

Script writing for 'short video' with New Media skills

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Abstract

The present study is part of a longitudinal design conducted at three media institutions and two media broadcast organizations. The objective was to obtain the 'script writers' specific responses in different time periods on the use of traditional versus new media literacies used in script writing for 'short video'. The study is in a way, an attempt to fulfilling the larger objective. While the study uses respondents from five of the institutions the author is associated with across different time span, this does not necessarily mean the same respondents across time periods. In the study, the script writing skills for 'short video' is further determined by seeking to find answers to the following questions - what is significantly useful about using new media skills for script writing? Are scripts based more on secondary research using new media? Does using the new media skills make the writing of scripts more qualitative? The progress towards creating a 'pertinent reference' of script writing skills for 'short video / film' is outlined, using new and traditional media literacies practiced by postgraduate students of media studies, faculty of media institutions, as well as practicing scriptwriters of the broadcast, educational and film industry of repute in India. The concepts for the study were drawn reflectively from the authors own script writing, pedagogic and industry practices as well as from the framework of the 'video discussion' of the members of Project New Media Literacies (Jenkins et al., 2006). A mixed method, using quantitative and qualitative methodology is used in the study. Survey method comprising face to face, self administered questionnaire and google survey, phone interviews with whatsapp were used to collect data. Close ended questions with multiple choices as well as open ended questions formed the questionnaire. Sampling was non-probability and purposive.

Key words : *script writing, short video, broadcast, traditional, new media literacies*

Introduction

Like a tree which needs roots which are old and shoots which are new, life needs to be adapted and this exactly is ancient wisdom. The very first hymn in the Rig Veda says, "Rishirbhi nutane nurut" and the second hymn says, "Agni purvebi rishibhi nutane rut". Modern and ancient rishis do exist: the old and the new, they exist together and that's wisdom. Like technology and trade, the art of story telling too (as per the author) need to be revived and reviewed again and again. This is essential and the vibrancy of India is such that we are able to do this. (TOI Talk: Shankar R S, 2013).

With technology transforming life, human experiences have been reinvigorated. People have become active in the realm of information. As a result, our understanding of time and space, of borders between private and public spheres, the center and the margins have become blurred. A growing number of people across the world have the opportunity to ample information, entertainment, through the mass media, the Internet and the mobile phone (Carlsson, 2006).

We are witnessing a fantastic change in the way media is delivered. Traditional mass media that once proved 'a fit in all instances' type of entertainment for the people has now become a flexible data kind easily adjusted over one's set up box or browser for news, sports and entertainment, as well as within text documents, email, social networking, commerce transactions, and IT applications (Simpson, Greenfield et al, 2007).

The media industry is undergoing extraordinary change as a result of new players, new technology and new consumer expectations. The new media scene shaped by these forces has become very competitive and

traditional media companies are disrupting themselves to adapt. They are going direct to consumer, combining as well as demanding different technologies to be more agile and efficient. The entry of new companies into the media industry is pushing up the price of content. Increased content investment by new media companies is exerting pressure on the broadcasting sector while it is music to the ears of production executives (IABM/IBC, 2018)

Indian storytellers are making their digital debut on Hotstar¹Specials, the new label launched by India's OTT player-Hotstar bringing bold, authentic stories to millions of consumers across India. Hotstar currently offers over 50,000 hours of TV content and movies across eight languages, and every major sport covered live. It has attracted fifteen of India's diverse storytellers to tie-up with Hotstar Specials for their big digital debut. (Digital Studio, 2019). Also recently, OTT platforms such as Amazon Prime, Zee5, ALTBalaji have seen a significant increase in their subscription (Economic Times, 2020)

The way we watch TV programs has shifted tremendously in recent years, from terrestrial and satellite TV, cable TV and DVDs to streaming on the Internet. The revolution isn't just happening in the big-budget world of TV and films, but also for small productions that can be output via the likes of YouTube, Vimeo,² Periscope³ and Facebook Live⁴ for example. Or through more professional services rather than social media-based streamers. The ability to stream events has been around for years, but now fast broadband⁵ and 4G⁶ mobile connections mean people can tune in and watch without serious buffering and frustrating drop-outs. And that has driven the explosion in streaming (Moviemaker, 2018).

Keeping this backdrop of innovative media culture, technology, and consumers usage, the present study has been conducted from the perspective of scriptwriters who communicate stories through the script they write for the audiences, that are made into programs for video, television, film on traditional or OTT⁷ platforms. While the director is responsible for pulling all the aspects of film/video-production together, the script / screen writer creates the backbone of the video/film; suggesting location, creating and supporting plot and further creating and shaping character/presenter as the case may be. The purpose of the study is to make aware, update, those in the business and the teaching of script writing as well as those learning and participating actively in the script writing process, the current perspectives in the niche craft in relation to the new media skills that are used for writing a script. It is part of a longitudinal design conducted from 2012 to 2019 at three media institutions as well as two media broadcast organizations.

The present study begins the review of literature by giving an overview of how technology has transformed current consumer habits at an increased pace, further accentuated by live streaming technologies. How the mobile screen is the enabler for the viewer today in the Indian market that has kept abreast globally. Significantly supported by measures taken by the Information and Broadcasting Ministry of the government of India in building of the digital footprints. The setting up of Digital Story telling, a research based project set up in 2001 by Cardiff university with BBC for the purpose of connecting more closely to communities. The unveiling of BBC and its R&D's prototype tool kit for story telling at the International Broadcasting Convention (IBC)⁸2018, Amsterdam which offered a 'drag and drop' web interface allowing program makers to use these as algorithms to develop new forms of content personally witnessed by author at venue. Followed by a perspective of the Educational Multi Media Research Centre (EMMRC),⁹ Savitri Bai Phule Pune University, where educational programs under Swayam Massive Open Online

- 1 **Hotstar** is an online video streaming platform owned by Novi Digital Entertainment Private Limited, a wholly owned subsidiary of Star India Private Limited
- 2 **Vimeo** is an optimized online video streaming site that allows users to upload and promote their videos with a high degree of customization not found on competing sites
- 3 **Periscope** is an American live video streaming app for Android and iOS acquired by Twitter before launch in 2015
- 4 **Facebook Live** is a powerful way to connect to your audiences by going live on Facebook to broadcast a conversation, performance, Q&A or virtual event.
- 5 In telecommunications, **broadband** is wide bandwidth data transmission which transports multiple signals and traffic types. The medium can be coaxial cable, optical fiber, radio or twisted pair. In the context of internet access, **broadband** is used to mean any high speed internet access that is always on and faster than dial-up access over traditional analog or ISDN PSTN services
- 6 The term 4G stands for 'fourth generation' and refers to mobile network technology that enables 4G compatible phones to connect to the internet faster than ever before.
- 7 An **over-the-top (OTT) media service** is a streaming media service offered directly to viewers via the internet. OTT bypasses cable, broadcast and satellite television platforms, the companies that traditionally act as controller or distributor of such content.
- 8 **The International Broadcasting Convention (IBC)** more commonly known by its initials **IBC**, is an annual trade show, held in September at the RAI Exhibition and Convention Centre in Amsterdam, The Netherlands. It is aimed at broadcasters, content creators and providers, equipment manufacturers, professional and technical associations, and other participants in the broadcasting, entertainment and technology industry.
- 9 The **EMMRC (Educational Multimedia Research Centre)** is one of the centers established by the **UGC (University Grants Commission)** to promote educational programs for the country wide classroom project. This center imparts training in educational e-content generation

Courses¹⁰ (MOOC's) were produced under the aegis of University Grants Commission's Consortium of Educational Communication (CEC), New Delhi.

The study features comprehensively the characteristics of the digital media. It further stresses the fact that all media begin with writing and that currently many new theatrical releases are accompanied by companion books which contain scripts as well as features on pre-production, scouting of locations, costumes, makeup, editing, special effects and more. Websites offer opportunities for teachers and students to read actual scripts and to study some of the codes and conventions common to screenplays. For short form videos, it enunciates how writers draft a script comprising the 'audio' and 'video' format with the narrative in 'audio' and the corresponding visuals under 'video' on basis of the researched and determined objective of the content, keeping the audience in mind. Calling attention to the fact that many individuals are working in different styles with different approaches.

The study highlights about authors of New Media literacies, about how online reading would change the act of reading. That New Media is 'new' as it has transformed cinema, television, communication storage and transmission, leisure and computing. Further how ideas of print reading and writing have been going through a re-conceptualisation. Earlier, a large number of people were receiving media messages that were created by a small number of media producers, where as today the audience are not just consumers, they are also making things, putting them up. The consumers are now also having to ask themselves questions *about themselves*. New media literacy can be understood as being able to critically look and form content that use new media forms, and then use new media for persuasive communication (Davies, Fidler & Gorbis, 2011).

The study is embedded within this context-part of an ongoing study the author has been researching since 2012 on 'scriptwriters' for 'documentary, short video'. The purpose of the study was to document the scriptwriting methods using new and traditional media literacies practiced¹¹; the preference, ratio, in terms of usage of new and traditional media literacies (skills) and the outcome generated in the realized script on the basis of using these literacies. Postgraduate students studying social communication media, communication and journalism, audio-visual and television production courses; faculty of media studies, as well as script writers, directors, from the media industry in India, Amsterdam and Philippines, formed sample of the earlier studies¹². Details of each of the earlier studies objectives and outcomes has been given.

The methodology of study has a longitudinal design covering three media institutions and two broadcast organizations the author has been associated in capacity of employee as production assistant, producer, director, script writer; consultant director and scriptwriter, researcher; senior lecturer, viva examiner in different periods of time. The longitudinal design did not necessarily mean the same respondents across time periods were present for the study. Key point was that respondents were connected with author in capacity of students, professionals and colleagues over the period of the study.

The findings of the present study comprise the percentage of scriptwriters who use new media literacies, traditional media literacies, as well as script writers that use both literacies/skills intermittently, indicating the relevance of using new media skills for script writing, the significant percentage that believe new media is used for purposes of secondary research, those that believe new media has improved the quality of writing as well

and management by using multimedia interactive platforms. The main objective of the center is to create a virtual classroom within a national network.

10 Swayam MOOC's Massive open online courses (**MOOC's**) are online courses offered through an ICT platform that enable students to access high quality video lectures, reading resources: allows them to participate in discussion forums; take tests and also take academic grades

11 New and traditional media literacies-New media are different communication technologies that have some common features made possible by digitalization that are widely available for communication on demand, while traditional media is any form of communication available before the origin of new media. This includes television, radio, newspapers, books and magazines and simple one to one or even one to many directly communicating.

12 **Earlier Studies**-22nd annual AMIC (Asian Media Information and Communication Centre, Yogyakarta, Indonesia Parihar.S.A.(2013) Research paper presented 'Using New Media Skills in Scriptwriting for documentaries'; Department of Mass Communication of Rashtrasant Tukdoji Maharaj, (RTM) Nagpur University's National Conference on - New Media, Issues, Challenges & Prospects.(2016) Parihar.S.A. Paper presented on ' Usage of New media skills in scriptwriting -update; Department of Communication and Media of Savitribai Phule Pune's national conference on Community Radio in India-Looking back to Looking Forward.(2017a) Parihar.S.A. Research paper presented 'Use of New Media and Conventional Media Skills in Scriptwriting and Recording for Community Radio; International Communication Association's (ICA) South Asia Regional Conference on Individual and Digital Exposure. Parihar.S.A (2017b). Research paper presented' Scriptwriting methods using new and conventional media practiced by Asian, International Scriptwriters-an insight.

as the type of visual narrative of the completed script. As well as the nuanced testimonials from the telephone interviews, whatsapp and open ended questions forming a 'pertinent reference', indicating the novel, varied or similar ways of script writing for 'short video'.

Objectives of the study

- to obtain the 'script writers' specific responses in different time periods, on the use of traditional media - communicating one to one, one to many, newspapers, books, television, cinema, other versus new media literacies-internet, mobile, networking sites, other used in script writing for 'short video/film'.
- To obtain responses from 'scriptwriters' and or those actively writing scripts, teaching process of script writing, from media educational institutions- postgraduate students, faculty as well as scriptwriters from the broadcast, educational and the film industry of India associated with the author as students, colleagues, professional script writers, directors.
- To seek answers to :
 1. The detailed process of scriptwriting for 'short video' followed by the respondents.
 2. The ratio of new versus traditional media skills used by scriptwriters during the process of scriptwriting.
 3. The percentage of scriptwriters using new as well as traditional media in writing of scripts.
 4. The significance of using new media skills for script writing.
 5. Whether scripts are based more on secondary research using new media.
 6. Whether the writing of scripts becomes more qualitative using new media skills.
 7. Whether the narrative of the completed script on basis of the scriptwriting process followed as per questionnaire is 'simple',¹³ 'comparatively simple'¹⁴ or 'complex'¹⁵.
 8. Open ended questions related to process of scriptwriting
 9. The nuanced testimonials of the telephone interviewees with whatsapp

Review of related literature

Technology has transformed current consumer habits at an increased pace, further accentuated by live streaming technologies. In the age of instant satisfaction the desire to witness even the smallest of events as they happen has been powered by live streaming technologies. While You Tube and Facebook incorporated live streaming a while ago, the former recently shot up to the top of the App-Store following reports of video-sharing site opening up mobile live streaming to more users (Digital Studio, 2017).

Ericsson Consumer Lab 2016, the global TV and media report, stated that the average viewing time on mobile services has grown by more than 200 hours a year since 2012. Moreover 40 percent of consumers globally are 'very interested' in a mobile data plan that includes unrestricted video streaming (Digital studio, 2017). Ericsson Consumer Lab study finds that linear and video on demand (VOD) viewing will be almost equal by 2020. 50 percent of all viewing will be done on a mobile screen, with half of this done on the smartphone. By 2020, one in three consumers will be Virtual Reality (VR) users (Digital studio, 2017).

The Indian market has largely kept pace with global trends. The video-viewing audience in India is expected to expand significantly. The number of smart phones in India crossed 300 million during 2016 and further are slated to cross 500 million in 2019. Even though majority of wireless internet subscribers are 2G users, the adoption of 4G is gradually increasing. Digital advertising industry stood at INR 6,825 crore (USD 1027 million) and was expected to increase at a CAGR (Compound Annual growth rate) of 37 percent to reach INR 23,795 (USD 3577 million) by 2020 due to increase in mobile phone adoption along with increased internet usage (Digital Studio, 2017). The online video market in India is estimated to reach US\$ 4 billion by 2025, with subscription services contributing more than US\$ 1.5 billion and advertising adding US\$ 2.5 billion. (IM&E industry report, 2020).

13 Simple - as in simpler narrative of video consisting close-up and mid shots, minimal camera movement using natural, artificial light, more interviews versus dialogue or vice versa and voice over, of shorter duration as explained in research questionnaire

14 Comparatively simple - as in a comparatively simple narrative video that may have more than one narrative including the same technical elements - close-ups, mid shots, minimal camera movement using natural, artificial light, more interviews versus dialogue or vice versa and voice over, of shorter duration, any other as per the questionnaire.

15 Complex - as in 'complex narrative' in video with on camera anchor, reconstructed situations - drama/dialogue/demonstration at site, close, long and wide angle shots, using natural and artificial light, interviews and other

A total of 10288 certificates were issued by the Central board of Film Certification to Digital films during period April, 2019 to December, 2019. Out of these, 1943 certificates were issued to Indian Feature Films, 225 to Foreign Feature films, 7703 to Indian short films and 417 to Foreign short films (Annual Report MIB, 2019-20). The Mumbai International Film Festival (MIFF), under the aegis of the Information and Broadcasting Ministry, the oldest international event for documentary, animation and short films in South Asia provides a unique opportunity to filmmakers, producers, distributors, exhibitors and film critics to meet and exchange ideas and concepts and to network for better film culture. The author having attended it since its inception as well as the recent 16th MIFF January 2020, where besides the main venue of Films Division complex, screenings were arranged at two colleges and Mumbai University campuses for benefit of the student fraternity. Growing participation has been witnessed from several film schools from various parts of India in MIFF over the last few years. MIFF 2020 facilitated conversations, Q and A sessions and B2B meets between film makers and OTT aggregators, workshops on editing, drone cinematography, master classes to enable short film makers market their films even further. 16th MIFF witnessed a record 729 entries in National and 144 in International competition from 24 countries (16th MIFF, 2020)

Digital Storytelling, a research-based project was set up in 2001 at Centre for Journalism Studies (CJS) at Cardiff University in conjunction with the BBC that 'used digital, multimedia storytelling in Wales as a way of connecting the British Broadcasting Corporation more closely to communities'. The research based project was set up a year before in 'a digilab' to explore the use of multimedia in journalism and other forms of public communication. Announcing the launch of a Digital Storytelling pilot, three months later the first Capture Wales workshop was run. Shortly afterwards the project was given a three year roll-out. Since then one workshop has been run every month in a different town or village across Wales. Digital Story Telling makes use of low-cost digital cameras, non-linear editing software and notebook computers to create short, multimedia stories. These are essentially personal stories and are made for publication on the internet (Meadows, 2003).

More recently the BBC R&D prototype toolkit for story telling was first unveiled at the International Broadcasting Convention 2018. Creating this tool kit would offer a 'drag and drop' web interface allowing program makers to use these as algorithms to develop new forms of content. "The aim is to use algorithms to produce story telling experiences more like a city tour guide, which can tailor content to different individual levels of interest or expertise or direct people down different paths." (IBC, 2018)

As per the International Telecommunication Union 'An IPTV (Internet Protocol Television) service or technology is the new convergence service or technology of the telecommunication and broadcasting through QoS (Quality of Service) controlled Broadband Convergence IP Network including wire and wireless for the managed, controlled and secured delivery of a considerable number of multimedia contents such as Video, Audio, data and applications processed by platform to a customer via Television, PDA, Cellular, and Mobile TV terminal with STB-Set Up Box module or similar device. The above have been specified in Introduction of the Ministry of Information and Broadcasting, Government of India's policy guidelines, in pursuance of IPTV services being permitted in India with effect from 21st August 2008 to be operable. With the objective of bringing clarity on various platforms capable of providing IPTV services, the regulatory provisions and licensing requirements and other issues to encourage stakeholders to launch IPTV services (www.mib.nic.in, 2008).

Cut to the Educational Multimedia Research Centre, at Savitribai Phule Pune University. From being a traditional public service media center in educational television since its inception in 1983 till 2008, it has produced educational videos for higher education for telecast set up by University Grants Commission (UGC)'s Countrywide Classroom Project, where author was employed as production assistant, scriptwriter and program producer/director, consultant, director, researcher for Television. The EMMRC Pune since 2009 started the dissemination of e-learning videos under the 'Consortium of Educational Communication', New Delhi. Presently the Educational Multi Media Research Center (EMMRC) is producing educational programs under SWAYAM Massive Open Online Courses (MOOC's) initiated by the Ministry of Education (formally the Ministry of Human Resource and Development). A massive open online course is aimed at unlimited participation and open access via the web. SWAYAM (Study of Active Learning for Young and Aspiring minds) MOOC's is supplement for the formal education system in the country from High School to Higher education. It offers courses based on curriculum, continuing education and skills. MOOCs are a form of distance learning. They include video lectures, quizzes, assignments, and tests together with a community group for a social experience amongst students, professors. Grading is given by a combination of automated feedback and peer review. MOOC's emerged as a popular mode of learning in 2012. (sociallearningcommunity.com).

This is another unique example of change in educational television's trajectory at EMMRC, Pune, from linear to non-linear media literacy, keeping in tandem with the digitalization worldwide.

- The pioneering center, has produced over 2600 educational television programs
- Bagged 60 national and international awards
- Received 35 program awards
- Received 25 individual producers awards
- It has 3 studio's, last one constructed in 1991, designed by the same architects of the BBC studios.
- State of art broadcast equipment & infrastructure
- Trained personnel
- Three producer's responsible for research, script, direction and dissemination of programs

Today 21 EMMRC's in India are working towards achieving this goal.(EMMRC Pune,2020)

Being Digital

'Digital' is, in simple terms zeroes and ones, the code that runs computers in the creation, transmission and reception of information for human meaning-making in various activities-whether in day to day communication, recreation, entertainment or work.It is also called 'New Media'.(Nayar, 2012) 'New Media is 'new' in the sense that it has transformed cinema, television, communication storage and transmission, leisure and computing.Common examples of new media include websites such as online newspapers,blogs or wikis,video games,digital arts,the mobile and social media. We are cognizant of the primary carrier of digital media, the Internet which has become a crucial part of the overall media scene, and the growing availability of these media on portable platforms like the mobile has only increased their use.

'Digital' means simply, the conversion of all information, film images, data into numbers (as opposed to analog technology which simply converted one form into an analogous form).Transcoding is the process of converting from one format into another, and is characteristic of New Media.These numbers are then storable in the form of disks or databanks and when required can be recovered into their original form.The great advantage of digital technology is the ease of transmission, storage and reconversion. The digital differs from the analog in that it stores information not as a continuous stream, but as discrete units.It also permits random access to this stored information - you can retrieve any part of the database.

Digital or New Media is characterized by:

- simulation (the creation of virtual and parallel worlds in the form of game worlds, social networking,and virtual reality environments)
- the conversion of all data into zeroes and ones ('code ')
- a high degree of interactivity where there is extensive user generated content and multilateral (one to one, one to many) communications (hence the term 'social media 'to refer to blogging, wikis, social networking sites.
- dispersal, where production and consumption of media are decentralized, spread across the world.

The digital is the dematerialization of the world - a conversion from physical into digital or electronic.To be digital is to be doing several tasks-sending emails, responding to your whatsapp messages, participating in a webinar,seeing an online recipe to cook for dinner on way back from work , perhaps uploading the new patches for your favorite simulation game, all within the 3x5' device that fits comfortably into your hand.Digital or New media enable new kinds of textual experiences.They mediate our experience of space, place and time be it with GPS, information hot spots, updates, satellite phones. They alter the way we use our body,the inclined neck to imprison the mobile phone, the joystick for gaming, the seamless way we interface with touch screen mobiles (Nayar,2012).

Script writing for 'short video'

All media start out as writing.Today, many new theatrical releases are accompanied by companion books which contain scripts as well as features on pre-production, scouting of locations, costumes, makeup, editing, special effects and more.Websites offer opportunities for opportunities for teachers and students to read actual

scripts and to study some of the codes and conventions common to screenplays. Magazines such as *Script*¹⁶ and *Creative screenwriting*¹⁷ offer timely articles and essays on contemporary films and frequently contain excerpts of screenplays. Digital storytelling begins with words on a page, be it paper or electronic. The script guides what's seen (and heard) on the screen, not vice-versa.

'Truth is what good television is all about but the way it is sometimes told can be akin to the strangest of fiction' (anonymous, n.d.), is the maxim followed through the course of learning the craft of script writing. John Grierson's definition of documentary as 'creative treatment of actuality' can be drawn as a parallel here. To explain the point further, visuals of scenes or events that look believable on screen when viewed, for example an explosion in a quarry, or a driver applying brakes to his car suddenly, are actually constructed events written in a deliberate manner as part of the narrative. Sometimes it may be also taken from archival footage. Even so it has to be structured into the narrative in a believable manner.

Being a script writer requires patience. The finished script must be submitted to a studio/production house or to the director; once it is accepted, the director/production house/mentor may alter the the desired location of the shoot, ignore portions of the script or demand that it be rewritten to suit a new cast member. Some script writers direct their own films/videos.

For short form videos, many writers use a two-column script with the words 'audio' and 'video' at the head of each column. Softwares¹⁸ for scriptwriting are also used. As teachers with students we begin to create a video, telling them to write an 'essay' like write up on the theme based on research. Keeping foremost parameters as - what is the purpose or objective of making the particular video. There has to be a strong reason for making a video/film backed by primary and secondary research. Further determining the target audience for the video and sometimes even a secondary or tertiary audience. Further what does the audience need to know, to remember through the video. This has to first be worked out over a period of time with brainstorming sessions in group, after which the inputs have to be amalgamated into an essay like write up which has an introduction, middle and end. It is hereafter that one formats the written material in the audio and corresponding video (visual) format. Laying the text under the heading of AUDIO and write in numbered sentences. Once the audio is written or even at the same time, the related video (visuals) can be developed alongside on the second column with the heading of VIDEO on the same page. If the commentary is being written for film, TV or web the same words may have to be juxtaposed so that they correspond with the right shots as they appear on the screen. Thus a typical section of commentary script might look like this:

Table 1: A excerpt of a script template for 'short form video'

Shot No	Video	Audio
50	MS of people going to work PAN with them going to the factory	There are 1315 employees working in the Ammunition Factory at Khadki, Pune
51	PAN across a truck carrying military armaments	Among the 3 shop floors at the factory assemblage of 100 pieces of military equipment is done daily and dispatched

This careful fitting of words to pictures ensures that the viewer is not left for a moment without comprehension of the picture. After the words are finalized with the related video, the script is discussed with the production team before shooting, getting further inputs. The script is then drafted with the incorporations and then converted to shooting script where shots are sorted as per location and not the story order of the first/second draft of Audio-Video script. Once pre-production that is readiness of shots for shooting is completed, then the script goes into production where shooting can begin creating images best suited as per the script.

It is very important to tailor the script's commentary to the audience. For nearly all audiences conversational or journalistic English is essential. A fundamental feature of the impact of audio visuals is that it is the pictures that arrest the viewer. The words, important as they may be are an accompaniment and if words are different from the picture the viewer will ignore them. This also means that a script written before the visuals are shot must often be rewritten after they are shot and edited, to fit with duration of the pictures and to supplement what is being said.

16 **Script** has been the leading source for information on the craft and business of writing for film and television since 1995. <https://scriptmag.com>
 17 **Creative Screenwriting** has articles and videos on all aspects of screenwriting from the best in the business-<https://creative screenwriting.com>
 18 **Softwares for scriptwriting**,/(**Screenwriting software**)are word processors specialized to the task of writing screenplays.

As voiced by Maxine Baker(quote) “we are in the middle of a new golden age of documentary, as there are so many people working in different styles with different approaches to the documentary genre”(unquote).This holds true even in present times.Now because of the light weight, and comparatively inexpensive digital equipment, more and more people are able to fund their own films, which gives them the creative freedom which the earlier generation did not have (Baker,2006).

New Media Literacies

Quote“One of the first authors I read regarding new literacies was David Reinking (1995,1997) who talked about how even the act of print reading was changing in these new times. Books in the Western culture, have the practice of being written for the readers to begin from the front of the book to the back of the book, reading from left to right.Most readers would follow the same pattern of reading. But Reinking talked about how online reading would change the act of reading in that the on-line reader might click on one hyper-link that another reader would not. The first reader would then proceed through the text in a completely different sequence than the second reader and so on “Unquote(Kist,2005).

Ideas of print reading and writing have been going through a re-conceptualisation as the social nature of language and learning have been emphasized(Vygotsky,1934/1986:1978 as cited in Kist,2005),with literacy going from a term that signifies “ the ability to read print text” to a more socio culturally mediated practice (Gee,2000a,Lankshear &Knobel,2003; as cited in Kist,2005)”.The word is a direct expression of the historical nature of human consciousness”, wrote Vygotsky (1934/1986,p.256 as cited in Kist,2005).Hence in this world of an increasingly staggering range of potential reflectors, students need to be able to look at all texts socio culturally(Kist,2005).The need to interpret and manipulate media has been identified as one of the “new literacies”. ”New media literacy can be defined as “ability to critically assess and develop content that uses new media forms, and to leverage new media for persuasive communication”(Davies, Fidler & Gorbis,2011).

Each of us needs a set of skills to deal with our world today, to function in the present media environment -with the internet, mobile, be able to know how to interact with information and our world .The pace of life is very different now than it was over twenty years ago.There are things you need to know to become creative artists, to become workers in the future.Earlier to be ‘media literate’ was about trying to get consumers to think critically what they were watching. Many people were receiving media messages that were created by a small number of media producers.Today, we are not just consumers, we also are making things, putting them up - it could be as simple as a face book event or something more complex - narratives where the reader plays a role in shaping the story, audio / video, an art piece or interactive online spaces. Rather than just asking questions of creators, we now are also having to ask ourselves questions about ourselves. What do we need to participate in, what skills do we need? Skills like being able to judge whether the online information is reliable; to be able to discuss, negotiate within a group by understanding its norms; to be able to arrange, use a technique/skill/concept/image from a source and incorporate it in a meaningful way. To be able to explore, experiment with the surrounding to solve an issue; perform more than one or more tasks at a time; to be able to visualize, to interact with tools meaningfully that expand mental capacities and more (Jenkins et al.,2006). These are skills not just for the classroom or work, they are skills that connect people together at something larger than individual levels (Jenkins et al.,2006).

Within this context is embedded the present study - part of an ongoing study since 2012 on ‘scriptwriters’ for ‘short video’. The purpose of the study was to document the scriptwriting methods using new media that is the-internet, mobile, networking sites, other and traditional media that is-communicating one to one ,one to many, reading newspapers, books, viewing television, cinema, other media literacies practiced; the preference, in terms of usage of new and traditional media literacies /skills and the outcome generated in the realized script on the basis of using these literacies. Postgraduate students studying social communication media, communication and journalism, audio-visual production courses, as well as script writers from the media industry in India and abroad formed sample of the earlier studies.

The first study undertaken in 2012-2013, was a focus group survey cum questionnaire devised for postgraduate students of Sophia Polytechnic, Mumbai, of the department of Social Communication Media (SCM)¹⁹ from January to May 2013 to determine the ‘Usage of new and conventional (traditional) media skills in scriptwriting for documentaries’. It also formed the author’s research paper selected and presented for the 22nd annual AMIC

19 Social Communications Media Department (SCMSophia), conducts a one year,full time,integrated postgraduate diploma in social communications media that is open to forty bright young women and men.The course is affiliated to the University of Mumbai’s Garware Institute of Career Education and Development and ranks in the first 10 top colleges in India.

(Asian Media Information and Communication Center)²⁰ conference at Yogyakarta, Indonesia 2013. The purpose of the survey was to find out the process the postgraduate students follow while scriptwriting for documentaries particularly in light of using New Media-internet, mobile, networking sites, other new media, and conventional media -communicating one to one, one to many, newspapers, books, television, cinema other media skills in producing their final product-a documentary, and the outcome generated in the final script. The students worked in groups of ten of a total capacity of class that was forty to produce a documentary on a socially relevant issue that they had researched for a quarter of the year, post which they wrote a script and upon approval, shot and edited the video on HD-high definition video format. The students were supervised and graded by the author as external visiting faculty²¹. The outcome of the questionnaire showed

- that students researching for script use conventional /traditional and new media skills intermittently.
- 55 percent of the students maintained that they used new media skills more frequently
- 45 percent of the students maintained that they used conventional/traditional media skills much more.
- Yet each of the groups while giving their preference for conventional/traditional and new media respectively did not discount the importance of the other media in terms of its usage for their script.

The second study 'Update on the usage of new media skills in script writing', was selected for National Conference theme-New Media, Issues, Challenges and Prospects, organized by the Department of Mass Communication of Rashtrasant Tukdoji Maharaj Nagpur University ²², 2016, presented by the author with particular reference to the theme. Postgraduate students of television and film of Department of Communication and Journalism (DCJ) of Mumbai University²³ as well as from postgraduate students of Xavier Institute of Communications (XIC), Mumbai ; media faculties of DCJ, senior producers and editors of IBN Lokmat news channel , Mumbai, and EMMRC (Educational Multi Media Research Center) Savitribai Phule Pune University formed the sample. All forty-six respondents were associated practically with script writing as part of their course and or profession. The outcome of the questionnaire showed that respondents researching their scripts used conventional/traditional media and new media skills intermittently. For development of the script-skills like brainstorming, communicating with, questioning, interviewing theme related resource persons , reading selected texts on and off line; using tools like note pad, mobile-for recording interviews, taking photographs, texting, documenting selected information on WORD, appropriation, writing in audio video format were used by students. Further more than one skill at a given time was used by them for script writing. At each question of the questionnaire three to five options are chosen at an average by the respondents for one task of the scriptwriting process. On which media was used by them more than the other to develop their script, 48 percent of the respondents maintained that they used new media skills for scriptwriting and 52 percent maintained that they used conventional/traditional media skills. Yet each of the group while giving their preference for new media and conventional/traditional media respectively did not discount the importance of the other media in terms of its usage in developing the script.

The author has been doing research, scriptwriting and direction for educational television at the Educational Multi Media research Center (EMMRC), University of Pune (1987-89, 2000-2001, 2014-2015) as script writer, production assistant, producer/director for video and associated with community radio program production at MUST 107.8FM (2010, 2016), Mumbai University. The third study was a research survey using questionnaire that was devised for postgraduate students of Department of Extension Education of Shreemati Nathibai Damodar Thackersay Women's University (SNDTWU) as well as the second year Media Studies students of Wigan and Leigh College India (WLCI),²⁴ Mumbai; studying MA in Audio Production and Commercial Radio production subjects respectively from August-December 2016. The author's focus as a lecturer, scriptwriter, researcher was to determine the

20 Asian Media Information and Communication Center, Inc (AMIC) is an international non-government organization (NGO) committed to communication media development in the Asia Pacific region registered in 1971 as a non-profit charity in Singapore transferred to Manila in Philippines in 2015

21 **External visiting faculty**- the author of paper-Parihar A, was external visiting faculty (2009-2013) of department of Social Communication Media of Sophia Polytechnic, Mumbai , facilitator of students annual video project shootings and grading as per the shooting skills of the students.

22 **Rashtrasant Tukadoji Maharaj (RTM) Nagpur University**-Formerly Nagpur university, RTM is public state university located in Nagpur in Maharashtra. It is one of India's oldest Universities. And claimed as a pioneer in mass communication education in India for offering first structured and well planned journalism course after India won freedom in 1947. The author had been invited to conduct practical exams for fourth semester MA students of Mass Communication from 2017-2019

23 **Department of Communication and Journalism (DCJ), University of Mumbai**-Author has been associated as visiting faculty for the MATS (Master in Art for Television Studies) television theory and practical module 2015

24 **Wigan and Leigh College India (WLCI)**- Established in 1996 in collaboration with Wigan & Leigh College UK. It offers undergraduate and postgraduate professional courses in Business management, Fashion Technology, Graphic and design and Media Studies. Its Mumbai branch's department of Media was where author was HOD (2001-2005) and senior visiting faculty thereafter (2006, 2013-2017).

methods students apply in researching and writing scripts for Community Radio; the preference and ratio of new and conventional/traditional media skills used in scriptwriting for Community Radio and the outcome of the experience of recording the same script at MUST 107.8FM in terms of realization of the script, pros and cons of recording , further inputs required by students from MUST as well as their preference for future association at MUST 107.8 FM in which capacity.

This was in consonance with the authors research paper to be presented for the Department of Media and Communication Studies (DMCS), Savitribai Phule Pune University's (formerly University of Pune) National level Conference on Community Radio in India. The conference,titled, Questioning Community Radio in India : Looking Back to Look Forward was scheduled from 5-7 March 2017.

Both these distinct group of students totaling fifteen, had a common denominator on the basis of which the questionnaire was devised.The common denominator was scriptwriting and recording a public service program as part of their practical exercise complimenting their understanding of the technique of community radio production used as a mass medium of disseminating information for public use.

The purpose of the study was to find the process the students follow while scriptwriting and recording for community radio particularly in light of using new media (internet, internet radio, mobile , networking sites, other) and conventional (communicating one to one/many, referring to newspapers, books, television, other) media skills in producing their final product-a public service radio advertisement or spot comprising 1-3 minutes and the outcome generated in the final script and recording.

- Twenty six percent of students' usage ratio of new media tools (networking, what's app, email, facebook, twitter, blogs google group, mobile) was more compared to their usage of conventional (newspaper, magazines, television, radio, video communicating through discussion) media.
- Another twenty six percent of students' use more of conventional media versus new media while script writing. Both these groups while preferring one kind of media are not discounting the other in their usage of it.
- Forty six percent of the students' used new and conventional media intermittently.
- Sixty-six percent of the students maintained that the recorded script was realized while thirty four percent of the students' felt it could be further upgraded.
- The script in audio format that was completed as a result of the tasks / choices made by the students had a combination of a comparatively complex narrative (voice over and added layers of sound) and complex narrative (more than one interview with voice over)-this was opined by sixty percent of the students ,while twenty-six percent of the students chose the option of drama format.

In its 50th anniversary, IBC (International Broadcasting Convention)2017,the author of the study was invited for the second time consecutively, to attend the IBC show in capacity of an independent scriptwriter, director, and lecturer for television and new media.Later in the same month of September, at the 25th Annual Asian Media Information and Communication Center (AMIC) conference at Miriam College, Quezon City, Manila with the theme ' Rethinking Communication in a Resurgent Asia', the author presented her research paper on the 'Sardar Sarovar Project-an update of the oustees of the states of Maharashtra, Gujarat and Madhya Pradesh in India'.The two venues of IBC Amsterdam and AMIC at Philippines were the locations from which the sample for the fourth study on was taken in September 2017.The purpose of the study was to document the scriptwriting methods using new (internet, mobile, networking sites,) and traditional /conventional (communicating one to one/many, referring to newspapers, books, television, other) media literacies practiced In India and abroad; the preference and ratio of the same, and the outcome generated in the realized script on the basis of using these literacies.The study related to the discussion of the members of the research team at Project New Media literacies (Jenkins et al.,2006)),on social skills and competencies needed to fully engage with today's participatory culture, featuring Henry Jenkins, produced by Anna Van Someren.The skills identified in the New Media Literacies Research Project ie. judgement, appropriation, multi-tasking, play, simulation, distributed cognition are drawn as an analogy to similar skills used in scriptwriting for television, through face to face questionnaire in the survey conducted. Script writers, professionals from the international media industry, academicians , research scholars and students conversant and practicing scriptwriting ,present at the 50th International Broadcasting Convention (IBC) 2017 and those present at the 25th Annual Conference of the Asian Media Information Center (AMIC), Manila,Philippines, as well

as at two premier media institutions, Kishinchand Chellaram College²⁵ and the Xavier Institute of Communication Studies,²⁶ Mumbai, formed the sample. The questionnaire was a combination of close-ended and open ended type of questions with multiple options. The purpose of the study was to get a first hand feedback on scriptwriters from the two international platforms. The questionnaire was also distributed to students eligible and studying in second year of Bachelor of Arts in 'Film, Television and New Media' of Kishinchand Chellaram College and the postgraduate students eligible and studying the 'Communication for development course' in television and documentary. Both the subject modules were taught by the author at the respective institutions. The common denominator in all the respondents of the study, was that they were conversant with script writing, and all were willing to attempt the questionnaire. The methods used by the respondents during script writing were brainstorming, researching from newspaper article, internet, seeing and hearing video, audio recording, talking, questioning resource persons, doing observation, writing on notepad, tablet, multi-tasking, putting the data on word, appropriation, then putting in audio-video format / script writing software, re-evaluation of first draft of script, repeating steps, making second revised draft of script. These skills used for scriptwriting were similar to the skills identified in the New Media Literacies Research Project (2008) i.e. judgement, appropriation, multi-tasking, play, simulation, distributed cognition. These are skills not just for the classroom or work, they are skills that connect people together at something larger than individual levels. (research team at project new media literacies, 2008). This was in consonance with the methods used in 'script writing' by the sample of the study. The scripts thus developed served as potential program material for a variety of new and conventional / traditional media texts for diverse audiences.

- Thirty nine percent of the respondents usage ratio of new media tools (networking, whatsapp, email, facebook, twitter, blogs, google group, mobile) was more compared to their usage of traditional / conventional (newspaper, magazines, television, radio, video, communicating through discussion) media, while developing their scripts.
- Twelve percent of the respondents used more of conventional / traditional media versus new media while scriptwriting.
- Nineteen percent used both new and conventional / traditional media skills intermittently thus corroborating to the earlier studies on 'using new and old media skills in scriptwriting' (2013, 2017)'s findings in principle that, new media is being used more than traditional/conventional media for developing scripts, both conventional/traditional and new media skills are also being used intermittently by scriptwriter while developing scripts, conventional /traditional media skills are preferred over new media by a certain percentage of scriptwriters.
- The script completed as a result of the tasks / choices followed (on their selections made in answering questions 1-12 of the questionnaire) had 'a simpler narrative' (with voice over and added layers of sound) according to 47 percent of the respondents, while 25 percent of the respondents chose the 'complex narrative' (more than one interview with voice over) option as their outcome.
- 5 percent of the respondents chose the 'any other option' specifying, 'it could be anything- as in any kind of narrative', while the other respondents specified 'action and cutaways'.

Scriptwriting methods 'using new and conventional (traditional) media skills' (literacies) to determine the script by the respondents, who served as mediators as well as facilitators to the varied audiences in today's digital media environment should be introspected with deliberation. The questionnaire for the survey conducted could be used as a 'reference' to determine the capability of a scriptwriter and eventually the script, with the possibility of further determining the scripts potential success in the international, national markets.

Research methodology

The present study-paper V is part of a longitudinal design conducted from 2012 to 2019. The study involved three media institutions-Shreemati Nathibai Damodar Thackersay Women's University (SNDTWU), the Department of Communication and Journalism, Mumbai University, the Department of Mass Communication - Rashtrasant Tukdoji Maharaj (RTM) Nagpur University; as well as two media organizations-the Educational Multi-Media Research Centre (EMMRC), Savitribai Phule, Pune University and NEWS 18 Lokmat²⁷ (formerly IBN Lokmat) news

²⁵ **Kishinchand Chellaram Bachelors in Mass Media College (KCBMM)** is a premier institution affiliated to Mumbai University is now part of HSNL (Hyderabad (Sind National) Collegiate Board) University established in June 2020

²⁶ **Xaviers Institute of Communication Studies** is a premier institute in film and television based in Mumbai for postgraduates

²⁷ **News 18 Lokmat (formerly IBN Lokmat Channel)** - is a 24 hour Marathi news channel based in Mumbai, Maharashtra. The channel was launched in 2008. The author has conducted study visits with postgraduate media students since 2015-2019 at IBN Lokmat

channel at Mumbai. The purpose of the study was to obtain the 'script writers' specific responses in different time periods, on the use of traditional media that is communicating one to one ,one to many, newspapers, books, television, cinema, other media versus new media literacies as in the internet, mobile, networking sites, other new media used in script writing for 'short video/film'.The author had obtained responses from script writers and or those actively writing scripts, teaching the process of script writing, from media educational institutions comprising postgraduate students, faculty as well as scriptwriters from the broadcast, educational and the film industry of India, some of national and international repute.All the respondents were acquainted with the author of the study as students,colleagues and industry personnel over the period of the study (2012-2019).The concepts for the study were drawn reflectively from the author's own script writing ,pedagogic and industrial practices, as an analogy as well as from the framework of the 'discussion of the members of the research team at Project New Media Literacies'(Jenkins et al.,2006) - on social skills and competencies needed to fully engage in today's participatory culture.A mixed method, using qualitative and quantitative methodology was used in the study.Survey method comprising face to face self administered questionnaire, google survey , phone interviews with Whatsapp exchanges were used to collect data.Face to face questionnaire was conducted in classroom of the institutions with the students, at Shreemati Nathibai Damodar Thackersay (SNDT) Women's University, Department of Communication and Journalism, Mumbai University,Rashtrasant Tukdoji Maharaj (RTM)Nagpur University.Script writers, directors,cameramen were given the face to face questionnaire at their place of work at Educational Multimedia Research Centre and at the Department of Media and Communication Studies-Savitribai Phule, Pune University.For the script writers of 'Input' department of NEWS 18 Lokmat ,the faculty of SNDT Women's University, three Bollywood scriptwriters/directors,two EMMRC scriptwriters/cameramen/director, the questionnaire was sent by mail on google survey as well as telephone interviews,whatsapp were conducted. Closed ended questions with multiple choices as well as open ended questions formed the questionnaire.Sampling was non-probability and purposive.Sample size was of hundred respondents.

Findings of the questionnaire

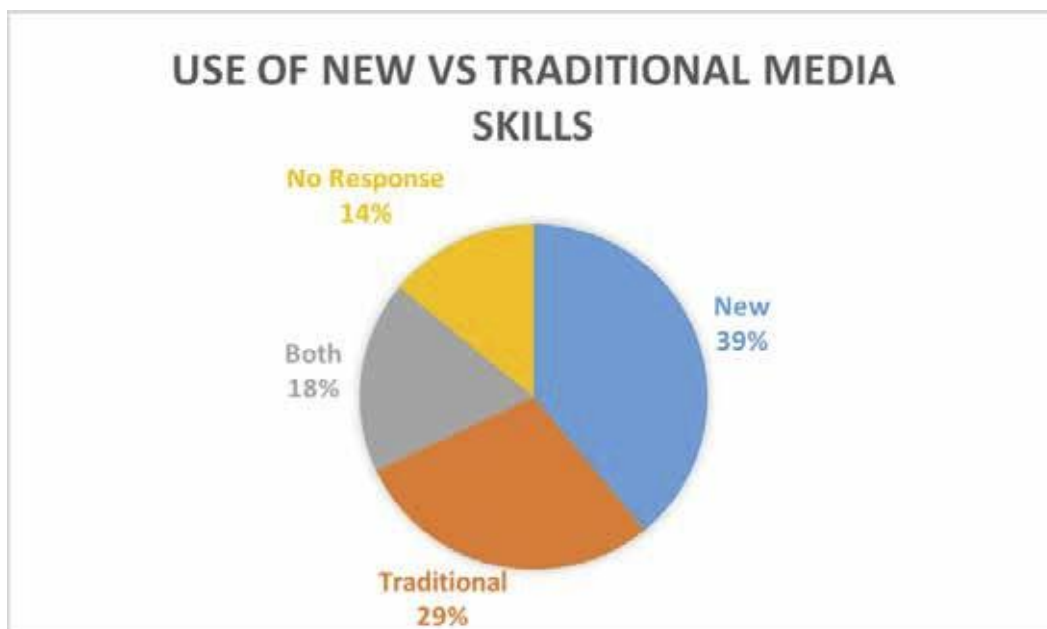


Figure 1 : Use of New versus Traditional media skills in script writing

Usage of New versus Traditional Media Skills required in the process of Scriptwriting for 'Short form Video'

As per the findings on the basis of the questionnaire:

- 39 percent of the respondents used more of new media skills for scriptwriting for 'short form video'
- 29 percent used more of traditional media skills for scriptwriting for 'short form video'
- 18 percent of the respondents used new as well as traditional media skills for scriptwriting for 'short form video'
- the balance of 14 percent did not choose any option between using new and/or traditional media in script writing

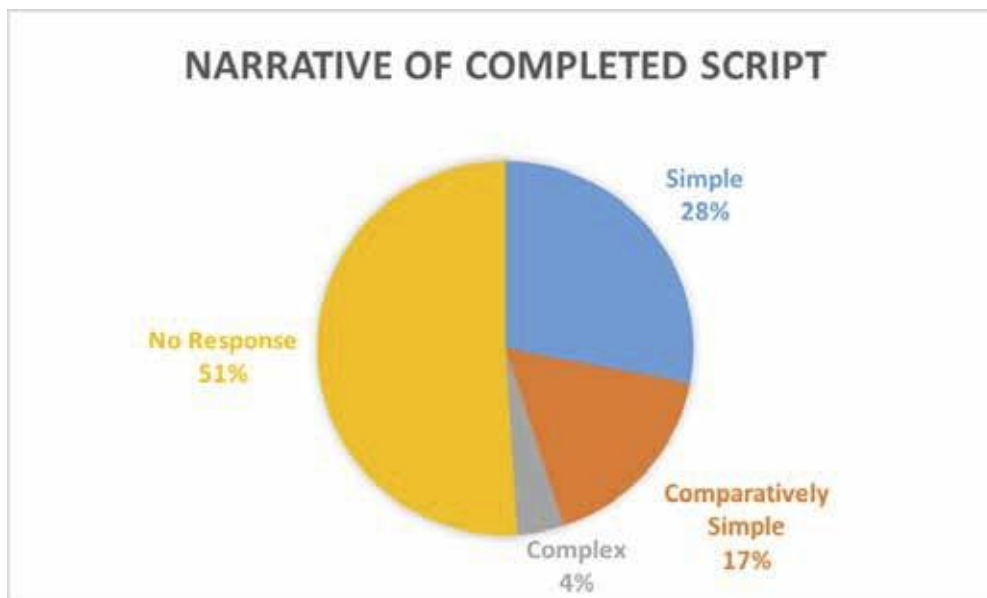
Significance of using New Media Skills in the process of Scriptwriting for 'Short form Video'

- 64 percent of the respondents felt that the factors that were significantly important in using new media skills were quick, easy, access to more perspectives for content development all available at one platform ;
- tools / resources available for mind mapping and visualization, in turn giving a better treatment to the script and eventually the story.
- 64 percent felt using new media skills made their writing better qualitatively.

Limitations of using New Media Skills only for the process of Scriptwriting for ' Short form Video'

- 39 percent of the respondents felt scripts are based more on secondary research using new media.

Narrative of Completed script on basis of Scriptwriting process followed in questionnaire



- As per the 13th question of questionnaire-whether the script,in audio video format that was completed as a result of the tasks/choices the script writer had followed and selected in answering questions 1-12 of questionnaire, had a 'simpler narrative'(close-up and mid shots, minimal camera movement using natural, artificial light ,more interviews versus dialogue or vice versa and voice over , of shorter duration) 28 percent of the respondents gave an affirmative to the question; a comparatively simple narrative (may be more than one narrative including the same technical elements- close-up and mid shots, minimal camera movement using natural,artificial light,more interviews versus dialogue or vice versa and voice over,of shorter duration, any other) was affirmed by 17 percent of the respondents; a 'complex narrative'(on camera anchor, reconstructed situations-drama/dialogue/demonstration at site, close, long and wide angle shots, using natural and artificial light, interviews and over) affirmed by 4 percent of the respondents .

Telephone interviews

Three times National Film award winning producer, founder chairman of Reliance Entertainment, former president of the Producers Guild of India, founder trustee of the Mumbai Academy of the Moving Image, poet, lyricist, writer, scriptwriter, director, journalist, media veteran and social commentator. First Indian to serve on the jury of the International Emmy awards.

(quote), " Yes, new media skills are used more in scriptwriting as tool rather than traditional media-because people are lazy today.Now - a- days , they can authenticate details by accessing information from net.News broadcasting heavily relies on secondary source (sometimes unreliable too?)to access information for news.In scriptwriting those who know the craft will use both new and traditional media to the credit of the film.I am willing to argue that films made today using new media are much better in production value.Script writing is very subjective and the person who is proficient in his or her craft will do the job proficiently.So many scripts are lying untouched.Its all about demand and supply.Basic need is to learn the craft of script writing.One can't just say,' I have a story which I want you to make in a film... only after learning the craft comes the process of doing / making the script" (unquote)

Xaviers Institute of Communication Alumni, senior visiting lecturer for television production studies for postgraduates

(quote) “students are very easy going taking easy way of copying, pasting for assignments from the net. Yes, scriptwriters use new media more and its is not used to short change ,it is effective. They use for data research which is useful to build the core idea of script from net .Having a template for ‘effective script writing may not be very good as anyways there are software’s (tool, final draw) being used... since its subjective .Students whom I taught at SCM²⁸ (Social Communication Media) department of Sophia Polytechnic had followed the craft, there was rigor and continuous mentoring. SCM students are more grounded compared to other media colleges for postgraduates”.(unquote)

NEWS 18 Lokmat, Input head

(quote)”Scripts for news stories are based on first hand information, from sources or other persons concerned at the site of the news. Also today the relevance is on day to day news.An event / incident that has just occurred that is newsworthy to be brought right away to the viewers is the concern-so in light of that there is little time for research.Visuals determine the selection of the day to day news or even the feature story though there is more scope for research in the feature story than the day to day breaking news story. Earlier there was time to read news from papers, magazines, now there is less time.Experts quotes are used in the script.Earlier reporters would work on a story on basis of some assumptions but now there are so many sources of the same news filtering in be it through social media be it twitter, blogs, that one can quickly access and give the news.One has also to be alert if the news that is circulating on social media is credible...it can sometimes be misleading.We do not across check every story we put up by using google, we take inputs of other reporters who have given in depth analysis on the same news adding our own distinctiveness and newsworthiness to the story which makes us unique.We use google for stories that warrant its usage”. (unquote)

Assistant Head of Department of Media and Communication Studies, Savitribai Phule Pune University

(quote)” I have made six films from 2000-2006. Some have been covering army in base camp in Kashmir where we would recce the location for a day sometimes two , see the visual possibilities under the theme and then plan the shooting accordingly.The raw footage would be assembled into a coherent story at the editing table.Once I covered the Warkaris who are a sect that walks through to Pandharpur during Palkhi...I parallelly filmed their walk from a boat on the river running along the road on which the procession was proceeding. At the time there was minimum or no use of new, digital media.(unquote)

Cameraman, producer, scriptwriter at the Educational Multimedia Research Centre, Savitribai Phule, Pune University.

(quote)”Content experts don’t necessarily have the time..the matter for script is a lift off from a source and replicated as program content.Those who want to make authentic and good research documentary only take the help of script writer,and scriptwriter is not just script writer.He is research person, without research scripting can’t be done I feel. Many times content experts are practicing lecturers, they come in for shooting as anchor to camera as well.. with the dual job the material that is spoken of the subject is just taken from the net and replicated without much originality.The producers in charge have a certain number of programs to deliver... so they also go by the trend”. (unquote)

Head of Department of Mass Communication and Extension, Sir Vithaldas Thackersay (SVT) College of Home Science, SNDT Women’s University,Mumbai.

(quote)”The content of / for new media products reflects information that is simply put, direct to its audience. While it is pertinent it generally does not have the richness,the depth to the content that may be researched at length.At best it serves a purpose. Students today are part of that culture where research is based on what they think about an issue- may be a few tasks further explored as asked by the teacher but not necessarily researched the subject to its depth to finally showcase the nuances which can be relatable/universal-that people can identify or even imagine beyond their beliefs.(unquote)

Script writer, producer, sound engineer at the Educational Multimedia Research Centre (EMMRC), Savitribai Phule Pune, University

(quote)”If you have got a hold on issues involved in the topic chosen, then you can raise your standard of quality by reading different contents on net, choosing best quality content “(unquote)

Director,actor,writer,script writer, for film at Bollywood

(quote)"Today scriptwriting is very different from earlier times where it was niche oriented-for a select few only... today any young ,unknown but credible in writing individual can access heights at par with the likes of the known scriptwriters in the industry.. if you have what it takes you are definitely sought for.Also the volume of work is high in the market today, the genres for stories are more varied less stereotypical....making scriptwriting very efficient, and seamless... you have scriptwriters in some production houses who accompany the cast and crew and make add ons or even supervise the script on location.There are production houses that have separate content development departments." (unquote)

Noted contemporary and OTT Screen writer's message to students learning scriptwriting

(quote)"Writing has always been relevant.Digital is just another medium. And a richly satisfying one at that! Your kitchens will run, as long as your mind is fertile and keyboards working."So keep writing"

Final year student of Department of Mass Communication and Extension,SVT College of Home Science, SNDTWU, Mumbai

(quote)"What I like about the script writing course is that documentaries and short films which are made by our professor and her students 'major projects 'are shown.We think about each shot.Why has the director chosen a particular angle, point of view. How to convey the message to the audience effectively. Learning to write script helped me to understand how script writing is important for every thing".(unquote)

Post graduate student of Department of Communication and Journalism, Mumbai University

(quote)"Script writing has helped me start framing angles for videos, a clear idea for the scripts has also helped me to put forth ideas in a way, that audience can relate to the theme and easily understand the message behind making it"(unquote)

SUMMATION AND IMPLICATIONS

As per the findings of the questionnaire of the study,'Script writing for short video with New Media Skills',

- 39 percent of the respondents used more of new media skills for scriptwriting for 'short form video'
- 29 percent used more of traditional media skills, and 18 percent of the respondents used new as well as traditional media skills indicating consistency to earlier studies (2013,2015,2017a, 2017b), in that - new media is preferred by more number scriptwriters as a tool for script writing.
- The significant percentage of 29 percent , of script writers who prefer traditional media as tools for scripting has to be taken in cognizance ,indicating that script writing is a craft that is followed distinctly commensurate with its requirement as per its script writer and the subject.
- Further a significant percentage-18 percent of the scriptwriters use new as well as traditional media as tools for script writing indicates that both new (internet, networking,Whatsapp,email,facebook, twitter, blogs, google group, mobile/other) and traditional (newspaper, magazines, television, radio, video, communicating through discussion/other) are being used together to give an optimum script.
- 64 percent of the respondents felt that the factors that were significantly important in using new media skills were quick, easy, access to more perspectives for content development all available at one platform;tools/ resources available for mind mapping and visualization, in turn giving a better treatment to the script and eventually the story.
- 64 percent felt using new media skills made their writing better qualitatively.
- 39 percent of the respondents felt scripts are based more on secondary research using new media needs to be noted.Indicating that scripts using new media skills may fall short of primary research.

As per the 13th question of questionnaire-whether the script, (in audio video format that was completed as a result of the tasks/choices the script writer had followed and selected in answering questions 1-12 of questionnaire),

- had a 'simpler narrative' (close-up and mid shots, minimal camera movement using natural, artificial light, more interviews versus dialogue or vice versa and voice over, of shorter duration), 28 percent of the respondents had given an affirmative to the question;
- had a comparatively simple narrative (may be more than one narrative including the same technical elements- close-up and mid shots, minimal camera movement using natural, artificial light, more interviews

versus dialogue or vice versa and voice over, of shorter duration, any other),17 percent of the respondents had given an affirmative to the question;

- had a 'complex narrative'(on camera anchor, reconstructed situations-drama/dialogue/demonstration at site, close, long and wide angle shots, using natural and artificial light, interviews and over) was affirmed by 4 percent of the respondents

Indicating that subjectivity and treatment of the subject are the crucial criterion in scriptwriting.

The telephone interviews give insight of the perceptions of script writers, trends in script writing prevalent in media institutions, public service media broadcast organizations, and Bollywood.Each interview is unique in its perspective, reflecting that script writing is an acquired skill, a craft, a process that one needs to know, learn and practice appropriately according to the dynamic environment and to the needs of the concerned project.The tools be it new or traditional media can then be used discerningly by the astute script writer for creating a riveting media product, in this case 'short video', to engage its audiences.

Drawing upon the responses received through the surveys,telephone interviews and whatsapp, a 'pertinent reference' could be developed and expanded, indicating the existence of a range of script writing styles,the varied or similar ways of script writing, the skills/tools involved in writing scripts and significantly the perceptions, prospects in terms of using these techniques in national, international markets, for future study.

The above is the Vth study submitted and selected under the theme - Communication Research Agenda-Communication, Technology, and New Humanism,

Using New Media Skills in Script writing - a longitudinal study with update at the Asian Media Information and Communication Centre's(AMIC) 27th AMIC International Conference,17-19 June 2019, Bangkok Thailand,

conference2019@amic.asia,hosted by Chulalongkorn University

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