

BLOCK 3

**MOBILE JOURNALISM
PRODUCTION PROCESS**

BLOCK 3 INTRODUCTION: MOBILE JOURNALISM PRODUCTION PROCESS

Narrating an eye-catching news story involves many processes. Since newsrooms are shrinking thanks to the advent of many mobile-based tools, it is important for you to learn how to package your news story to cater to a wide variety of audiences. In this Block, you will learn the tools and techniques of news packaging with the help of a mobile device.

Unit 11: Reporting With Smartphone, In the evolving landscape of journalism, the integration of smartphones has reshaped news gathering and dissemination. Once confined to traditional mediums, journalism now embraces the immediacy and versatility of mobile technology. This Unit explores the paradigm shift, examining the intersection of journalism and smartphone reporting. From redefining reporting techniques to navigating ethical considerations, learners delve into the multifaceted realm of Mobile Journalism (MoJo). Through comprehensive modules, students uncover the nuances of smartphone reporting, equipping them with essential skills for navigating the dynamic landscape of contemporary journalism.

Unit 12: Script Writing For Mojo Stories, Mobile Journalism stories have revolutionised the field of Journalism. They have created a massive shift in working style and conception of news, especially in times of crisis, where it has become challenging to take professional cameras and other equipment to the field. In extreme situations where getting help was complex, Mojo made it possible to cover such areas and situations of high tension. It kept the people updated about public health crises like pandemics. Scripting for Mojo has its benefits and challenges, too. In this Unit, we will learn all about Scripting for Mojo.

Unit 13: Mobile News Packaging, The rise of mobile news technology has transformed digital journalism, with mobile devices becoming indispensable for content consumption and distribution. This Unit explores the nuances of mobile news, covering content types, packaging techniques, and the evolving role of smartphones in journalism. Students will develop skills in small-screen storytelling, crafting compelling headlines, and leveraging multimedia elements effectively. You will also learn techniques for faster loading times, seamless social media integration, and tailoring content for diverse mobile audiences while emphasising ethical considerations in digital news reporting.

Unit 14: Mobile Editing and Production, In the fast-evolving landscape of journalism, the rise of mobile journalism necessitates journalists equipped with proficient mobile editing and production skills. This Unit introduces the significance of mobile editing, highlighting its pivotal role in modern media dissemination. With smartphones as comprehensive tools, journalists can seamlessly capture, edit, and share stories with unprecedented efficiency. Mastering mobile editing empowers journalists to maximise the storytelling

potential of their devices, enhancing the impact and reach of their journalistic endeavours.

Developing a sense of news is a major part of being an emerging journalist. With mobile devices around you throughout the day and night, it might be easy to experiment with narrating news through multiple media elements. Learning journalism might go beyond the typical classroom setting. We hope you will use the tools and techniques to tell your story to the world, not necessarily as a journalist but as a responsible digital citizen.





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UNIT 11 REPORTING WITH SMARTPHONE

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11.0 INTRODUCTION

As we know, journalism is collecting, preparing and distributing news and related feature materials through different media, such as print, electronic and digital media. A few years back, journalism meant holding on to a breaking story for up to a few hours before publishing it, when newspapers were the main medium for delivering news. With the advent of new technologies, the methodology of doing journalism has changed manifold. While journalists have accepted this challenge, news-gathering techniques have become different. As audiences are more interested in faster ways to get news, speed of news delivery has become the priority for contemporary news journalists.

With media converging into one device- smartphones- the journalism industry

is gradually seeing a revolution in how news is covered. It is rare to find a journalist who doesn't have a mobile phone. According to the latest published research by internet and technology researcher- Mary Meeker, Indian users/ audiences spend an average of 28 hours on their phones per week. On the contrary, they spend an average of 4 hours and 2 hours on television and print editions, respectively. Also, the report suggests that 62% of smartphone users surf social networking sites like Facebook and Twitter regularly. It won't be wrong to say that the introduction of affordable smartphones and cheap internet services in Indian markets has accelerated the process of news consumption on mobile phones in the past decade.

Technology can easily turn most mobile phones or smartphones into portable broadcast tools. Streaming video and audio to the web from a mobile phone is turning all journalists into potential mojos- an abbreviation for mobile journalism, also called smartphone journalism. In the present scenario, we can say that mojo has extended the news-gathering potential of any news organisation because, with a smartphone, one person can stream video and audio, take still photographs and send text from their device with access to a wireless/wi-fi network from any remote location. The news can be text, audio, still, video, or a combination. Reporting from smartphones is a standalone phenomenon that works alone.

In this Unit, we shall learn about the various aspects of reporting or journalism using smartphones.

11.1 LEARNING OUTCOMES

After reading this unit, you should be able to :

- Understanding the latest trends of reporting in journalism;
- Know about the characteristics and features of mobile journalism;
- Gain insight into the methodology used for reporting with smartphones; and
- Learn about the technical know-how of reporting using smartphones.

11.2 REVISITING REPORTING TECHNIQUES

Reporting is the heart and soul of journalism. From collecting facts to processing them to releasing them for audience consumption, journalism has taken a huge leap in the last few years. News reporting is the process of gathering and presenting 'unknown or less-known' issues of public interest, collectively termed as NEWS, to the periphery of the public acquaintance. Reporting facilitates news gathering for the public using media tools. It involves researching and presenting information in newspapers and other mass media.

News reporting is based on the subject of its manifestation, called a beat. Every reporter gets a beat, which is the area in which he/she is well-versed and can present the facts smoothly. These beats can be developmental issues; events-city/national/international; arts, fashion, entertainment and glamour; politics; economic affairs; investigative reporting; crime and accident reporting, etc. Until now, you must be clear that reporting based on the nature of its content presentation should be objective, clear and understandable, free from

duplications, well structured, result-oriented and ethical.

The history of journalism is closely associated with the development of technology. The invention of the first printing press by Johan Gutenberg in 1440 gave rise to mass daily publication and, thereby, newspapers. The first weekly newspaper started in Vienna in 1610. The first newspaper in India was published on 29th January 1780 by James Augustus Hicky under the British Raj. Its name was 'The Bengal Gazette', the so-called 'Calcutta General Advertiser' or simply 'Hicky's Gazette'. By the 1880s, the newspaper was a general concept worldwide. After this technology advanced, the first radio broadcast occurred in 1920 in Pittsburgh in the USA, followed by television broadcasting by NBC and CBC- two US TV networks in 1939. In 1959, at the studio of All India Radio, Delhi, the first TV channel started an experimental telecast with a small transmitter and a makeshift studio, adopting the brand Doordarshan Hindi. The advent of new technology has always resulted in change and expansion of reporting techniques. History suggests that changes in reporting tools have transformed how journalists operate and sped up the whole process of news gathering. Compared to the eighteenth and nineteenth centuries, news travels faster today. This has been possible because smartphone reporting, commonly known as *mojo*, represents the latest iteration in this evolution. *Mojo* is providing new reporting opportunities to not just electronic media journalists but also allowing newspapers to compete with television and radio in breaking news about multimedia. The beauty of reporting with smartphones lies in its simplicity and convenience. With minimal training, capturing images and sound with a mobile phone is very easy, and content can be sent to the editor to be put in the public domain within minutes.

11.3 QUASI-MEDIA MAKING AND MOBILE JOURNALISM

Primarily, the discussions of communication focus either on mass communication and its effects or on interpersonal communication. However, this dichotomy often leaves social media systems out of account, which have become increasingly attractive among users. Many socially vital communication activities utilise social arrangements and setups. Still, they can be characterised neither as mass communication nor person-to-person communication, categorised as 'quasi-mass communication'. In other words, in communication science, mediated quasi-interaction is a concept which talks about a monological interaction between people oriented towards an indefinite range of potential recipients. It involves a fundamental asymmetry between producers and receivers. For example, television, radio, newspapers and even mobile journalism are some forms of mediated quasi-interaction.

In a rapidly changing world driven by frequent technological and scientific breakthroughs, the biggest and most significant breakthrough has been the introduction and proliferation of the smartphone in the 21st century. Though the first smartphone can be dated back to the early 1990s, it wasn't until 2007 that they became a major part of our daily lives. Over the years, smartphones have undergone constant changes and improvements with better cameras, faster internet connectivity, longer battery life, more memory, etc. Several applications

(apps) were also introduced throughout the journey to make work easy. Putting all of these together, we get the incredibly powerful tool-Smartphone, that has drastically changed how we live today. As smartphones have become more competent, the world has become more accessible. The way we consume news has also changed with the introduction of the smartphone. One can receive instant updates and news in real-time as the story unfolds. Not only this, but the smartness of our mobile phones also greatly affects how news is produced and reported.

Till a few years back, when news broke, the reporter and a camera crew with bulky equipment used to make their way to the field, which resulted in a slight time delay. But today, a journalist with a smartphone can break a story immediately after an incident happens. He can tell the story from the beginning to the end, independently handling every step on their own. The power of a smartphone is huge. It allows a journalist to film, record audio, take photographs, edit video, write stories, connect and post to the web all at one go. It also allows the reporter's mobility, independence, and ability to work on the go, which is called mobile journalism or reporting using a smartphone. Unlike the conventional methods, reporting using smartphones is more affordable, flexible, empowering, discreet, friendlier and safer, all of which we will discuss in detail later in the Unit. Amidst all technological advancements and their implications, reporting using smartphones is still journalism. Technological changes have changed how news is reported, but journalism's basic rules and foundation remain the same. A Professional journalist develops new professional practices, adapt to new technologies and innovate during the journey of their careers.

It is rare to find a journalist who doesn't have a smartphone. Moreover, free software can easily turn a smartphone into a portable broadcast tool, which makes it relatively easy to stream video and audio to the web. This extends the news-gathering potential of any news organisation as with a smartphone, one person can perform the comprehensive task of capturing a still image, a video, or audio, editing it with text and streaming it online with the help of an internet connection. Also, the convergence of technology, fast broadband and wireless networks and booming interest in citizen involvement in how news is covered gives an edge to journalism practices in India. However, it does not mean that all citizens can become journalists as reporting demands some expertise; citizen journalism has widened the boundaries of news gathering.

Meanwhile, it is important to note that many Asian people can access mobile phones. Data suggests that in late 2008, 43 per cent of all mobile phones worldwide were in the Asian region, compared with a mere eight per cent in the United States. Mobile adoption has been remarkable around the world. It is the fastest-growing communication device in history. The past decade has seen a lot of change in how smartphones and the internet are used in India. It has resulted in a massive evolution in how news is covered by different media houses nationwide. Audiences now turn to the internet and smartphones for breaking news. Smartphones are being used as a medium to gather, produce and consume news.

Activity 1

Keenly observe at least three television news channels and list news stories journalists report using smartphones. Compare the stories with conventional news stories. Differentiate based on the content and presentation.

11.4 SMARTPHONE: A NEW WAY OF DOING JOURNALISM

The era of mobile media has driven communications convergence to a new stage. The last decade has seen a process of acceleration in mobile technology innovations. The peak of this scenario interests us to understand the various aspects related to smartphone communication, specifically reporting using a smartphone. Until now, we have understood that mobile journalism can be defined as gathering and delivering news using a smartphone. The technique of digital storytelling can be termed as ‘smartphone reporting’. It is a new trend in news covering and broadcasting, which has the potential to become the new standard in journalism practice, mostly to break news.

11.4.1 Prerequisites for Smartphone Reporting

Smartphones today come with power-packed features, permitting sophisticated and live television reporting, replacing all the complicated and expensive equipment usually associated with making television news. Today, audiences know they can easily access the ‘breaking news’ on the internet through mobile phones before contacting their television sets or newspapers. Filling the story first for the mobile phone and the web has become second nature to many journalists.

Preparedness: Reporting using a smartphone requires the journalist to be very alert, prompt, and prepared. In the cut-throat competition between channels for earning TRPs, the reporter must be ready and well prepared in advance to put on his/her journalist hat and start reporting the moment a news break.

Having the gear handy: You must have understood now that a smartphone is a handy device, enabling the user to multitask. However, the journalist must keep his/her phone prepared to take pictures and videos when the news breaks. The phone should always be charged, as journalism has no scope for delay. Also, gear like the microphone, light, and tripod should be ready so the journalist can go into reporter mode anytime.

Knowing your device: a reporter using a smartphone for reporting should know the product features, like the phone’s functionality in different environments. Also, he/she should be well versed in the device’s ‘Pragmatic attributes’ and ‘Hedonic Attributes’. Here, Pragmatic attributes mean a smartphone’s level and ease of connectivity between platforms -cellular and wi-fi. Meanwhile, hedonic attributes refer to simulation, identification, and evocation. Journalists must be aware of the applications (video and audio) smartphones can work with. A journalist using a smartphone for reporting is always advised to work on the device before diving into the work to become more comfortable with the workstation.

Mobile Application: As discussed above, the reporter needs to have complete knowledge of the applications that can be used to make the work easy and fast. Journalists can use various social media platforms like Twitter (now known as X) to remain informed. Various Google apps like Google Voice, Google Translate, Google Lens, etc., help new-age journalists perform faster. Apps like Zoom and Skype can also be used to do live reporting for a news channel while using a smartphone for reporting.

Innovation: Reporting using a smartphone does make a lot of work easy by converging the technology to one point. However, this demands a lot of innovation from journalists. Finding and documenting something newsworthy is only half the battle. A journalist must put the different texts and elements of the story into a fluid, structured story. Structuring and telling the story correctly is an integral part of the process that can't be overlooked. Storytelling is an important element of mobile journalism or reporting with a smartphone.

11.4.2 Key Features: Pros and Cons

The flexibility and associated freedoms of reporting with a smart smartphone also have advantages and disadvantages. Let's learn and understand them.

Below are some of the benefits of using a smartphone for reporting:

1. Smartphone reporting is low-cost compared with traditional reporting methods and heavy-duty equipment. Capturing high-quality pictures, videos, and audio with phone needs without any additional cost is a money-saver. Even with the added costs, supplementary apps and equipment like mic microphones or tripods are a cost-effective way to tell a story.
2. **Flexible:** Reporting using a smartphone can be done single-handedly. It doesn't require the hustle and bustle of too many people and equipment operators, making the work much more flexible. A reporter can move at his/her own pace, going wherever he/she wants to, whenever and without being held back.
3. **Empowering:** With the newfound flexibility and mobility comes much independence for the reporter. He/she can work at his/her own pace and be free to choose the story. Using a smartphone for reporting empowers you to control every aspect of production, making your voice heard.
4. **Discreet:** There are instances where a reporter has to go to places he/she doesn't want to go. This may be for coverage of any hard news or crime news per se. At such times, large camera and camera crews may have trouble accessing specific locations, events or happenings. But smartphones can be taken anywhere at any time.
5. **Friendlier:** A bulky professional camera can be intimidating. Reporters might find it difficult to interview a politician or celebrity during a big breaking while using a professional camera, as they may be less open to doing so with the giant camera in their face. Smartphones are friendlier and familiar, making them more approachable to a person.

6. **Safer:** Journalism can be risky at times. Reporting on an incident like a natural disaster or from a war zone can be challenging. Using bulky equipment can make it even more challenging. However, doing it from a mobile device prevents the reporter from drawing attention to himself/herself in such riskier situations. It also allows the reporter to blend with the crowd and not be noticeable.
7. **Makes job efficient:** Reporting with a smartphone helps the journalist be their cameraman, editor, and designer. With just one click, they can disseminate all the information in just a minute, making the job very efficient.
8. **Democratised Craft of Journalism:** Earlier, journalism was considered the fiefdom of the intellect elite. However, with social media and smartphones, everybody can become a journalist, which has given rise to citizen journalism. This has ushered in the democratisation of the craft.

There are two sides to a coin. With the many benefits of smartphone journalism come some disadvantages, too. Let's quickly understand the limitations a journalist faces while reporting using a smartphone.

1. **Working alone:** the downside to all the independence and freedom a journalist gets while using a smartphone for reporting is that working alone can sometimes be difficult. A journalist is then responsible for every step of the process and every aspect of the project, from reporting to interviewing to filming and editing, all single-handedly, which can be exhausting. The journalist using a smartphone does a lot of responsibility and is expected to be well-versed in multiple skill sets.
2. **Camera quality:** Even though smartphones nowadays are loaded with the latest technology, smartphone cameras are still fairly limited. They still need to film or photograph well in low-light settings compared to professional cameras with an apt lighting arrangement. They don't necessarily have an optical zoom, which might not give a very good-quality visual as required for television broadcasts. Phone cameras might also lack stability, producing shaky videos without any stabiliser.
3. **Limited audio:** Like the camera, smartphone audio is also fairly limited. The recording quality drops significantly as the person moves away from the subject. Noise cut or noise correction may also not be proper because of the mic's lack of omnidirectional functionality. The reporter might face difficulty recording clear audio in overly crowded places outdoors.
4. **Internet access and data dependence:** A journalist might have difficulty sending the feed through the smartphone in a remote area because of a lack of data or a poor internet connection. Being on the go and reporting from a wide variety of locations means that often, a journalist might not get a reliable connection, which may hinder his/her ability to work.
5. **Battery:** Despite their capabilities, smartphones generally lack long-lasting batteries. The battery is mostly consumed by the applications frequently used by journalists to produce a new story. Keeping the battery charged is challenging in such cases, as a story may sometimes break.

6. **Storage Capacity:** Another important limitation of using a smartphone for reporting is its storage capacity. With the number of applications one needs and the number of photographs, videos, and recordings required to break/file a story, a mobile journalist must keep ample room in the phone's memory card.

11.4.3 Novelty and Smartphones

Media houses have always been interested in new, more dynamic, lucrative ways to tell and sell news stories. The advent of the digital revolution and comparatively cheaper, more streamlined technology have led to an array of new hybrid forms. One such form is using a smartphone for reporting, a relatively free and limitless publication platform. Over a decade back, in 2007, communication moved from the desktop into the palms of the consumers and a new, more personalised smartphone era was born. In theory, the internet created a more democratic and diverse publishing model, which resulted in a shift to online communication. It made users feel they are part of a networked society, not merely as consumers but also as producers. One such aspect of novelty is citizen journalism. With the arrival of multimedia technology in mobile phones, citizen journalists have opened new news platforms to the public and pioneered the art of using raw materials to break urgent news into new storytelling styles.

Reporting using a smartphone is active in areas where traditional media lacks the freedom of journalism and is a global phenomenon. Journalists worldwide are trying to take advantage of the existing technology in their smartphones for breaking news in case they cannot access their traditional equipment easily. However, in the current scenario, journalists on big media networks, like the TV Today network and Network 18, go deeper into exploring the world of mobile journalism. A premier example in India is NDTV, which has gone mobile since the latter part of 2017. Therefore, it is about more than immediate and breaking news; journalists can challenge their professional limits to dig into a story using mobile as a tool for journalism. Well-experienced journalists can also use their smartphones to indulge in good TV production, such as documentaries, drama series or professional news reports, thereby bringing novelty to journalism.

The novelty brought by smartphones can also be linked to social media. Several mobile journalists are not related to specific media houses, and their main platform to publish the news is social media. The type of media content that freelance mobile journalists create is more suitable for social media, where things are shaped in an unofficial setup. Thus, social media platforms connect mobile journalists to their audience and the media houses. In some situations, like in the case of a war, natural calamity, or something unlikely to happen, the TV channel connects live with mobile journalists and establishes communication via social media applications like Skype, Zoom, etc. Individuals' work is considered a crowdsourcing process that helps media institutions focus on issues and problems raised by the audiences, bringing novelty to news coverage.

Check Your Progress: 1

- Note:**
- 1) Use the space below for your answers.
 - 2) Compare your answers with those given at the end of this unit.

1. Define Mobile Journalism. Write about its need and relevance in the contemporary scenario.

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2. How is reporting using smartphones different from the conventional methods of reporting? Explain with examples.

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11.5 METHODS FOR MOBILE JOURNALISM

In the new world of breaking news, editors of media houses need to put into flexible teams of news gatherers who can provide content for the organisation’s web, mobile, print or audio-visual editions. Stories driven by the news values are then delivered across platforms. Today, the media houses are aiming at multimedia, multi-media-focused newsrooms. No doubt, breaking news draws audiences to news organisations’ websites. Multimedia breaking news builds an even bigger audience, thereby bringing more revenue. Theoretically, there are three levels of reporting: the first is ‘breaking news’, the second is the multimedia treatment of a news story, and the third is the feature form of reporting in a newspaper or a documentary kind of television channel. Mobile journalism is most appropriate for the first level of reporting- breaking news. Reporting from a smartphone can provide quick content for the website, such as a text message or a few sentences from the scene of an event. Mobile journalists can provide quick and repeated website updates and sometimes even write a story while on the field for a newspaper.

There are a few software and hardware requirements for reporting using a smartphone, which are discussed below.

Software:

Several companies offer software that lets mobile journalists stream live video from a smartphone to the web. Reporters can use their mobile phones like miniature camcorders to capture news almost live. However, there can be a delay of a few seconds depending on the size of the transmitted file and the network being used. Some of the applications that mobile journalists frequently use for doing their work are Zoom, Skype, StreamYard and LiveU.

Zoom is a cloud-based peer-to-peer application that allows mobile journalists to report live from any remote location. Through this mobile application, a reporter can also make video calls.

Skype: Skype is a telecommunication tool by Microsoft Co. It provides VoIP, videoconferencing, and voice calls, helping mobile journalists report live without other technical support, just like Zoom

StreamYard is a platform for live coverage through smartphones. It is a professional live streaming and recording studio that allows a reporter to record content directly on the news organisation's social media pages with various customised features.

LiveU is a leading provider of live video contributions for news. It enables the reporter to send a live feed while reporting with a minimum time lag. Many big media banners use this live video transmission and video streaming tool.

WeTransfer is an application and website that enables users to send files globally in just one click. Large video files and photos can be sent. The application allows free transfer of files up to 2GB.

Hardware:

Smartphone: Though mobile journalism only requires a good quality smartphone, having the right phone is important. The phone chosen should be an 'easy-to-use' one that suits the technical level of the journalist. It won't be used if it is difficult to use. Also, choosing a phone with a fast, multi-core chipset that spreads the load to increase app speed and reduce power consumption is essential. Integration with all apps, formats, workflows and peripherals is also important.

Microphone: if you are closer to your subject with little background noise, then the smartphone microphone or the one on the headset will be enough. However, using a third-party microphone is advisable if it's the other way around. Shotgun mics are most preferred for all hand-held close-quarter filming. These shotgun mics have a cardioid pattern that predominantly records sound in front of the microphone. Wireless microphones can also record audio when the source is at some distance from the smartphone and where the sound source might be moving in a demonstration or walk-and-talk interview.

Lights: Smartphones are not normally equipped to capture a video in low-light situations. Therefore, on-camera lights can be used for a better visual experience. The intensity of the light should be taken care of while choosing one.

Tripod: A lightweight tripod can be used as a handle to stabilise hand-held shots when attached to a cradle. It is easy to carry, provides extra height, and effectively changes angles. A tripod with a removable leg can be transformed into a monopod.

Camera Cradles: Cradles are useful as they add structure, useability, and balance while working on a hand-held. They also provide attachment points for microphones, lights and tripods.

11.6 CLASSIC EXAMPLES OF MOJO STORIES

1. India's Farmers' Protest

In the year 2020-2021, the Indian farmer's protest was a protest against three farm acts that the Parliament of India passed in September 2020. In opposition

to the Farm Bills, often called ‘anti-farmer laws’ by many farmer unions, the protest demanded the creation of a minimum support price (MSP) bill to ensure that corporations cannot control the price. Soon after the acts were introduced, unions began holding local protests, mostly in Punjab. The protest was overtaken after several citizen journalists and mobile journalists posted news feeds on social media. Independent journalist, who also amassed a following on Twitter, routinely provided updates on the protest and its historical context. Their primary platform was social media. Many big and niche media organisations took up the news feeds of mobile journalists.

2. Controversies Surrounding Different Service Providers

Recently, there have been many controversies surrounding the various service providers, such as Zomato, Swiggy, Ola, Uber, and online pizza delivery companies. Citizens have been very active in journaling about various unpleasant events. One shocking incident occurred in 2018 when a Zomato delivery person was caught on camera by a citizen journalist opening packs meant for delivery and eating out of them. The man ate from one pack and repacked the rest, making it look untouched. The video went viral on social media, and the food delivery giant had to apologise on the public forum. A similar case happened with a leading cab provider when a driver was seen being thrashed by a woman traveller in Lucknow. The incident was captured on a phone camera, which went viral on social media, so much so that it became a news story on television. The police then interrogated the case, and the company had to look into the matter because of media hype.

Check Your Progress: 2

Note: 1) Use the space below for your answers.

2) Compare your answers with those given at the end of this unit.

1) Is reporting using smartphones a groundbreaking way of doing journalism? Discuss its advantages and disadvantages to support your answer.

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2) List two mobile journalism examples you have come across recently.

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11.7 CHALLENGES OF REPORTING WITH SMARTPHONE

In this digital media age, journalism’s new features are characterised by convergence, mobility, and interactivity. Mobile journalism, or reporting using smartphones, has emerged as a new journalistic form that challenges the relationship between creators and recipients of media content.

11.7.1 Constraints

When discussing journalism and breaking news, the fundamental question is balancing speed versus quality. Breaking the story first may sometimes mean compromising accuracy. But journalism is all about truth and dare. Therefore, reporters must be fast and accurate to ensure quality content before breaking the news. Another constraint that mobile journalists have to deal with is infrastructure. Even though mobile phones constantly improve, a smooth network's availability remains the key issue. Reporters prioritise sending the news feed on time or streaming live video. Technical challenges such as battery charging are also important aspects and challenges faced by journalists reporting using a smartphone. In the quest to break the news first, sometimes journalists or media organisations are involved in potential legal problems. Obtaining on-the-spot images that are visually attractive and can earn TRPs sometimes lands the journalist in trouble. Therefore, legal and copyright issues remain a dominating constraint. Last but not least, mobile journalism also poses life risks and data risks. Like traditional journalism, mobile journalism is unsafe because of its risks and dangers to journalists, especially during war news coverage. Though reporting using a smartphone in risky areas has an advantage as it reduces the suspicion about the journalist, it also has a disadvantage. Similarly, risks and dangers in a journalist's life are related to the risks and security of the data used in the smartphone. The reports must be safely saved on the smartphone to prevent data copying.

11.7.2 Content

As discussed above, reporting news quickly and accurately is the biggest challenge media houses face with the new trend of smartphone reporting. The journalists are expected to break the news when it happens with full credibility. While mainstream journalists are at par with this approach, the reports made by citizen journalists are a controversial issue. Some people find it hard to believe in the news made by unknown sources who don't have any responsibility and commitment regarding the credibility of what they post on their social media handles. An ordinary person reporting using a smartphone might show one side of the coin without being assertive about the version of a credible source, which might not be the case with the journalists attached to the media house as they are versed with the ethical norms of journalism. It is common these days that most television news channels have a segment where they fact-check the reports filed by citizen journalists or freelance journalists through smartphones. The news stories taken here are mostly those which go viral on social media and might have some impact on society as a whole. Good quality content is the key to good journalism, even if it means sacrificing the willingness to publish exclusive and breaking news.

11.7.3 Packaging

Today, journalism is more about earning good TRPs. A journalist reporting using a smartphone must break the news first and deliver a news package. The news package includes photos, audio, animated information graphics, news tweets and live streaming. Journalists on the go use several tools and techniques to make packages. Different mobile applications can be used to make news packages. External devices like microphone, earphone, external

light, tripod, power bank. For a smooth package, a journalist is advised not to film in automatic mode, in bright sunlight in the dark, or against the light. As the news package may get telecast directly on the channel, it is important to take care of the technicalities of media production as well.

11.8 ETHICS OF REPORTING WITH SMARTPHONE

One of the aspects of mobile journalism is that it involves professionals and amateurs in the same work that needs nothing more than a device and a sense of ambition. A large number of citizen journalists, who are ordinary people, produce a massive number of materials and products in the media industry both via social media platforms and directly to media institutions. In both cases, the individuals participate in newsmaking and push news organisations to highlight the issues that the individuals have raised. This is a good way, as it allows the journalist to dive deep into the subject and raise concerns, giving true essence to journalistic practices. However, with independence and freedom comes the factor of concern: the ‘violation of privacy’. Using mobile phones for public filming without obtaining permission from the individuals being filmed is unethical. The fundamental values of journalism stay the same regardless of the medium. With the rise of false, paid, and fake news, ethical issues remain a matter of concern. Journalists from Asian professional organisations probably follow the organisation’s code of ethics. However, reporting from smartphones is not restricted to professional journalists only and not all journalists are members of professional bodies. Therefore, freelance mobile journalists in India are expected to follow a personal code beyond the professional code. A journalist should be committed to voluntarily following the ethical codes of conduct to avoid damaging someone’s reputation, trolling, and publishing false news.

Another ethical aspect related to mobile journalism is the risk of violating the privacy of data, which may happen unintentionally when someone loses his smartphone or is hacked. The private data and footage can be stolen. The ethical side of violating privacy also has a relation to trust. Fake news is mainly aimed at tarnishing someone else’s reputation, preventing people from knowing the truth. Mobile journalists must avoid floating misleading or fake information against human morality and ethical principles. Journalists throughout the Asian region need to understand the laws related to shooting video—a thorough knowledge of defamation law and related laws of privacy and trespass reports.

11.9 FUTURE OF SMARTPHONE REPORTING

A radical shift has occurred in how news is produced and consumed in a decade. Smartphones are getting more and more powerful with time, making it difficult to predict the scenario for next year. However, despite all these changes, traditional media still exists and survives. Even though mobile journalism comes with many benefits, it is far from coming to the notion that reporting from a smartphone can be an absolute alternative to conventional media options- TV, radio and newspaper. But, at the same time, many researchers have realised that at some point in the future, information will be communicated on wireless devices, and the primary device on which this will happen will be the mobile phone.

Meanwhile, there is no doubt that Internet penetration in India is high in urban and rural populations. The content created digitally is being heavily accessed on wireless devices. Many smartphone users in India use data connections to get news on the go. News agencies like Reuters and ANI are pushing video stories in the form of audio and video podcasts that can be run on laptops and mobiles. TV news channels, too, are coming up with short videos for their social media handles. Consumers have access to the news as it breaks, and they can access information at any place. For media houses, it is going to be challenging. They have to keep pace with technology and ensure that the news is delivered on time, as in the case of mobile journalism, there will be no luxury on time. Systems must be set to cross-check news and move it out quickly in the cut-throat competitive world.

11.10 LET US SUM UP

In this Unit, we have explored the various aspects of smartphone reporting. These include the theory and technicality of it. The traditional methods for gathering information for a news story through interviews, observation and document searches are lengthy and need perfect coordination between the journalists (reporter and photo/video journalist, who clicks and records all the visuals). However, fast-paced digital technology has transformed and accelerated how journalists work in the past decade. Journalists nowadays use technology to do their jobs well and quickly. As media scholars, we know that ‘breaking news’ drives traffic to news channels and newspaper websites. Therefore, speed has become a top priority for journalists and media houses, along with the element of novelty. A reporter armed with a mobile phone and an internet connection can get multimedia breaking faster than a team of reporters and camera people covering an event/happening.

The large-scale use of smartphones and the internet has shifted media consumption patterns. Today, consumers want fast news on their technical devices. Reporting with smartphones gives way to speed reporting, but accuracy remains a challenge for journalists and media organisations. Reporting using smartphones also has ethical implications and privacy issues, which are all dealt with in this Unit.

11.11 KEYWORD

Quasi Media: The kind of media, which was once called mass communication, like books, newspapers, radio, TV, etc., that involves the stretching of social relations across space and time and which involves a certain narrowing of the range of symbolic clues is called quasi media. An example is Social Media.

Phablet: A phablet is a mobile device that combines the size formats of smartphones and tablets with a tablet-like screen and a smartphone-like body. The word is a blend of phone and tablet.

Fake News: False or misleading information presented as news is called Fake News. It is usually targeted at some person or used as propaganda.

Breaking news is receiving and broadcasting information about a recent event. First, breaking the news often attracts more viewership to news channels, earning them TRPs.

11.12 FURTHER READING

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4. Salzmann, A. (2022). *Responsible innovation in Mobile Journalism*. Skipnes Kommunikasjon, University of Bergen.
5. Schleser, M. (2021). *Smartphone Filmmaking: Theory and Practice*. New York: Bloomsbury.
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11.13 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress: 1

1. Mobile journalism, or reporting from a smartphone, is an emerging technique of new media storytelling where reporters use portable electronic devices to gather news, edit it, and distribute it from their smartphones to their community via a stable internet connection. Today, it seems very relevant because of the country's high internet penetration and the demand for fast news.
2. When we compare smartphone reporting with conventional methods, we see that mobile reporting is more affordable, fast, flexible, empowering, discreet, friendlier, safer, and efficient. However, it does come with technical limitations. Examples of smartphone reporting are war, natural calamity, remote areas, etc.

Check Your Progress: 2

1. Reporting using a smartphone is a fast-emerging, new creative trend in the media industry, revolutionising how news is gathered and disseminated to diverse audiences. Reporters and correspondents are now being trained to handle their mobile devices to broadcast news content using digital devices such as smartphones, tablets, digital cameras, etc. Using the all-in-one devices, journalists are single-handedly capable of doing all jobs without needing more workforce, which indeed is groundbreaking in the field of journalism. Advantages include speed, effectiveness, friendliness, discreetness, more freedom for the journalist, etc., while disadvantages include the required network connection, battery life, privacy issues, etc.
2. The learner can mention any two recent news stories that he/she came across.

UNIT 12 SCRIPT WRITING FOR MOJO STORIES

Structure

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- 12.1 Learning Outcomes
- 12.2 New Age Storytelling
- 12.3 Difference Between Traditional Story Writing and MoJo Writing
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 - 12.4.2 Planning a Story
 - 12.4.3 Research for Writing
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- 12.10 Points to Remember While Scripting
- 12.11 Scripting for Different Kinds of Mojo Stories
 - 12.11.1 Breaking News Story
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- 12.13 Keywords
- 12.14 Further Readings
- 12.15 Check your Progress: Possible Answer

12.0 INTRODUCTION

Mobile Journalism stories have revolutionized the field of Journalism. They have created a massive shift in working style and conception of news, especially in times of crisis, where it has become difficult to take professional cameras and other equipment to the field.

In extreme situations where getting help was difficult, Mojo made it possible to cover such areas and situations of high tension. It kept the people updated about public health crises like pandemics. Scripting for Mojo has its benefits and challenges, too. In this Unit, we will learn all about Scripting for Mojo.

12.1 LEARNING OUTCOMES

After reading this unit, you should be able to :

- Understand the Process of Writing for Mojo;
- Know about the Do's and don'ts of Writing for Mojo;
- Gain an insight into writing essentials in the evolving field of Mojo; and
- Learn to plan a story, research for a story and write it in a proper format.

12.2 NEW AGE STORYTELLING

Back then, people would wait for the newspaper to arrive the next morning to know what happened about an event, situation or crisis. With the broadcasting of news channels, people started to learn about things 24*7. Numerous internet platforms emerged with time, and news from around the world became available with a mouse click. The news became much more accessible. With time and need, the world of news has evolved. We have mobile phones, easy-to-carry devices with applications enabled, taking journalism to a newer level. Today, some resources stand beyond challenges to make information reach people reliably and easily. Challenges include fake news, misleading information, or poorly edited, out-of-context content spreading like wildfire. Mojo storytelling works in every possible way. Big media houses have adopted this approach and initiated separate slots in their programming timeline. It has become easier to record, edit and produce news content as Mojo makes a journalist less burdened from sharing heavy footage. Mojo has facilitated sharing raw video content in less time and simplified editing. There are applications to edit and produce news content that is user-friendly and professional at the same time. If two people, i.e. the reporter and camera person, cannot reach the situation as it becomes difficult during a pandemic, the reporter does the job with a mobile phone. It is quick, real, short, entertaining/informative and impactful. It is everything that the time requires. You can easily travel with simple equipment and a mobile phone to capture events/situations in any part of the world. It makes the reporter independent and the process easier.

12.3 DIFFERENCE BETWEEN TRADITIONAL STORY WRITING AND MOJO WRITING

Scripting is a basic yet crucial part of any production. Although the scripting process has evolved with audio or video production format changes, the essence has remained the same. The art of conveying in a grasping manner is what makes a script stand out. Let us understand how scripting for Mojo stories differs from other established formats.

- Mojo scripts are compact, crisp, and to the point, built using a vocabulary of everyday language. Traditional story writing builds a strong background and sometimes approaches the subject indirectly, whereas, in Mojo stories, a direct introduction to the subject is practised while writing.
- Traditional storytelling describes every aspect of the story in variable detail and sometimes discusses previous links associated with the story. Although most Mojo stories are short and comprehensive, they stick to the current scenario. The script must cover exactly and accurately what is happening now.
- Writing for Mojo stories involves capturing visuals on a mobile phone, which may follow different cuts and editing methods. So, the script must be a clever interpretation of the visuals. In traditional storytelling, there is some liberty in choosing from the multi-cam set-up.
- Mojo story writing allows you to write on various subjects on the spot. So, one must be well prepared with facts and details about the subject.
- Mojo's story plays a vital role in covering extreme or crucial situations, such as natural calamities or other threatening or hazardous events. In such cases, the writing helps to assemble the footage containing various details recorded entirely on the spot. The writing also provides good transitions and effectively sums up the whole scenario.
- It is said that a photograph is equal to a thousand words. But we also know many times that many channels use the same visuals, but what is said becomes a considerable factor in the impact building. Scripting in day-to-day language and telling the story in first person account with a creative story structure with valid references is usually the requirement. On the other hand, traditional storytelling can also be told in a third-person account.
- In Traditional Storytelling, different people may play different roles. Still, in a Mojo story, the reporter has to handle the camera work, decide on the shots, take interviews, and write the script simultaneously. So, MOJO writing is not just the words you hear; it is about knowledge, learning, experiences, and attention to detail, which make a well-written script.

12.4 THE PROCESS OF SCRIPTING

Understanding the process of scriptwriting is very important. Whenever we see a film or hear a drama on the radio, watch a news piece or scroll over a reel on social media, the script can make a subject interesting and impactful at the same time. But how? Let's try to understand.

12.4.1 Choosing the Subject

There are different beats of journalism. A subject is chosen based on relevance and recent occurrence. However, the treatment differs from channel to channel or person to person. The scriptwriter should understand the subject very well before starting to write anything. Some events happening today might be associated with some previous happenings. The writer should be aware of it and could research it to make the writing authentic and potent.

12.4.2 Planning a Story

Planning involves brainstorming ideas and deciding on the treatment one will give, aspects to cover, whom to interview, and whether to include vox pop. Then, you plan your writing according to the elements involved. For example, writing to connect the interview to Vox Pop. You can only do that properly when you have clear planning and how to execute.

12.4.3 Research for Writing

Well-researched scripts are reflected in the final product. There are primary information resources, such as contacting the people involved or who witnessed the event. Then, secondary resources like searching the Internet or finding research/s or facts in the concerned department. For example, suppose you are writing about a health issue. In that case, your primary information can be gathered from a person suffering from that issue, and secondary data can be collected from the Health Department of India or WHO, etc.

12.4.4 Visualizing the Storyline

When a story is conceptualized, the writer has a vision which he pens down. The story is created first in mind and then on paper. You use your imagination and knowledge creatively to develop a step-by-step procedure. The introduction will be from a VO, i.e., voice-over with a long shot, then the body of news will contain the required elements, and the conclusion will be a montage with a VO, etc.

12.4.5 Writing the Story Draft

Writing for Mojo's story is an interesting process because the art of writing is compact yet appealing here. The first draft is usually a rough draft where you write something, then read it to make changes and then write again. That means you now have written words to improve and correct. The first draft may be longer, may contain some grammatical or other errors, or may not be as explicit as you expected. But it does serve as a base to continue for better writing.

12.4.6 Writing the Final Story

This part of the process is where you finalize the draft, which includes a proper catchy introduction covering all the important elements in the body of the story and a thought-provoking conclusion. The script must explain the subject unbiasedly and raise questions in the audience's minds.

12.4.7 Checking and revising.

Checking for grammatical or other errors is very important in the final draft. The language used should be crisp and proper. Also, the writer must remember that it should not hurt the sentiments of the individual, community, religion, nation, and culture. It should not be derogatory or contain any unproven facts or unsubstantiated claims. The writer has to be careful with the choice of words as it may impact many people.

12.4.8 Finalizing the Headline/Title

A catchy headline or title decides whether people will watch the story. The title should state what the Mojo story is all about. It should be inclusive yet short. If it's misleading in any manner, then the whole story will be impacted. The title should follow the SCISSOR method.

S - Simple

C - Catchy

I - Innovative

S - Short

S - Supportive to the story

O - Objective

R – Relevant

12.4.9 Checking and Concluding

Lastly, read the final script as a reader or viewer to feel how your writing will be conceived. You can conclude by repeating the important points, making a powerful statement that will have an impact, or raising a question that will lead people to think more about your subject after the news broadcast.

Check Your Progress: 1

Note: 1) Use the space below for your answers.

2) Compare your answers with those given at the end of this unit.

1. Explain five differences between Mojo Script Writing and traditional Script Writing.

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2. What is the process of scripting? Mention all steps and explain any five steps.

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3. List five news ideas and write reasons why they are relevant to be picked up.

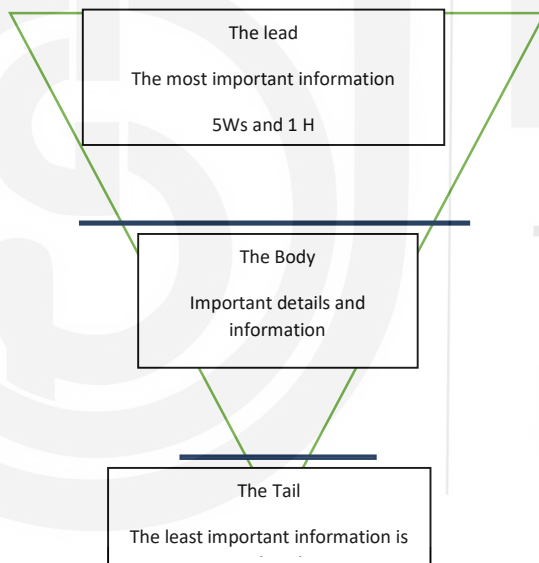
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12.5 FORMAT OF SCRIPTING

You might come across various styles and formats when you see a news story. Mojo storytelling itself challenges traditional ways and is constantly evolving. They are more interactive and expressive. But the essence of journalism lies in the proper communication of facts. For that, you must understand the basics of any news writing, which is the inverted pyramid structure of writing, and for broadcast news writing, the Dramatic Unity Structure is used. Once your basics are clarified, you can understand Mojo news writing better.



The 5 Ws are What? When? Why? When? Where, and 1 H is How? Good news writing will answer these questions initially so the audience will fully understand the event. Other important information follows, such as further details, a background story, arguments, disputes, etc. Finally, in the end, the information that may be deemed required and has interest value can be added.

Dramatic Unity Structure consists of 3 parts – Climax, Cause and Effect.

Climax: The first part gives the most important information to the viewers, such as the story's lead. It also discusses what happened.

Cause: This part tells the viewers why it happened. After knowing what happened, one wants to know why it happened. The occurrence of an event has a cause or reason. So, this part allows the audience to understand the reason.

Effect: This part gives further insights into the story. It can discuss the impact, actions, consequences, measures taken, etc.

Mojo story writing adheres to the basics of news writing, but it allows you to be more creative and experimental to create a more valid, authentic experience for people.

12.6 DO'S AND DON'TS OF SCRIPTING FOR MOJO

- Do not over explain. Remember that you are writing to support visuals. Write when you feel the visual needs to be clarified, or the words will enhance its beauty.
- Use words that are easy to speak and everyday spoken language. This allows people to connect with the story.
- Don't use offensive language or hurtful words. If the script is derogatory to the country, its culture, foreign relations, any religion, etc., it will be rejected, or you may face the consequences. Learn to write what must be said in a powerful yet respectful manner.
- Don't repeat too many words. Overuse of particular words and phrases might make your script dull and monotonous.
- Use authentic information from verified sources in your script. Today, a lot of information is freely available from multiple sources. Take time to check your facts before writing them down in the script. Use official websites and contact the concerned departments or people to get verified information on your subject.
- Give credit to the writer or poet if you use their poems or quotes in your scripts.
- Make your script unique and exciting. Add punchlines and use creativity to enhance your script.
- Do extensive research to add credibility to your script. Look for primary and secondary sources of information to support your script.
- In Mojo, time is of the essence. Learn to say more in fewer words, avoid writing long sentences, and practice saying the same things in fewer words.
- Write in a conversational language. Write as you are speaking to the viewer.

Check Your Progress: 2

Note: 1) Use the space below for your answers.

2) Compare your answers with those given at the end of this unit.

1. Write down 2 Do's and 2 Don'ts to remember in Mojo Script Writing.

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2. Select two news items and identify the 5 Ws and 1 H in them.

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12.7 HOW TO USE COLLECTED DATA IN THE SCRIPT

The subject can be fascinating, the shots may be accurate, and the script could be creative, but if the facts and figures are not properly utilized, the production will lose its value. So, one must know how to utilize the gathered information and data. You have learned about how and where to collect data for your report. Now, let us see how we can use it in the script. There are different ways to teach facts in your script. When you state research data, always mention the name of the agency, department, or organization from where you obtained that data. If the data is shocking or makes the subject even more relevant, you can start writing your story with it. For example, if you are writing about the increase in inflation. You may share the percentage, and after establishing that it will affect the audience, you may write in detail about what is happening because of it or what things in the future may look like.

Another way to start a story is to talk about a person affected by an event and then later mention the data to support your news. For example, if you are writing about the increasing school dropout rate in certain areas. You may begin your story by telling about a child who dropped out and let people know why he did that and how things are going for him. Afterwards, you can mention the percentage of students who drop out each year in that area. The benefit in this case is that people will connect emotionally with the child and pay more attention to the data.

In the era of Mojo, reaching directly to the audience, you must not overload your news piece with narrating facts and figures at once. A balanced writing approach is necessary, or you may lose the audience's interest.

12.8 MOJO SCRIPTING FOR DIFFERENT MEDIA

Mojo has emerged as a fast, effective tool that needs minimal resources to capture any happening and gives a detailed outlook to the audience. When we say fast, we must remember that the skills should be polished, and preparations must be on point. Writing for Mojo requires quick and effective writing skills, as you must reach out to the audience with a full news package in no time. Journalism and Writing basics remain the same, but let us understand how Mojo's writing for television and the Internet differs.

12.8.1 Writing for Internet

Firstly, we should understand that the Internet offers a lot of content in different formats. Journalism should not be confused with vlogging. Its sole purpose differs, which is why the way of writing differs. Journalistic writing

revolves around information, while a vlog might be made for entertainment on information based on personal opinions. Writing for Mojo on the Internet gives you more freedom and space. You can take advantage of flexible time duration; if the news piece demands more, you can write more about it. Your writing must be crisp and clear, as skipping or scrolling is common on the Internet. Suppose, for any reason, the visuals captured in some part are not of good quality, yet you want to use it as it is very important. Then you may mention that in your writing if the situation allows. People like things to be realistic. If the story is long, you may release it in multiple parts on the Internet, covering different aspects in different news videos. This gives space for some extensive writing. The news content must abide by the journalistic guidelines, rules and ethics to keep the spirit of real journalism alive in Mojo. It is fascinating and competitive simultaneously, but only write what you know. Don't make assumptions or believe social media blindly. You are writing for a medium which is sadly a hub for fake news, so you must get all facts checked before writing them into a script. Write fast, but do not allow time constraints to make you less vigilant towards authenticity. The Internet has a variety of audiences; know your Target group, understand your audience and write accordingly. The Internet is a medium of interaction; it is not a one-way street. So, write accordingly. Read a few comments, take feedback on the same subject and write what people want to know about that subject.

12.8.2 Writing for Television

For decades, television has been the platform for 24-hour news broadcasts. Now, Mobile journalism is taking another step ahead. From High-quality cameras to taking videos on phones and broadcasting them, television has shown its capacity to accept and evolve. Writing for such a medium in Mojo, where a certain news standard is set, becomes crucial. You have to write with the footage or visuals collected in mind. The standards and policies of each channel are definitive. You have to write keeping them in mind. Every journalist has his way and style, which also must be considered. For example, suppose you must write a connecting VO of a journalist covering the Olympics in a foreign nation and a vox-pop Indian audience cheering for India. In that case, your writing must maintain enthusiasm for sports and pick on the journalist's words for better connecting lines. Let us take another situation of a journalist covering a crisis like an earthquake or flood. In such cases, the journalist usually speaks while covering the event, and a script is only needed for the parts where the journalist cannot be adequately heard or to add some info that has arrived after the journalist has finished his recording. In this scenario, you have to write short and direct. It would help if you wrote to inform and not scare people of the situation. It is the type of writing that helps people understand a scenario easily and lets people see all sides/ perspectives of an event. The time slots are fixed on television, so I must write accordingly. Even if the news seems huge, you must fit it into the scheduled time slot.

12.9 USING OTHER MATERIAL LIKE QUOTES POETRY IN SCRIPTING

Powerful lines, poetries, and stories have successfully imparted wisdom, strengthened cultures, united people, and initiated societal change. That is the

power of words. Numerous great poets and authors have written brilliantly on different aspects and areas. We know that even when India fought for freedom from British rule, the songs and slogans helped people get together and motivated them to stay strong. We are talking about using this writing on a concerned subject.

First, make sure that the lines you use accompany your subject. It would help if you used the exact words while quoting somebody else. The poetry may be long, but you can use a couple of lines depending on the necessity of the script. While using poetry, remember that you do not break its flow. You can listen to poetry readings to develop an understanding of its flow. For example, there is a very famous poem written by a great Indian poetess named Subhadra Kumari Chauhan on Jhansi ki Rani -Laxmi Bai. The entire poem is very long, but you can select the lines like –

^ped mBh l u l Ukuou e# og ryokj i gkuh Flh
 cnsy gjckyls ds eg geusl qh d gkuh Flh
 [kw yMa enkh og rks >kl h okyh jkuh Flh*

Here, these three lines make up a paragraph that repeats. It is the main stanza. Other stanzas consist of more lines. When you write, you feel 2 lines or four lines make a balanced poem, but a poem has its flow, and you have to recognize that by reading it out loud before writing it down. The paragraphs in poetry may contain lines in the order of 4-2-4-2 or 4-3-4, etc. Depending on your writing language, you can use Urdu, Shayari or any other language for poems. The writer also has to ensure that the people understand these lines well. You can explain it a bit if needed.

There are a few well-known lines which serve as the identity of the poem. You can use those lines to get the desired impact. If you choose any lines from the middle of the poem, it should justify the accompanying visuals. Always give credit to the writer/poet whose lines you are using. This way, your script will have more elements and sound great. It is not necessary to use a quote or poem in a script; it depends on the requirement and creativity. In Mojo, you must be precise with the words. You cannot narrate a whole poem or use full paragraphs as it will take time and may shift attention from the news. It can be a concluding choice of P2C or an introductory voice-over. It should only be used to support the main subject.

12.10 POINTS TO REMEMBER WHILE SCRIPTING

- You should be able to explain your news in the first paragraph. People should know what they see and why it is relevant to them from the beginning.
- Avoid stereotyping in your scripting, as it will make your writing taste bad.
- To be a good writer, you must first be a good reader. You should read books of different genres and articles and listen to good podcasts, interviews, and news stories.

**Mobile Journalism
Production Process**

- Raise those questions with your writing that you think the audience would want to know, such as what happened, why it happened, what will happen next, what the solution can be, etc.
- What you want to highlight, you can write about it twice or more than that but try to be creative and not repeat sentences. For example, you want to highlight that schools will reopen on 20th January after winter break. You may write this differently at different times. One time, the sentence could be ‘Schools are reopening on 20th January’; another time, it could be said, ‘It seems like the fog will settle down on 20th morning, giving school children a clear morning to go to school after winter break. Etc.
- There should be clarity in writing, or people may need to understand even well-shot footage.
- Script Writing should be in a talking form. It should not feel like a huge monologue or opinion expression.
- Always remember to use full forms first in the news. When a word is repeated, you may use its acronym. For example, first, you can write World Health Organization; then, on repetition, you can write its acronym, WHO.
- If a sentence appears complicated for the general audience to understand, change it in your script and simplify it. Keep it easy and real.
- When you write, be aware that you are not passing judgment or defaming someone.
- If you have a choice between a long word and a short word when both mean the same, choose the short one with easy pronunciation.
- While writing, forget other things around you and focus on the subject for better results.
- Always choose your words carefully. Different words have the same meaning but different intentions. For example, ‘Childish’ and ‘Childlike’ both mean behaving like children, but the first word has a negative tone, and the second has a positive tone. In any language, use words that match the tone of your writing.
- Try to make a sentence short. Long sentences can often be confusing and time-consuming.

Check Your Progress: 3

Note: 1) Use the space below for your answers.

2) Compare your answers with those given at the end of this unit.

1. Mention 5 points to remember while scripting for a Mojo story.

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2. Identify a Mojo story and write a new script for the video.

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12.11 SCRIPTING FOR DIFFERENT KINDS OF MOJO STORIES

Mojo stories are not different from other stories, but they overcome the limitations of other stories. They can be recorded in crises, uploaded soon, etc. Let us understand how to write scripts for different kinds of Mojo stories.

12.11.1 Breaking News Story

When something happens that affects the majority of people or matters to them. It is shown to people as soon as it happens. These stories are broadcasted even between other stories because of their priority level. You get very little time to write these stories. It is important to understand what is happening and then write about it. Sometimes, when in a hurry, the wrong words or meanings can get delivered. So, you have to be very careful. In such cases, full information is often unavailable for writing, so you will have to manage and write what you know till now. It should not feel incomplete but should be able to build anticipation.

12.11.2 Follow-Up Story

Following up on important news is as important as a new story. While writing for a follow-up story, you must know about the original story, its timing, its changing dynamics and what the audience should know about it now. You can reference the original story pic and where it ended and continue. You should introduce the newer aspect of the story and mention why it is relevant to follow up on it. For example, if a crime has been committed and a story has already been broadcast about it, the court has given its verdict, so you write a follow-up story and write about the latest developments in the case. When the court declares the person responsible for the crime, you may mention that in your script. But before that, the media did not have the right to call a person a thief, murderer or criminal just based on other information. Be particular about your chosen words, as they can have a huge impact.

12.11.3 Character/Person Based Story

It can be a human interest, political, criminal, etc. Still, if any story revolves around a person or focuses more on a single person or group rather than an event, we will discuss it here. When you are writing about a famous person or someone who has achieved something commendable and is now getting famous, there is much information about him/her roaming on the Internet. Other celebrities or political personalities will also give statements. When you write about such a personality, you can include statements given by some well-known people. It would help if you avoided rumours and gossip. You can find

a new angle and write something new, as there must have been many articles or videos about that person. So, if you are writing about him/her now, it should differ from previous productions or add value to them. If there is a controversy, do not just write about one side of the story but also try to find out about the other side/s. A writer must be unbiased and should not write based on his/her personal opinions. Avoid using controversial words or derogatory remarks that defame someone.

12.11.4 Event Based Story

When you are writing about a recent happening or event, things are new and still unravelling. Being updated minute by minute becomes important. Study the visuals properly before writing, and then start writing only. If you have important information but do not have the visuals yet. You must make sure that you write in such a way that people get the whole idea, even without the visual. You or your team can use graphs or animation during such times, but the role of the script becomes more crucial in this scenario.

Many times, in Mojo, the reporter is like a one-person army. He/she records, edits, writes, and produces. You will have to write where you feel the connectivity of visuals could be improved or the flow of the story could be better.

12.12 LET US SUM UP

In this Unit, we learned about writing for Mojo stories. We discussed how it is different from other traditional storytelling methods. We learned about the writing process and the format to follow while writing a news story. We discussed how to utilize data and other available information in scripting. We learned about the Do's and Don'ts of Writing for Mojo. We discussed writing for different mediums and kinds of stories. We also came across important points to remember while writing.

12.13 KEYWORDS

Smartphone journalism: Journalism practised using smartphones.

Digital storytelling: Storytelling at digital platforms.

Mobile news production: Creating, editing, and producing news with the help of mobile applications.

12.14 FURTHER READINGS

1. Mobile Journalism: A Handbook for Reporters” by Glen Mulcahy
2. Mojo: The Mobile Journalism Handbook” by Ivo Burum and Steve Davis
3. Smartphone Media Production: A Media Revolution for Everyone” by Robb Montgomery
4. The Mobile Journalism Manual” by Markus Meissen
5. Mojo Guide to Mobile Journalism” by Wytse Vellinga

6. Mobile-First Journalism by Steve Hill, Paul Bradshaw
7. Mobile Storytelling in an Age of Smartphones by Max Schleser, Xiaoge Xu

12.15 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress: 1

1. Five differences are as follows: -
 - Mojo scripts are compact, crisp, to the point and built using the vocabulary of daily use language. Traditional story writing builds a strong background and sometimes approaches the subject indirectly, whereas, in Mojo stories, a direct introduction to the subject is practised while writing.
 - Traditional storytelling describes every aspect of the story in variable detail and sometimes discusses previous links associated with the story. Although most Mojo stories are short and comprehensive, they stick to the current scenario. The script must cover exactly and accurately what is happening now.
 - Writing for Mojo stories involves capturing visuals on a mobile phone, which may follow different cuts and editing methods. So, the script must be a clever interpretation of the visuals. In traditional storytelling, there is some liberty in choosing from the multi-cam set-up.
 - Mojo story writing allows you to write on various subjects on the spot. So, one must be well prepared with facts and details about the subject.
 - Mojo's story plays a vital role in covering extreme or crucial situations, such as natural calamities or other threatening or hazardous events. In such cases, the writing helps to assemble the footage containing various details recorded entirely on the spot. The writing also provides good transitions and effectively sums up the whole scenario.
2. The process of scripting is as follows: -
 - 1) Choosing the Subject
 - 2) Planning a story
 - 3) Research for Writing
 - 4) Visualizing the storyline
 - 5) Writing the story draft
 - 6) Writing the final story
 - 7) Checking and revising.

Check Your Progress: 2

1. Two Do's and Don'ts of scripting are as follows: –
 - Use authentic information from verified sources in your script. Today, a lot of information is freely available from multiple sources. Take time

and check your facts before penning them down in the script. Use official websites and know the concerned departments or people to get verified information on your subject.

- Do extensive research to add credibility to your script. Look for primary and secondary sources of information to support your script.
- Don't use offensive language or hurtful words. If the script is derogatory to the country, its culture, foreign relations, any religion, etc., it will be rejected, or you may face the consequences. Learn to write what must be said in a powerful yet respectful manner.
- Don't repeat too many words. Overuse of particular words and phrases might make your script dull and monotonous.

Check Your Progress: 3

1. Here are a few points to remember while writing a script: -

- There should be clarity in writing, or people may need to understand even a well-shot footage.
- Script Writing should be in a talking form. It should not feel like a huge monologue or opinion expression.
- If a sentence appears complicated for the general audience to understand, change it in your script and simplify it. Keep it easy and real.
- When you write, be aware that you are not passing judgment or defaming someone.
- If you have a choice between a long word and a short word when both mean the same, choose the short one with easy pronunciation.

UNIT 13 MOBILE NEWS PACKAGING

Structure

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13.0 INTRODUCTION

The rise of mobile news technology has a greater impact on digital journalism. Mobile devices have become one of the important platforms for consuming and distributing journalistic content. In its survey of 50 countries, the Reuter Institute of Journalism found that 62% of the population consumes content on their mobile devices. If we look at the younger generation, in the age group 18 to 24, the percentage goes up to 92%. Due to this, we find various types of mobile content and tools have emerged, keeping mobile devices as a platform.

The popularity of mobile devices gave rise to mobile journalism. It is a form of journalism where journalists do reporting and other necessary work through their smartphones. They create and file stories using their smartphones only. The implementation of tools and support in mobile news-reporting education is crucial. It helps grow media skills and know-how in mobile journalism. It is essential for the development of a platform and skilled human resources.

The advancement of information and communication technologies (ICTs) has had a profound impact on digital media. New forms of digital journalism continue to emerge, requiring different skill sets and knowledge of using digital media. Mobile devices are adding to users' overall news consumption. Many users say that mobile is always accessible, so they consume information as and when they have time. There is also a trend of users getting news from new sources on their mobile devices.

The rise of mobile news has opened up many opportunities for journalism, provided it is approached correctly. For journalists, this means adapting to the changing landscape by developing the necessary skills to produce and deliver content that meets the needs of mobile audiences.

13.1 LEARNING OUTCOMES

After reading this unit, you should be able to :

- Learn small-screen storytelling by creating clear stories from complex information;
- Learn to craft compelling headlines, utilise impactful visuals, and leverage multimedia elements like video and audio;
- Understand learn how to package content for faster loading times, ensure readability on different screen sizes, and integrate seamlessly with social media platforms;
- Know would learn techniques for using smartphones to capture high-quality video and audio for news stories;
- Know how to tailor content to specific mobile audiences and platforms. This could involve utilising data analytics, understanding user preferences, and optimising content for maximum engagement; and
- Explain the ethical considerations of news reporting and information dissemination in the digital age.

13.2 MOBILE NEWS

Mobile media has become the primary way of consuming news and informative content. In a Reuter Institute of Communication report, 72% of Indians consumed news and information through their smartphones, whereas only 35% of users consumed content on computers and laptops. This shift has led to changes in how content is produced and consumed. The following are the key trends in mobile media content:

13.2.1 Short Content

Recent trends suggest that people are more interested in consuming short content. Therefore, content producers focus on producing short articles, videos, and infographics. The popularity of YouTube shorts and Facebook reels strongly supports this trend.

13.2.2 Personalised Content

When we consume content on smartphones, we generally do it through news apps. These apps provide us with content and collect our watch history, search history, and interests. Based on this history, news producers create an algorithm to provide us with personalised content.

13.2.3 Live Streaming

As news content is consumed on smartphones, news organisations also include new ways to give their users a better experience. To provide breaking news, producers need not wait for visuals and images; instead, they go for live streaming on their platform. Now, users can experience real-time feeds through live streaming.

13.2.4 Local News

This is another area where mobile media is concentrated. One of the important elements which define news is proximity. People want to know about the events and incidents that occur in proximity. With mobile phones becoming one of the prominent tools for consuming news, content creators are coming up with apps that focus on local news only. Today, many apps provide content about a particular city or town.

13.2.5 Fact-Checking

This is one of the growing areas of news production. Mobile has filled the gap between news producers and consumers. Consumers also produce content through pictures, writeups, and videos. Many platforms, such as YouTube and Facebook, depend greatly on user-generated content. But when everybody is a content creator, there is always a problem of fake content circulated among users. To know whether a piece of content is fake or authentic, news organisations are developing platforms that provide fact-checking.

13.2.6 Entertainment Content

Mobile media and entertainment have become deeply intertwined in our daily lives. With the ubiquitous presence of smartphones and tablets, we can

access many entertainment options at our fingertips. India boasts a vibrant and growing entertainment industry and mobile media is crucial in distributing and consuming entertainment news. 72% of Indians consume entertainment news through smartphones, highlighting the dominance of mobile media. News aggregators like Daily Hunt, InShorts, and NewsPoint are extremely popular, offering curated content and short formats. Social media platforms like Facebook, Instagram, and Twitter are major entertainment news sources, with dedicated accounts and trending hashtags. Local and regional news apps cater to India’s diverse linguistic and cultural landscape.

Check Your Progress: 1

Note: 1) Use the space below for your answers.

2) Compare your answers with those given at the end of this unit.

1. How are smartphones useful in creating image and audio/video-based content?

.....
.....
.....

2. How are AR and VR-based content the future of mobile media?

.....
.....
.....

13.3 TYPES OF MOBILE MEDIA

Mobile news can be presented in several formats, each with advantages and disadvantages. Here are some of the most common formats:

13.3.1 Text Articles

This is the most used news format for mobile. It should be simple and easy to read. Mobile text articles provide a concise overview of the news story. Mobile platforms should be created in a manner suitable for quick updates. Mobile users want to get updated and breaking news instantly. One disadvantage of this format is that text-based articles are limited in conveying complex information and need more visual appeal than other formats.

13.3.2 Image-Based News

Image-based news can be a series of images or a single image with important information. This kind of content is eye-catching and engaging. It conveys information quickly and efficiently. However, it might need more depth and details and is suitable for all news stories. This kind of content is usually light and gives general details of an event.

13.3.3 Video News

Video news is a multimedia presentation, which involves presenting news

through video footage, audio, and written content in one package. This kind of content is highly engaging and informative. A resourceful source can produce this kind of content. News organisations with all the resources have a lead in generating this kind of content. The consumption of this kind of content requires high-speed internet; this is one of the limitations of this type of content.

13.3.4 Audio News/Podcasting

This is one of the fastest-growing mobile news types. People can listen to podcasts while doing other work, like driving or doing other work. This type of news is convenient for people interested in quality and in-depth analytical news. Podcasting requires focused users who have to focus intently to understand properly. This type of content is not suitable for all environments.

13.3.5 Live Streaming

Live streaming provides real-time updates. It is done by live streaming an event with live commentary. It allows users to witness events as they unfold. Live streaming has brought mobile media ahead of TV news because now mobile media can also provide breaking news like TV through live streaming with the added feature of an interactive news format, where comments and inputs can be added by users themselves.

13.3.6 Social Media Content

There are many social media platforms, and all the platforms have different formats for content sharing. For example, if you are sharing content on Facebook, then you have no word limit, whereas if you want to share something on X (formerly Twitter), you have to share it crisply, as there is a word limit of 240 characters. Similarly, if you share video content on Facebook, it has to be in landscape mode, whereas if you share content on Instagram, you have to shoot it in portrait mode. You should also have a portrait-mode video for Facebook reels and YouTube shorts. Facebook reels and YouTube shorts also require different kinds of content generation skills, where you have to be very concise and crisp and able to share the central idea of the content in a short video of 1 minute or less than 1 minute. Social media content fosters discussion and engagement, but at the same time, this medium is prone to misinformation and biased content. It would help if you were very careful about the news source.

13.4 PACKAGING MOBILE MEDIA

Packaging news content for mobile platforms involves optimising news articles' layout, design, and functionality to ensure they are easily readable and engaging on mobile devices. This includes using responsive design techniques, optimising images and videos for mobile viewing, and ensuring fast loading times. Responsive design means that your content gets optimised according to screen size. As mobile phones have different screen sizes, content should respond to screen size. It is also important to include various functionalities in news articles, such as sharing, commenting, or saving them to read later, even without an internet connection. These functionalities make your platform

more user-friendly and accessible. It is also important to look after the image resolution and video size. Heavy images and big video files sometimes slow down the page's loading. Make sure that you compress these files so that the page opens quickly. You can also leave it for users to select their preferred media resolution. They may select on their own according to a data plan.

13.4.1 Packaging Text Articles

Let us discuss some key points of packaging text articles:

I. Attention-grabbing headlines

In mobile news, it is important to write eye-grabbing headlines so that users tend to click the headline. To get clicks, craft clear and concise headlines. Headlines for mobile platforms should be short (60 characters). Sometimes, content creators use misleading headlines to get clicks, but it should be avoided as, in the long run, your platform will lose credibility. A bit of headline obscurity is accepted to get clicks, but that should not be manipulative. Your headlines should accurately reflect the article's content.

II. Scannability

Research suggests that on-screen users tend to read less; they want to scan the content to get an overview of the information. They only do in-depth reading on topics of their interest. Therefore, making your story scannable is key to the success of your mobile content. To do so, integrate the following things:

- a. **Subheadings:** Break down long texts with informative subheadings that guide readers through the content.
- b. **Bulleted Points and Lists:** Use bulleted points and numbered lists to highlight key points and improve readability on small screens.
- c. **Inverted Pyramid Style:** Keep crucial information upfront, followed by less important information. In news writing, there is an acceptable rule, which is an inverted pyramid. Follow the style which says that the most important information should be shared straight away in the first two paragraphs.
- d. **Keep your content short:** When writing for mobile platforms, aim for concise articles, ideally under 300 words. Users like to read quick, digestible content on the go.
- e. **Simple Language:** Use simple, easy-to-understand language. Do not use ornamental language, as it is common for users. Write in an active voice and avoid jargon.
- f. **Multimedia Integration:** Enhance your text with relevant images, infographics, or short videos. Visuals add context and improve reader engagement.
- g. **Highlight Shareable Quotes:** Include impactful quotes or sentences that readers can easily share on social media.

III. Optimisation

You need to optimise the font type, font size, theme colour, and platform design as per the mobile interface. To do so, the following things need to be taken care of:

- a. **Font Size and type for increased readability:** Ensure a font type and size that's comfortable to read on a mobile screen. Some fonts look beautiful, but that might not be good for reading comfortably. The criteria for selecting fonts should always be readability. Font size should not be too small or too big; both are not good for readability. (Around 16px is a good starting point.)
- b. **Whitespace:** Use ample white space to avoid text density and create a visually clean reading experience.
- c. **Mobile-Friendly Formatting:** Optimise your content for various screen sizes and orientations. Consider using a responsive design or a content management system that handles mobile formatting automatically.
- d. **Active reading:** link relevant articles within your platform to keep readers engaged and exploring further.
- e. **Offer an "Estimated Reading Time":** This will inform readers about the time it will take to read the article.
- f. **Read Aloud Functionality:** This can improve accessibility and cater to readers who prefer audio consumption.

13.4.2 Packaging Image-Based News

There are several mobile platforms which provide content through images. Images are powerful tools for grabbing attention and conveying information quickly. One of the common formats to do so is creating photo essays. A photo essay is a collection of images placed in a specific order to tell the progression of events, emotions and concepts. A photo essay uses the same storytelling techniques as a normal essay and is translated into visual images. Instagram, Facebook stories, TikTok, and other platforms support photo-based content. The photo essay is a brilliant way to bring your images to life and touch your family, friends and people. Here's how to package image-based news for maximum impact on smartphones

I. Storytelling with Images

- a. **Find a topic:** The first step to telling the story through images is to find a topic. Photo essays are most dynamic when you care about the subject as the content creator. Whether you choose to tell the story of the first month of a newborn in the family or a child in misery on the roadside, make your topic something in which you find interest.
- b. **Do your research:** If you portray a child's misery, spend some time on the spot. Try to find out their parents and what they do. Try to find out whether the child goes to school or not. Talk to the neighbours and find out some interesting facts about him. These factors will help you plan the shots you set up for your story.

- c. **Find the “real story”:** After your research, you can determine the angle from which you want to take your story.
 - Is the child malnourished?
 - Does the child possess some unique quality?
 - What kinds of games do he play?
 - How many times does he eat?
- d. **Touch the heart of its audience:** Every dynamic story is built on a set of core values and emotions that touch the heart of its audience. Anger, Joy, Fear, Hurt, and Excitement are all human emotions. Draw out the emotions within the story. It is not manipulation but a connecting point.
- e. **Plan your shots:** After following the above steps, you can think about the type of shots that will work best to tell the story. One should start with a shot list for the story. Each shot will work like a sentence for a one-paragraph story. You may start with ten shots, and each shot must focus on different concepts or emotions that can be woven together for the final draft of the story.
- f. **Captions and Overlays:** Enhance your visuals with concise captions that provide context and key details without overwhelming viewers. Consider using text overlays within the image itself for quick takeaways.
- g. **Galleries:** For longer visual stories, use image galleries, allowing users to swipe through images.
- h. **Live Photos and GIFs:** Leverage features like Live Photos (on iPhones) or short GIFs to add a sense of motion and dynamism to your visual content.

II. Captivating Visuals

- a. **High-Quality Images:** Use high-resolution photos that look sharp and clear on smaller screens. Prioritise impactful images that capture the essence of the story.
- b. **Eye-Catching Composition:** Utilise strong composition techniques like leading lines and the rule of thirds to draw viewers into the image.
- c. **Variety in Formats:** Use photos of different formats like infographics and short video clips to keep content visually engaging and cater to different learning styles.

Following these strategies can provide compelling image-based news experiences to users. Strong image-based stories and mobile-friendly content optimisation will make your platform popular among mobile users, and they will keep returning for more.

13.4.3 Packaging Video News

Videos are a powerful storytelling tool, and mobile offers a prime platform for

on-the-go news consumption. To create video content for mobile platforms, one needs to understand some key features of this platform. Research proves that mobile users have limited attention spans; they don't tend to watch long videos, especially during working hours. In the early morning and late night, users watch long videos. Considering these facts, content creators focus on those "micro-moments" during working hours. Creating video content for mobile interfaces involves several key steps to ensure the videos are engaging and optimised for smaller screens.

I. Understand the basics

Video production is a multi-stage process. Whether making a film or creating video content for mobile platforms, you must understand the basics of video production, including pre-production, production, and post-production.

- a. **Pre-production:** This is the planning and preparation stage. At this stage, you brainstorm various ideas. As we discuss video content for mobile platforms, we must consider what works for shorter format videos. Further, after finalising the topic, we went into scriptwriting. The script provides an outline of the production, which includes dialogues and scene details. After these two steps, a storyboard is created, a visual representation of the script. At this stage, various camera shots and angles are finalised.
- b. **Production:** After pre-production, video content production starts. At this stage, shooting takes place. You must hire actors and complete the shooting if the script demands it. At this stage, sound recording of ambience sounds, dialogues, and sound effects is completed.
- c. **Post-Production:** After production, the last stage of video content is post-production. Video editors take all the raw footage and arrange it in sequence. If necessary, a voice-over is also given to elaborate the story. After all these stages, the final output is ready for users.

II. Design for mobile

After understanding the basics, the focus should be on the interface for creating content. As we are discussing creating video content for a mobile interface, we need to take care of certain things:

- a. **Create short videos:** Mobile users like to consume content on the go. Interfaces like Facebook reels, YouTube shorts, Instagram, and many other platforms are very popular among mobile users. These interfaces focus on providing content for those "micro-moments" when users want to consume content while waiting for a bus or metro or getting some time from work. Keep your videos concise and focused, ideally under 2 minutes.
- b. **Impactful start:** As a shorter video format, try to grab viewers' attention in the first two lines. Present the crux of the story early. Your content should have engaging visuals and sound.
- c. **High-Quality Production:** Maintain good audio and video quality, even if shot on smartphones. Use basic editing techniques for smooth

transitions and a polished look. Use visuals that complement the narrative, not just filler footage. Consider enhancing the story using a B-roll (supplemental footage) or creative camera angles.

- d. **Clear and Concise Audio:** Ensure clear audio with minimal background noise. Research also reveals that many users want to watch video content on mobile phones in silent mode. Consider using subtitles or captions for viewers watching in silent mode.

III. Optimising for Mobile Viewing

- a. **Vertical Video:** As we know, the natural orientation of a mobile screen is portrait (vertical). Remember this when Shooting and editing videos in portrait (vertical) format. Go for landscape mode if you create video content for regular Facebook posts on walls or YouTube videos. But if you are creating content for Facebook reels, YouTube shorts, or Instagram, you must use portrait mode.
- b. **Faster loading:** Optimise video formats and file sizes for faster loading on mobile networks. Data-friendly options may be provided to users, allowing viewers to choose video quality based on their data plans.

IV. Engagement and Interactivity

Try to make your content more engaging and interactive. To do so, give users some options at the end of your videos, like sharing the story, subscribing for more content, or visiting your website for more videos. Apart from that, text can be used to describe the video, as users often watch content silently. Through text, highlight key points and provide additional context to the story. You can explore features like polls, quizzes, or interactive elements within the video player to increase audience engagement.

13.4.4 Packaging Audio News/Podcasting

Digital platforms have given impetus to a new form of content: podcasts. A podcast is audio content recorded and delivered to users through websites or mobile apps. In recent decades, podcasts have become very popular among users, and listening to podcasts is a normal routine. Pew Research Centre, in its report, says that about half of Americans listened to podcasts last year, and most of them came across news content. There are various kinds of news podcasts.

I. Types of News Podcasts

- a. **In-Depth Analysis:** Podcasts offer more time than traditional news broadcasts. As internet-based content delivery, an issue can be discussed deeply through podcasts. This kind of programme is very popular among users. Research suggests that the majority of people find podcasts to be accurate. Pew Research Centre found that users trust the opinions shared through in-depth analysis. As podcasts offer more time, they provide a deeper understanding of complex stories, providing richer context and expert insights.

- b. **Diverse Perspectives:** This news podcast feature differentiates it from traditional news-sharing methods. When we listen to Radio, we have limited perspectives on the news. A podcast includes all the viewpoints related to an issue. These diverse perspectives give a clear picture of current events.
- c. **IVR news:** Many news organisations provide daily bulletins through Interactive Voice Recording (IVR). In IVR news, important news is recorded and shared with users. It can be done once or twice daily, depending on the users' demand. One of the benefits of IVR news is that it can be heard at any time. This is good for users who want concise updates on major headlines and for those who want a quick overview of current events.
- d. **Interview:** Interviews are a popular podcast format—people like listening to important personalities and getting an insight into their lifestyle. Now, podcasts are also being recorded and shared on video platforms to increase their visibility. Interviews with senior journalists, experts, policymakers, and political leaders will explore a specific topic in detail.
- e. **Panel Discussions** are also very popular among users. Organised panel discussions unite diverse voices on a single platform to debate current events and analyse complex issues from different angles. They provide various perspectives on an issue.
- f. **News Satire and Commentary:** Various research findings suggest that younger people listen to podcasts for entertainment. They love listening to light content while doing other important work or driving. This makes news satire and commentary an important format of podcasts. Humour and critical thinking provide an alternative perspective to the news.

II. Creating a News Podcast

- a. **Conceptualise podcast:** It includes the focus of your news podcast. Will your podcast be a news bulletin or a specific issue? Will your podcast be a panel discussion or an interview? Conceptualisation identifying your ideal listener and tailoring your content to their interest and preferred formats. For Example, If your target audience is the younger generation, then the best-suited format would be satire or commentary, as young people are more interested in entertaining content. Choose a format that aligns with your goals. You may plan a news bulletin, panel discussion or interview. Ensure your content is informative, engaging, and well-sourced. A growing number of independent journalists and creators produce high-quality news podcasts on various topics. Podcasts can cater to specific interests, from politics and technology to science and healthcare, offering in-depth coverage for passionate audiences.
- b. **Equipment for the podcast:** Good podcasts include better audio quality. Invest in good microphones and editing software for professional production. Some popular podcasting microphones

include the Blue Yeti, Audio-Technica AT2020, and Shure SM7B. Use software to reduce ambient sound and improve audio quality. You can use Audacity or GarageBand to record and edit your episodes. For remote interviews, Zoom or Skype can be used. Editing also removes mistakes when recording and inserting music and other audio elements. For editing, Adobe Audition is a good option. Free software like Audacity is also available.

- c. **Promotion and Distribution:** News organisations broadcast on websites or apps. However, if you create podcasts solely, you must distribute them through major directories like Apple, Spotify, and Google. It would help if you also considered monetising your content through options like listener subscriptions, sponsorship, or partnership with news organisations.

For organisations, your podcasts are equally important. Promote your podcasts through social media platforms. You may also create your websites or blogs to accompany your podcast.

13.5 SMARTPHONE FOR MOBILE MEDIA PACKAGING

The mobile device is an indispensable tool in media content creation. It offers a suite of applications capable of performing a multitude of tasks. These compact powerhouses have features and applications that elevate storytelling to unprecedented levels.

13.5.1 Writing on Smartphones

Writing smartphone articles can be efficient with the right tools and practices. Mobile devices are capable of word processing and data editing. Microsoft offers mobile versions of Word, Excel, and PowerPoint, facilitating the creation and editing of text-based content directly on smartphones. Utilising audio techniques further expedites the content creation process.

While writing on a mobile phone, one problem is distraction, such as getting a call or receiving notifications. To minimise these distractions, you can use apps like Freedom, Focus Me, or Offtime to block distracting apps and notifications while writing. You should also not hesitate to use writing assistants. Tools like Grammarly can help you avoid casual language and ensure your writing is professional.

If you want to use your smartphone for writing purposes, then you have to choose a smartphone that suits your writing needs. Some prefer a larger screen or physical keyboard to write long essays. For ease in writing, consider using a portable stand for your smartphone and an external keyboard for a better typing experience. If you feel uncomfortable typing on a small screen, take advantage of the voice-to-text feature of mobile phones.

13.5.2 Pictures and Audio/Video

Today's smartphones are capable of capturing high-resolution photos and

recording audio videos. Many news channels are dedicating some of their news items to smartphones on which the story has been captured and edited. Several movies have also been shot entirely on smartphones to showcase their creative capabilities. Movies like Olive, 9 Rides, High Flying Birds, and many more are entirely shot on smartphones.

- a. **High-Resolution Photography/Videography:** Modern smartphones have high-resolution cameras capable of capturing high-resolution photos and videos. Now, creators can capture stunning visuals on the go without carrying bulky equipment. Mobile cameras offer a variety of shooting modes, filters, and effects, encouraging creative exploration. Creators can experiment with lighting conditions, angles, and built-in features to craft a unique visual narrative.
- b. **Audio Recording:** Smartphones have Integrated microphones, which enable content creators to capture clear audio for voice-over or ambient sound. These microphones can also be used for interviews. One can also attach external microphones for professional-grade audio recording.
- c. **Contextual features:** Mobile devices allow the capture of additional data. For example, geolocation tagging adds authenticity to the content, while weather data enriches stories related to environment or sports journalism.

13.5.3 Mobile Editing

Traditionally, video and photo editing is done on a desktop computer, for which specialised software is required. However, the rapid advancements in smartphone technology have also facilitated smartphone editing. Modern smartphones can capture high-resolution visuals and offer many editing tools at the user's fingertips. Smartphones have enabled users to produce high-quality content without bulky equipment or extensive technical knowledge.

The accessibility and user-friendliness of mobile editing applications are fostering a new wave of content producers. These applications offer many features, making them suitable for novice and experienced content creators. Creators can edit their footage directly on smartphones and add music, sound effects, text overlays, and transitions.

A variety of applications cater to different skill levels and editing needs. For Beginners, applications like InShot and Quik offer basic editing tools and templates, allowing users to create engaging media content quickly. Professional-grade applications like KineMaster and LumaFusion provide tools for expert editors who can use various editing parameters to create more professional content.

Many mobile editing applications also use artificial intelligence (AI) to streamline editing. AI-powered features like automatic scene detection, smart trimming, and one-click filters allow users to achieve professional results with minimal effort.

13.5.4 Value Addition and Sharing

Through value addition like Augmented Reality (AR) and Virtual Reality (VR), we can create engaging experiences for mobile audiences. Mobile apps like Layar and Blippar unlock the potential of Augmented Reality (AR) storytelling. By integrating virtual elements into the physical environment, creators can offer interactive experiences that enhance user engagement.

Platforms like Poll Everywhere allow creators to seamlessly integrate interactive elements like polls and quizzes within their content. This fosters a more participatory experience and boosts audience engagement.

Mobile devices also provide instant access to various social media platforms, enabling creators to share their content directly with their target audience. Each platform caters to a specific user demographic, allowing creators to choose the most suitable platform based on format and style.

Mobile-centric storytelling platforms like Spryto and Krock are also available and designed to create mobile content. These platforms integrate interactive elements, cater to diverse narrative styles, and provide targeted distribution options.

13.6 FUTURE OF MOBILE NEWS MEDIA

The field of Mobile media-based journalism is constantly expanding, and it is expected that it will continue to grow in the future. Mobile has been made to create content and share it with the users. It is also expected that constantly changing audience preferences and rapidly evolving new media technology have the potential to tap new audiences and provide a more immersive experience for readers and viewers. Let us discuss some emerging trends in mobile news media:

1. Artificial Intelligence (AI) and Virtual Reality (VR)

AR and VR-based stories promote immersive storytelling, allowing users to experience news events firsthand. AR and VR-based news could redefine news consumption and audience interactivity with the content. These kinds of content are particularly important for complex and remote stories for which real footage is unavailable. AI-powered news generation can also provide personalised news or even produce original news articles. While ethical concerns like accuracy and bias remain, they can give opportunities for the production of tailored content.

AI-powered algorithms can also personalise new content, tailoring it according to individuals' interests. This raises concerns about filter bubbles and echo chambers, but at the same time, it provides opportunities for promoting diversity of viewpoints.

2. Interactive and Participatory content

A new trend in mobile media content is more user interactivity and participation in content generation. There has been a rise in interactivity-based content, where users contribute to content creation through polls, quizzes, and discussions. Content creators run quizzes and discussions on specific topics to increase

interactivity. There are various app-based platforms which enable journalists to do this very conveniently. Based on the inputs received from users, content is created. These contents give a sense of community and allow diverse perspectives on an issue.

3. Targeting niche community

Mobile users are very interested in knowing about the incidents and events in their immediate surroundings. This user preference has added a new trend in content generation for mobile users. Now, hyper-local news platforms are on the rise. These platforms provide news and events in users’ immediate surroundings. This new trend has strengthened the growing demand for localised content and also strengthened community connections. It is also supported by the increasing popularity of niche social media communities based on specific news topics or interests. Local area-based social media communities are also on the rise. Content creators are also targeting these niche communities for content generation.

Check Your Progress: 2

- Note:** 1) Use the space below for your answers.
 2) Compare your answers with those given at the end of this unit.

1. How can smartphones be used for word and data processing?

.....

2. Enumerate the role of AI and AR in the future of mobile computing?

.....

13.7 LET US SUM UP

In this unit, we learned about various trends and types of mobile news. These include text articles, image-based news, video news, and podcasting. We have also learnt how to create all these mobile media formats. We also learned about various software available for news writing and creating image-based and video content. Considering the short attention spans of mobile users, we also tried to understand how to create short content that provides information crisply.

Mobile is undoubtedly becoming a content-sharing platform as consumers use their mobile devices to consume content. Keeping this in mind, we tried to understand the future of mobile news media. We understood various new trends that will shape mobile content formats.

Mobile news media offers a powerful and convenient way to stay informed. Users can leverage this platform to stay dynamically and informatively engaged with current events by understanding its consumption trends, content formats, and future possibilities.

13.8 KEYWORDS

Information and Communication Technology (ICT) is used for gathering, storing, transmitting, and manipulating information.

Mobile journalism: Creating and sharing news content using mobile devices.

Mobile storytelling: Crafting narratives designed explicitly for consumption on mobile devices.

News podcasts: Audio programs deliver news and information in an on-demand format.

Infographics: Visual representations of data or information using charts, graphs, and illustrations.

News apps: Mobile applications designed to deliver news content to users.

Live streaming: Broadcasting video and audio content in real-time over the internet.

Artificial intelligence (AI): Simulating human intelligence in machines for tasks like learning and problem-solving.

Augmented reality (AR): Superimposing computer-generated images on a user's real-world view.

Virtual Reality (VR) creates an immersive computer-generated environment that simulates a user's physical presence.

13.9 FURTHER READING

1. Adornato, A. (2021). *Mobile and social media journalism: a practical guide for multimedia journalism*. Routledge.
2. Burum, I., & Quinn, S. (2015). *MOJO: The mobile journalism handbook: How to make broadcast videos with an iPhone or iPad*. Routledge.
3. Duffy, A., Ling, R., Kim, N., Tandoc Jr, E., & Westlund, O. (Eds.), (2020), *Mobile News: Journalism's Shift from Fixed to Fluid*. Routledge.
4. Westlund, O., & Quinn, S. (2018). Mobile journalism and MoJos. In *Oxford research encyclopaedia of communication*.

13.10 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress: 1

1. Today's smartphones are capable of capturing high-resolution photos and recording audio videos. Many news channels are dedicating some of their news items to smartphones on which the story has been captured and edited. Several movies have also been shot entirely on smartphones to showcase their creative capabilities. Movies like *Olive*, *9 Rides*, *High Flying Birds*, and many more are entirely shot on smartphones.

High-Resolution Photography/Videography: Modern smartphones have high-resolution cameras capable of capturing high-resolution photos and videos. Now, creators can capture stunning visuals on the go without carrying bulky equipment. Mobile cameras offer a variety of shooting modes, filters, and effects, encouraging creative exploration. Creators can experiment with lighting conditions, angles, and built-in features to craft a unique visual narrative.

Audio Recording: Smartphones have integrated microphones, which enable content creators to capture clear audio for voice-over or ambient sound. These microphones can also be used for interviews. One can also attach external microphones for professional-grade audio recording.

Contextual features: Mobile devices allow the capture of additional data. For example, geolocation tagging adds authenticity to the content, while weather data enriches stories related to environment or sports journalism.

2. AR and VR-based stories promote immersive storytelling, allowing users to experience news events firsthand. AR and VR-based news could redefine news consumption and audience interactivity with the content. These kinds of content are particularly important for complex and remote stories for which real footage is unavailable. AI-powered news generation can also provide personalised news or even produce original news articles. While ethical concerns like accuracy and bias remain, they can give opportunities for the production of tailored content.

AI-powered algorithms can also be used to personalise new content. AI can tailor the content according to individuals' interests. This raises concerns about filter bubbles and echo chambers, but at the same time, it provides opportunities for promoting diversity of viewpoints.

Check Your Progress: 2

1. Writing smartphone articles can be quite efficient with the right tools and practices. Mobile devices are capable of word processing and data editing. Microsoft offers mobile versions of Word, Excel, and PowerPoint, facilitating the creation and editing of text-based content directly on smartphones. Utilising audio techniques further expedites the content creation process.

While writing on a mobile phone, one problem is distraction, such as getting a call or receiving notifications. To minimise these distractions, you can use apps like Freedom, Focus Me, or Offtime to block distracting apps and notifications while writing. You should also not hesitate to use writing assistants. Tools like Grammarly can help you avoid casual language and ensure your writing is professional.

If you want to use your smartphone for writing purposes, then you have to choose a smartphone that suits your writing needs. Some prefer a larger screen or physical keyboard to write long essays. For ease in writing, consider using a portable stand for your smartphone and an external keyboard for a better typing experience. If you feel uncomfortable typing on a small screen, take advantage of the voice-to-text feature of mobile phones.

**Mobile Journalism
Production Process**

2. Artificial Intelligence (AI) and Augmented Reality (AR) will significantly shape the future of mobile computing. AI will enhance user experiences by personalising interactions and learning from user behaviour, while also automating tasks and optimising app performance. Advanced security measures, such as biometric authentication and real-time threat detection, will be bolstered by AI, ensuring safer mobile experiences. AR will revolutionise interfaces, offering immersive and interactive applications across various fields like gaming, education, healthcare, and retail. Furthermore, AI will enable seamless integration with the Internet of Things (IoT), creating smarter and more connected ecosystems. Together, AI and AR will transform mobile computing, making it more intelligent, interactive, and integral to our daily lives.



UNIT 14 MOBILE EDITING AND PRODUCTION

Structure

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- 14.1 Learning Outcomes
- 14.2 Need for Mobile Editing
- 14.3 Mobile Editing Workflow
 - 14.3.1 Editing Plan
 - 14.3.2 Types of Edits
- 14.4 Mobile Editing Applications for Video and Audio
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 - 14.5.1 Post-Production Apps
 - 14.5.2 Export and Share
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- 14.9 Check Your Progress: Possible Answers

14.0 INTRODUCTION

As mobile journalism has become very popular, mojo reporters need to acquire the requisite skills for mobile editing and production. With technological advancements, a journalist with a smartphone can shoot, edit, and share stories on the go with unprecedented speed and ease. Mastering editing videos on one's smartphone is imperative for a mobile journalist today. A skilful reporter understands the capabilities of the device at hand, a smartphone or tablet, and possesses the necessary skill set to make the most of it.

While smartphone cameras nowadays are quite advanced and have features to help you capture great footage, they also have built-in functions to help you with editing and post-production. A mobile journalist should get familiar with the functionalities of the smartphone or tablet and explore the wide array of apps that fulfil the purpose. Whether video or audio, numerous ways exist to create impressive mojo stories.

14.1 LEARNING OUTCOMES

After reading this unit, you should be able to :

- Understand the basics of mobile editing;
- Understand the structure and flow of a mojo story;

- Edit news story on a smartphone; and
- Know the apps for mojo editing and post-production.

14.2 NEED FOR MOBILE EDITING

While previous units have focused on how to write and shoot a mojo story, this Unit deals with the next step in the process, which involves editing and arranging the different elements thoughtfully to make an intelligible news package. There may be several ways to edit the video on a smartphone or tablet. Using a tablet may provide a bit of leverage as the bigger screen makes things less cumbersome yet does not hinder your mobility. Smartphones offer advanced features that make the move possible in a way akin to carrying a complete newsroom in your hand. As a journalist, mobile has made your work far easier and convenient.

The editing needs may vary according to your story and platform. However, for any news story, the basic editing steps are more or less common, including trimming clips, adding transitions, effects, and filters to enhance the visual style and mood, incorporating graphics, text, and captions to provide context and information; and adding music, sound effects, and voice-overs to enrich the audio and convey emotion. Moreover, several other editing tools like crop, rotate, split-screen, freeze, lower thirds, watermark, etc., help improve the editing results.

14.3 MOBILE EDITING WORKFLOW

With a large spectrum of apps available for editing stories on mobile, you may believe that the gadget or the app is the dominant factor in compelling a story. However, notwithstanding the features of your gadget or the latest app in the market, smartphone editing is more about storytelling technique and understanding the perspective. You need to have a clear vision of the structure and flow of the story. Mobile devices with Android or iOS operating systems allow you to create B-roll smoothly, interview bites, record audio, add music and overlays, add transitions, text and graphics, and easily render and disseminate your stories instantaneously.

While a journalist may capture great visuals and record amazing footage of an event, the story may have little to offer without careful editing and sequencing of shots. Poor editing is very likely to ruin an otherwise great story. Thus, a mobile journalist must set the right pace, tone, and flow of information in the story.

14.3.1 Editing Plan

It would help if you had a mental plan about the sequencing of a story right from the beginning. That would aid in the structure, which you would later flesh up with essential, appropriate information. While it may seem that editing a news story begins only after the shots have been captured, experts argue that the key to creating a great story is planning right from the inception of the idea in your mind. Even before stepping into the field, a rough sketch of your needed content is ideal.

Robinson (2019) states that good story editing results from careful field preparation. The reporter should focus on the overall presentation, an interesting beginning and end, substantial content in the body and maintain a logical structure. As per Ivo Burum, the veteran mobile journalist, the story planning should follow a ‘SCRAP’ story development tool:

- **Story** — *what* is it, *why* am I telling it, and *who* is the audience?
- **Character** — *who* are the interviewees, and *how* will I use them in the edit?
- **Resolution** — *what* is the structure, and *where* will it take the story?
- **Actuality** — *what* actuality will I record, and *what* other elements will I need in the edit?
- **Production** — *what* are the logistics for filming and the editing?

It is in sync with the five Ws of news reporting. By asking yourself these questions, you can decide the course of the story, evaluate what shots are available, what information is missing, and how the shots may be utilized in the best possible way.

- To create an engaging story, a great idea is to think like the audience. The questions they might ask, the information they may want, and the order of the questions would help you decide on the story structure. It is recommended to start the edit with the most compelling elements in your arsenal. Use the best b-roll, actualities, natural sound-on-tape, music, and voice-over, and make optimum use of your strongest content.
- **The Story Cut:** As Ivo Burum suggests, using two video tracks, V1 and V2, is advisable. This makes cutting the story on the first track (V1) easier and allows you to add a B-roll on the second track (V2). The process is more flexible as you can easily add and vary your B-roll wherever required.

This way, your focus remains on the story, not the B-roll, as you work with the actualities and interview bites. The two tracks also enable an early edit of the B-roll, thus helping you make a fine cut as you move on. Burum advises going for checkerboard editing, where a checkerboard acts as a blueprint for the editing sequence.

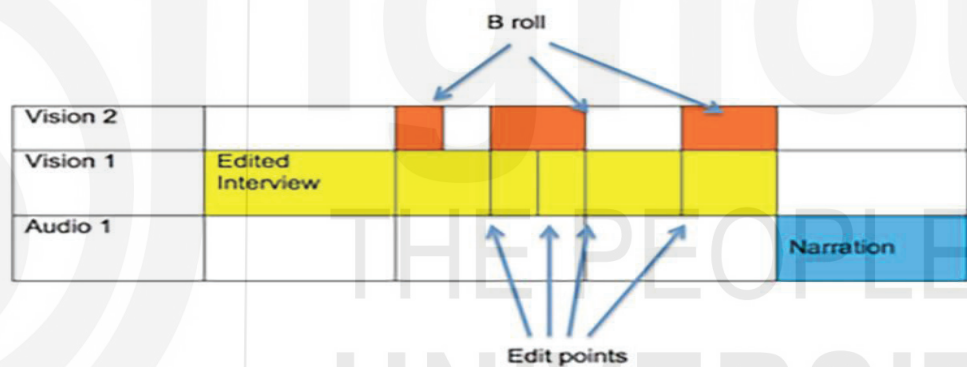
V2		Wide Shot		CU1	CU2	
V1	PTC 1		Interview			PTC2
A1		Nar1		Nar2		
A2		Add	music here			

The image above shows how using a separate track (V2) for B-roll is preferable as it allows quick working with B-rolls, which may be a bit cumbersome if they are all edited on a single track (V1). You can also notice that the wide shot in the figure above can be extended or shortened in a single step, overlapping

the piece-to-camera or the interview. If you insert the wide shot into the gap between PTC1 and the interview, extending it would be more difficult as you also have to detach the audio of the PTC and interview. The second audio layer (A2) could either be left blank, or some music could be added here. L-cuts (where audio from one shot continues to the next) and J-cuts (where audio of the next shot begins before the shot changes) are also viable here as they give a more dynamic feel to the video.

B-rolls and interview bites are edited in tandem. Often, B-rolls cover elements like an unwanted zoom or a whip pan and break the monotony of a long bite. They may be used judiciously to add perspective to what is being said or provide additional information. A B-roll can easily expand or compress a sequence.

Take note of what the interviewee is talking about during the bite. Consider adding the visuals (read B-roll) after the bite starts, for example, after 10 seconds. You may show the B-roll for 10-15 seconds and return to the bite. The B-roll should contain visuals corresponding to the information being given in the interview. The cutting back and forth between the B-roll and bite will make the entire sequence more appealing. Ivo Burum suggests the following checkerboard for such editing of the B-roll:



Voice-over is the next essential element of a news story. Writing and recording audio in Mojo usually happens on location. The narration can be recorded using an external microphone attached to your device or the camera app.

The best idea to make your edits faster while you are on the move is to record narration as a video with audio. Take pertinent visuals (B-roll) or cover the camera lens with one hand and record the voice-over. This will make the clip appear black in your folder, and you won't find it difficult to locate your audio among the video clips. Also, you will have all your video and audio clips in the same folder, so you don't have to rummage through different locations on your smartphone to find them.

You may not need a separate audio app to record your narration. Some experts say that recording on the in-built mic of an iPhone produces as good results as a professional mic. However, when locations are noisy, or the source cannot be approached close enough, this may not work. Natural sound-on-tape (natural location audio) is crucial for any story as it can be easily layered under a B-roll and aid in smooth transitions in the audio while editing. It is advisable to remember to record some location sounds.

- **Fine Tuning:** Ivo Burum suggests that the above process will give you a rough cut of your story. Once the B-roll is all set, you may produce the fine cut. The first thing is to look at your story again and note what you think needs some change at each crucial point of the story, right from the beginning to the middle to the end. After watching, you must decide to prune the edges of the shots (start or end). This trimming is required to remove any dead air after someone stops talking. Check on the placement and length of the B-roll at each point wherever it is used. Check whether you want to extend, shorten, or slide it across the timeline to achieve an impact. Also, narration can be reviewed for clarity, pace, or choice of words. If required, do not shy away from re-recording the voice-over.

When making editing decisions, you must constantly ask yourself questions about where, why, and how to place the cut. A transition or cut should only be made where you have a valid reason.

Always try to cut on. Do not wait for an action to be completed entirely. This keeps the story dynamic. Also, you must be courageous to dump those shots that add little or no value to your story. No matter if you took a shot with great effort, do not hesitate to remove it if it is only dragging the story and not contributing meaningfully. After all this is done, you are ready with the broadcast version of your story.

14.3.2 Types of Edits

While editing your stories in Mojo mostly requires the simple cut or fade as a transition, it is also pertinent to know that a variety of edits exist that can be utilised in the process:

1. **Montage:** A montage (a French term meaning ‘assembling shots’) involves joining a series of shots to make a continuous sequence. The successive shots may be either completely in contrast or similar. The shots are usually quick-paced (fast-cutting) and short, demonstrating visual variety and giving the video a vibrant touch.
2. **Jump Cut:** A jump cut is a transition that looks like a technical mistake if not placed meaningfully. Removing some frames from a continuous shot can achieve a jump cut. This gives the impression of the subject instantly jumping forward in time. It is often shown to depict the passage of time. The shot composition and camera angle are usually the same, with only slightly changing the subject’s position. Jump cuts are also often utilised to create high-energy montages. They may also convey psychological state or emotional disturbance.
3. **L-Cut:** An L-cut is one where the previous shot’s sound overlaps the next shot’s video. The editing timeline appears to be in the shape of an L. That’s why it is called L-cut. An L-cut may be used to suggest the thoughts of a subject, flashbacks, voice-over montages, one-on-one dialogue scenes, or the ending of a story.
4. **J-Cut:** A J-cut is one where the sound from the next shot starts before the video of the next shot appears. The editing timeline appears to be in the shape of a J. That’s why it is called J-cut. These can be used to make the

dialogue flow more natural or to create intrigue in the viewer’s mind about what is coming next. Sometimes, they can be used as an opening shot of a story. A J-cut is also used to make the sound/audio more significant by making it detached from the video.

5. **Cutting on action:** Editors often cut the shot at a point when the action is mid-way. The reason is to make the resulting sequence look more active and paced-up. Waiting for an action to be complete would result in a rather unappealing sequence. The editing is done to match the action in one shot to that in the next one—for example, a mid-shot of a man moving his hand towards the door knob to open it. Then, there is a close shot of the hand turning the doorknob, followed by a full shot of the man entering a room.
6. **Parallel Editing:** When two (or more) actions unfolding simultaneously are intercut, it is parallel editing. Also called cross-cutting, this technique involves cutting back and forth between two elements in the same story, giving the sense of two different things happening simultaneously.
7. **Matched Cut:** A cut where two completely different shots are joined to match each other in look or style. The two shots may be matched using similar objects, actions, colours, shapes, or dialogue. Such transition creatively augments the meaning of the sequence, creating a seamless storyline. One of the most popular examples is Hitchcock’s depiction of water swirling down the drain in the movie Psycho, which is matched with the murdered girl’s eye. It creates a link between life draining out of the girl’s body and the bloody water flowing into the shower drain.

Name	Device OS	Free Version	Paid Subscription	Features
Adobe Premier Rush	Android and iOS	Free basic version	Adobe Rush Premium pro	Auto duck music, cloud sync, in-built templates
KineMaster	Android and iOS	Free basic version with watermark	Paid Premium version	Transitions, effects, audio, multi-layered editing
PowerDirector	Android and iOS	Free basic version	Paid version for the latest features	Supports 4K, Motion tracking, several editorial tools
Filmora	Android and iOS	Free basic version with watermark	Paid Premium version	Variety of edit tools and stock library
Funimate Video Editor	Android and iOS	Free basic version with watermark	Paid PRO version	Creative animation and special effects
Quik	Android and iOS	Free basic version	Paid premium version	Powerful editing tools, automatic edit
Splice	Android and iOS	Free basic version	Paid premium version	Supports 4K, powerful editing and animation
Viva Video	Android and iOS	Free basic version with watermark	Paid premium version	Wide range of editing features yet simple
InShot	Android and iOS	Free basic version with watermark	Paid premium version	Professional basic video editing features

Magisto	Android and iOS	Free basic version with watermark	Paid premium version	Uses advanced AI to create professional videos
Luma Fusion	Android and iOS	Free basic version with watermark	Paid premium version	Powerful editing tools and effects
VN	Android and iOS	Free basic version with no watermark	In-app purchases	Advanced Editor with rich text templates
iMovie	iOS only	Free		A wide array of powerful editing tools

Check Your Progress: 1

Note: 1) Use the space provided below for your answers.

2) Compare your answers with those given at the end of this unit.

1. Discuss the SCRAP tool for planning your mojo story.

.....

2. Differentiate between L-cut and J-cut.

.....

14.4 MOBILE EDITING APPLICATIONS FOR VIDEO AND AUDIO

Smartphones have shrunk the recording studios to fit in our back pockets. Mojo work relies a lot on a wide range of apps, from recording to editing and sharing your work. Tech markets are abuzz with numerous apps suitable for journalists practising Mojo and creating stories in a flash. Some of the popular video editing apps trending among mobile journalists are listed below:

Audio editing apps: It is vital to edit the audio in your story, whether it is an interview, sound bite, ambient sound, voice-over, or simply any other music. You must trim the beginning and end of interviews and other distractions and noise that you must fix. Some popular audio editing apps, both free and paid, have been listed below:

1. Wave Editor
2. Wondershare Filmora
3. Audio Lab
4. WavePad
5. Voice PRO

6. Audio Evolution Mobile Studio
7. FL Studio
8. Adobe Podcast
9. Dolby On

14.5 POST-PRODUCTION

Post-production is significant because it provides the final finishing touch to your video. The storyline you created through your shots and audio needs further touch-ups to complete and seal the edges. That's where post-production comes in. The video may need some colour correction somewhere, or you may want to give additional information through graphics or text. As a journalist, you may file or publish the story with simple edits without much polishing in mojo work. However, if time allows, you may refine by adding supers to identify interviewees, data, figures, or even subtitles.

14.5.1 Post-Production Apps

For post-production, numerous options are available with different apps, rendering you a beautifully packaged story. Some of the popular ones are listed below:

1. **Adobe Premiere Rush:** This app offers a wonderful editing workspace for smartphone editing. In addition to trimming clips, arranging shots in great sequences, and adding narration and music, you may add transition graphics, insert titles, and overlays.

You can add a new transition graphic clip or an overlay to your timeline at the playhead's location. You can also adjust colour and speed, add music saved on your device, or choose from the app's soundtracks, sound effects, and loops.

You can quickly create a picture-in-picture with Premiere Rush with three simple steps for news stories. First, select a base video on track V1. Then, select the second video and stack it on the second track, V2 (on top of track V1). Adjust its size (shrink it to a small picture in one corner) and place it wherever you want.

Premiere Rush allows editing four video layers, V1 to V4, and three audio layers, A1-A3, in one go. However, in Mojo, you often use two video layers and one or two audio layers.

You may use the Audio tool to increase or decrease the volume of your audio file and customize other audio adjustments. Adding text is also effortless in Rush, something you can achieve in a few easy clicks. The Edit panel allows you to customize the text the way you want. The title panel also has several customizable pre-built templates. You can add your desired animation to the title as well.

2. **Luma Fusion:** The paid subscription comes with 'Storyblocks for LumaFusion', a media library offering a repository of royalty-free videos, animated backgrounds, music and sound effects.

Another feature that makes this app a favourite among users is the ability to edit multiple video and audio tracks simultaneously. Up to 6 videos and six audio tracks supporting 4 K videos can be edited. However, roughly two videos and two audio tracks are generally sufficient for journalistic work.

Text can be easily added to videos in various ways. A text clip or title can be chosen and added by dragging and dropping it on the video track. Further, it can be customised using the presets and templates available to create a fancier look. Double-tapping the text clip allows you to change settings like opacity, font, size, etc.

Luma Fusion allows you to insert a shot or clip anywhere into your timeline and replace shots or their parts. Adding transitions with professional finesse is also quite straightforward. It is a great tool for a mojo reporter who has to accomplish his task in the least possible time.

Colour corrections are also easy to achieve. Simply double-clicking a clip, you can enter the Editor, which gives you access to 'Color and Effects'. The 'Green Screen' effect can achieve the chroma key function. Once a key value is set, the image on the track below the timeline will show wherever that value is present in the selected image. Key effects can be applied before or after other colours and effects.

Different effects can be combined and applied to videos, photos, and titles. The best part is that a quick fix can be made at the story assembly stage if needed.

Luma Fusion offers a powerful tool for live audio mixing that is very handy for mobile journalists. Audio ducking allows the music or other soundtrack to be automatically lowered when a source gives a bite on a separate audio track. Frame and Fit Editor can create picture-in-picture (PnP), ideal for mojo stories.

3. **iMovie:** A sturdy app for smartphone editing, iMovie is usually pre-installed on almost all Apple devices. It is one of the favourite apps among mojo practitioners. In addition to basic editing, this app offers features for post-production to polish your news stories.

Adding and editing the B-roll is smooth with this app. The main video clip is added to the first track, and the plus icon is selected to add the B-roll immediately. Locating your desired footage (B-roll), tap it, and you will get some options, from which you click the three dots and select cutaway. This will stack your B-roll above the main track, and you can edit it further, expand it, or compress it as needed.

iMovie also offers Picture in Picture (PinP), which places one clip over and anywhere on the main track. A split-screen effect can also be used when adding a clip of an interviewee. As the source talks with the reporter, the screen can show the reporter and the source side-by-side. The reporter/source can also be shown along with the B-roll. In such cases, split-screen is a good tool.

For the chroma key, select the desired clip and click Add media. From the pop-up, choose the green screen clip. Tap three dots and select green/blue screen, followed by Auto. This will remove the background and replace it with a

background of your choice. The background clip's length can be trimmed and adjusted to match your main clip.

The app enables four audio and music tracks—the video clip's audio track — to be edited, mixed, or split. The video-embedded track can also be detached using the 'detach' option.

4. **Filmora Wondershare:** Filmora is user-friendly and suitable for mojo work, as you can instantly film, edit and share your stories. Text and titles can be added by dragging and dropping directly on the timeline. While you can vary the duration of text visibility on your video clip, you may also add various effects to the title. The Text editing panel lets you change your text's font, size, alignment, colour, and settings. Advanced text editing helps you add more elements to your title effects.

Filmora Split Screen video tool can help you show differently angled shots side-by-side and make comparisons, which is very useful for news videos. You can use the Split Screen preset, which involves importing clips to your library and dragging them to the preview window. Further, colour corrections, animations, and other adjustments can also be made to each video on the split screen.

14.5.2 Export and Share

The final step in the editing process is exporting the video. This step is significant as it determines how the video will finally be viewed and shared.

Export in video editing means converting an edited video into a format that enables it to be watched on different platforms and devices. It involves compressing the video size, encoding it to a specific format such as MP4, MOV, Mkv, AVI, etc., and then saving it to a chosen location. The video quality, compatibility, and size depend on the export settings selected.

Different apps allow users to export edited videos in various formats, resolutions, and frame rates. The intended platform for the video to be shared is a crucial factor in deciding the settings. A video meant for digital platforms may have a different format from the one designed for broadcast television.

For example, on Filmora Wondershare, you can either export and save the video on your device or share it directly on various social media platforms in a few steps.

After you complete your editing, tap the Export option. The Export Settings will be prompted. Choose the desired resolution and FPS (frames per second) and tap Continue Export. The export process may take some time, and the video will be saved directly to the phone's gallery. The app will allow you to share it on various social media platforms, which you can choose accordingly.

Similarly, videos can be exported and shared through various editing apps. For instance, Adobe Premiere Rush renders your video in the export settings you choose and saves it in the location of your choice. You may also choose Advanced Settings to meet any specific requirements.

You can also directly sign into your social media accounts like YouTube, Facebook, Instagram, or others through Premiere Rush and pitch your stories immediately.

Check Your Progress: 2

Note: 1) Use the space provided below for your answers.

2) Compare your answers with those given at the end of this unit.

1. Discuss how the iMovie app can achieve the chroma key effect.

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2. Explain what is meant by exporting a video.

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3. List some video file formats used in Mojo.

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14.6 LET US SUM UP

In this Unit, we discussed the concept of mobile editing and production used by mobile journalists, as smartphones have emerged as complete newsrooms in themselves.

We discussed how a mojo plans a news story, from the idea’s conception to its final production. We learned how to create the first edit of a story, which leads to the fine cut and placement of shots and audio. We also discussed various editing apps used for editing and post-production and how to export and share stories on various platforms.

14.7 KEYWORDS

B-roll refers to the shots that support the main storyline. The supplemental footage shot outside the primary footage (A-roll) can cover transitions, set the tone, break monotony, or mask errors.

Actuality refers to the live or recorded information from a scene or a bite on location. It could be an interview of a source who may provide key information about the news story.

A **watermark** is a type of symbol, logo, or visible overlay on a video that marks the ownership or brand of the tool used to create that work. These are usually

semi-transparent and superimposed onto a piece of work, usually appearing in the foreground of a video.

Premium is an app that must be purchased before being used. Such versions unlock the full potential of software that is not available on free or basic versions.

14.8 FURTHER READINGS

1. Burum, I., & Quinn, S. (2016). *MOJO: The Mobile Journalism Handbook*. Routledge.
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3. Horrocks, S. (November 10, 2018). 5 Best Editing Apps for Android Phones. Retrieved February 10, 2024, from <https://momofilmfest.com/editing-apps-for-android-phones/>
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5. Joseph, S. M. (July 26, 2023). How to write, shoot and edit a film on mobile. Retrieved February 10, 2024 from <https://www.videomaker.com/how-to/planning/organization/how-to-write-shoot-and-edit-a-film-on-mobile/#:~:text=Doing%20basic%20edits%20on%20your,app%20like%20Filmora%20Video%20Editor.>
6. Montgomery, R. (2020). *Mobile Journalism*. Independently Published.

14.9 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress: 1

1. The SCRAP tool comprises the following questions:
 - Story — *what* is it, *why* am I telling it, and *who* is the audience?
 - Character — *who* are the interviewees, and *how* will I use them in the edit?
 - Resolution — *what* is the structure, and *where* will it take the story?
 - Actuality — *what* actuality will I record, and *what* other elements will I need in the edit?
 - Production — *what* are the logistics for filming and the editing?
2. An L-cut is one where the previous shot's sound overlaps the next shot's video. A J-cut is one where the sound from the next shot starts before the video of the next shot appears.

Check Your Progress: 2

1. For the chroma key, select the desired clip and click Add Media. From the pop-up, choose the green screen clip. Tap three dots and select green/blue screen, followed by Auto. This will remove the background and replace it with a background of your choice. The background clip's length can be trimmed and adjusted to match your main clip.

2. The final step in the editing process is exporting the video, which determines how it will be viewed and shared. In video editing, export means converting an edited video into a format that enables it to be watched on different platforms and devices.
3. Different video file formats are MOV, Mkv, MP4, FLV, and AVI.

