGS

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CENDIT

A group of people go to a village. They have video cameras, recorders, players, and a whole load of equipment with them. The villagers have never seen these things. They are familiar with the television monitor, but that's it. Why this technological invasion? A discussion takes place. The head person knew of this advent. He had been consulted. The villagers can't believe that the equipment has come for them — to learn, to use, to make programs with. They are curious and enthusiastic, doubtful and critical. The work starts, the camera whirrs. Sounds. Light. Action. But there's a difference. The subject is the village, its problems, its projects, its festivals — anything. But this time it is decided by the villagers themselves. They learn; they direct; and they document a part of their lives on video.

This is a scene often encountered in Cendit's efforts at participatory communication. Cendit, or to give its full name, Centre for Development of Instructional Technology, is in its 14th year. Based, as it is, in a country where over 50% of the populace is non-literate, it has found audio-visual media to be the most effective means of communication. India, with over 180 television transmitters and a satellite capability to reach 70% of the population, has seen a rapid increase in the use of television over the last few years. Yet most of this has been channeled for entertainment purposes, and that, too, addresses itself principally to the urban audience. The majority (about 70%) staying in the rural areas remain untouched.

A number of Indian non-governmental groups are working to use audio-visual media in an alternate way — for development, education, and documentation — to inform and motivate. Cendit is one such group. It has developed a number of video programs with the help of professionals, indigenous people, rural development workers, labour unions, women activists, environmentalists, health workers, etc.

The *Saharanpur Community Video Experiment* (1975) documents the initial efforts to use video in a rural community. The people participated in the program compilation. More important — the technology did not prove a barrier in communication. Rather, the local people, once familiar with it, found it to be a friend who listened to their problems and put them in a clear perspective. Encouraged by the success of the experiment and learning from its shortfalls, Cendit went on to document a number of other projects, always involving the people — the subjects of the program — in the effort. The development workers, the labour unions, and the women activists found such documentation not only a useful exercise but a motivational and informative tool. The *Chhattisgarh Mines Shramik Sangathan* (1984) put the formation and achievements of the labour union into a perspective which united them in their struggles. *Comrades and Bhaiyas* (1981) was made for the Workshop on Trade Unions and the Labouring Poor in India. It created an awareness of the exploitation of cheap migrant labour and the division between them and local labour. It stressed the need for unity among workers to fight such exploitation. The *Mirzapur Ban (rope) Workers' Co-operative and Vikalp* joined Cendit in documenting the formation of the co-operative to combat the contractors and suppliers who exploited the *Ban Workers of Mirzapur Village* (1981). Such documentation, when shown around, not only informs people but motivates them to confront their problems by uniting in action against them. This is important as other means of communication — television or the printed word — either do not reach them or are unintelligible to them.

Not all the documentaries are of success stories. Many depict an on-going struggle. *We Who Make History* (1985) examines the impact of the uncontrolled exploitation of fish resources by mechanised trawlers on the culture and economy of the traditional fisherfolk. It traces the growth and struggles of the Kerala (South Indian) fisherfolk and their formation into a union. The struggle is continuing, and the program is used by the Union to inform and unite people, to give the movement a new impetus. Another such effort was *Hum Ek Hongey* (We will unite, 1984). It was made to motivate the traditional artisans to unite against the exploiting contractors, middlepersons, and government agencies.

At times, some groups collaborate with Cendit over a number of programs. This develops a sort of a package of videos discussing their problems or documenting their struggles, their projects. Action India and Delhi Dehat Mazdoor Union (union of rural labourers, peasants and farm workers) participated in developing *Hum Bhi Insaan Hain* (We are human too, 1980), a documentation of the



An effort at participatory communication with video.

Development With Video

by Anuradha

struggle of landless peasants in a North Indian village, to obtain the land allotted to them by the government. They fought against the rich land owners and won. *Songs of Sardar* (1980) used the traditional music of Eastern Uttar Pradesh (North India) to expose corruption in the society. The songs ask the workers to organize themselves against injustice.

The use of folk songs/theatre in the videos makes the program both entertaining and informative, and the audience identifies more readily with it. This was seen in *Raja Bhoj* (1979) also. Using the traditional theatre form of North India, the film imparted a family planning message to the rural audience. Similarly, *Puppets for Development* (1983), while documenting the work in development by a puppet troupe, also passed on the unifying messages through the puppet shows. A Rajasthan (West India) folk style was used in *Role of Folk Media in Extension Education* (1984). It emphasized the need for utilizing traditional media in training the grass-roots level workers. On the other hand, *Science to the People* (1984) told the story of Kerala Shashtra Sahitya Parishad (South India) which spreads the message of development through science by using folk forms.

With science comes technology, but the villagers are either unaware of this or lack the knowledge to use it. *Appropriate Rural Technologies* (1984) informs them about rural demonstration-cum-training centres which promote the use of technology to improve their daily life — through solar cookers, water filters, etc. *Ye Hai Chara* (This is fodder, 1982) instructs on the improvement of cattle fodder through urea treatment. The scientific method of *Stall Feeding of Goats* (1985) is described in another program which discusses the environmental degradation caused by unrestricted grazing.

Besides the problems and issues of united action, education, and technology, another important area is health. Inaccessibility or inadequacy of health care centres is not always the cause of lack of treatment. Many times it is paucity of information and misinformation, in the form of superstitions, which are responsible. Tuberculosis is a social stigma in many rural areas. The patient is shunned and given up for dead. *TB Ki Beemari* (The disease of tuberculosis, 1981) presents a few case studies and tries to dispel the superstitions. The problem of iodine deficiency is widespread in certain parts of India. The disorder can be combated by public awareness and effective distribution of iodized salt. This is studied in *Will the Salt Reach Padrauna?* (1983). *A Silver Lining* (1981) details the work of the Rehabilitation Research Centre in Jaipur (West India) in developing the 'Jaipur Foot', the locally designed limb for the disabled enabling barefoot walking.

In recent years there are two issues which have acquired significance in Cendit's work. One is the environment. Among other problems, the problem of deforesta-

tion is on the increase. It leads to soil erosion and silting of rivers. An effort at regenerating the ecosystem in a Himalayan foothill village is documented in *Conservation With Development* (1980). The program also explores the difficulty of ensuring people's participation. *Wasteland Development* (1985) has been allotted to the landless in Rajasthan. The problems of their work are examined in this program.

The other issue is the status of women. Recognising that no development is possible unless the women are involved too, Cendit started examining the position of women in villages, in cities, in media. *Dohra Bojh* (Double burden, 1981) discusses the traditional values which keep rural women without education and independence. *Rural Women In India* (1982) analyses the relevance of training rural women. *Housewife/Househusband* (1983), a video in the making of which a number of young girls and boys were involved, explores the attitudes of the urban males and females towards housework. *Women In Indian Cinema* (1983, 1985) examines the female stereotypes which the Indian movies generate and how these affect the society.

At the moment, Cendit has a project on *Literacy For Women* on hand. This television series aims at motivating and informing the North Indian rural women. Thus television will be used to communicate the development message also. Cendit is trying to tap this source and make more such programs which can reach the television audience too. A computer animation series *Professor Shanku* for children; a program on breastfeeding, anemia, nutritional blindness and growth monitoring; a series on development and application of appropriate rural technology are some such programs.

The thrust of Cendit programs has always been to inform people, to make them aware, analytic and action oriented. Documenting of national calamities has acquired an importance in this task. The Bhopal (Central India) gas tragedy of 1984 was captured in *Mazdoor Bhai Tum Kahan Ho?* (Where are you fellow worker? 1985). The gas leak from the Union Carbide Factory which killed and maimed thousands of people in Bhopal is examined. The need for and the obstacles to preventing such a tragedy are brought out. The Delhi riots of 1984 which followed the assassination of Indira Gandhi have been documented too. Work is being done on developing a program.

Cendit has come a long way from its first video experiment in 1974. A number of groups and individuals have been trained in the use of video for development purposes. Many of its programs have evolved in workshop situations. The rapid television expansion has offered new channels, and the need to utilize technology for development has become more urgent. The Cendit videos not only do this but also involve more and more people in the directing of technology.