

**DIMENSIONS OF
TELEVISUAL ONTOLOGY:
THE ALCHEMY OF TIME IN TELEVISION**

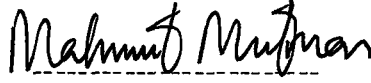
**A THESIS
SUBMITTED TO THE INSTITUTE OF
ECONOMICS AND SOCIAL SCIENCES
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DOCTOR OF PHILOSOPHY
IN ART, DESIGN AND ARCHITECTURE**

by
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May, 1999

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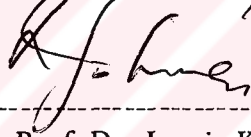
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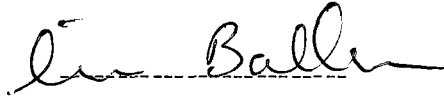
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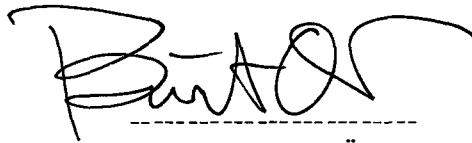
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ABSTRACT

DIMENSIONS OF TELEVISUAL ONTOLOGY: THE ALCHEMY OF TIME IN TELEVISION

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May, 1999

Departing from the social status of television in our time, this thesis investigates the dimensions of televisual ontology by concentrating on television's basic logic of operation, which is generated by time. By discussing the concept of time and capitalism with relation to television's logic of operation, this thesis appoints every qualitative and quantitative aspect of television to investigate how they operate and communicate with each other. When the logic of operation of television is considered, a concealed mechanism which, operates underneath the quantitative and the qualitative aspects of television is found. Hence, this mechanism is directed by the movement of time in televisual flow. Therefore, this thesis intends to take over the project of investigating the mentioned mechanism. To demonstrate this mechanism, this thesis also involves a case study, which presents a comparative analysis of Turkish television channels. Consequently, dimensions of the televisual ontology is examined by taking the logic of late-capitalism as the frame of this study.

Key Words: Television, Time, Capitalism, Televisual Flow, and Mechanism

ÖZET

TELEGÖRSEL ONTOLOJİNİN BOYUTLARI: TELEVİZYONDAKİ ZAMAN'IN SİMYASI

Başak Şenova

Sanat, Tasarım ve Mimarlık Doktora Programı

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Televizyonun günümüzdeki sosyal konumundan hareketle, bu tezin amacı, tele-görsel ontolojinin boyutlarını, televizyonun zamana dayalı temel işleme mantığına odaklanarak açıklamaktır. Zaman kavramını ve kapitalizmi, televizyon üzerinden tartışan bu çalışma, televizyonun tüm nicel ve nitel vechelerini, nasıl işlediklerini ve birbirleriyle nasıl iletişim kurduklarını incelemektedir. Televizyonun işleme mantığı ele alındığında, nicel ve nitel vechelerin altında işleyen örtülü bir mekanizmanın varlığından söz edilmektedir. Bu mekanizma, tele-görsel akışın içinde, zaman hareketleriyle yönetilmektedir. Bu mekanizmayı somut olarak gösterebilmek için bu tez, Türk televizyon kanalları üzerinden, karşılaştırmalı bir analiz içeren örnek çalışma içermektedir. Sonuçta geç kapitalizmin mantığının çerçevelediği bu çalışma, tele-görsel ontolojinin boyutlarını incelemektedir.

Anahtar Kelimeler: Televizyon, Zaman, Kapitalizm, Tele-görsel akış ve Mekanizma

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**DIMENSIONS OF TELEVISUAL ONTOLOGY:
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**Around, around, flew each sweet sound,
Then darted to Sun;
Slowly the sounds came back again,
Now mixed, now one by one.**

**Samuel Taylor Coleridge
from "The Rime of the Ancient Mariner"**

1. INTRODUCTION

Rapid changes in the advanced technologies of mass communication eventually penetrate the current situation in our social life. In this context, television, as one of the milieu of this aphoristic advancement, signifies a social phenomenon more than a concrete machine that receives and transmits images and sound. Hence, television inserts itself in our lives and its inclusion is conceived on different levels.

But what makes television such an efficient and discrete apparatus among all the other communication tools? Although television technology is limited especially when it is compared with the other means of communication, how can it so strongly dominate our social agenda? What kind of a magic wand it has, capable of preserving its coherent simple format, when everything is in inevitable, continuous, and swift change? Therefore, I will argue that beneath its ingenuous appearance, television operates through a concealed mechanism, which is generated by time. The core of my thesis is about this time-based operation of television and its structural relationship with what Fredric Jameson has called "the cultural logic of late capitalism."

I offer a description of the quantitative and the qualitative aspects of television with the purpose of exposing its nature and demonstrate that, beyond the quantitative and the qualitative characters that collaborate

within the televisual flow, television's logic of operation is generated by time.

In this respect, the concept of time defines the starting point of this thesis. By discussing several issues, theories and concepts of time, the first part prepares the ground for mapping the time-based mechanism of television. In the second part, I intend to show the correlation between television as an apparatus and the late capitalist system and argue that television can be read as a system that shows off capitalism. This part is designed to ask further questions about this relationship, rather than fulfilling these complex questions with rigid answers.

By departing from the capitalist drift on television, the quantitative and qualitative aspects of television are considered in order to conceive television's logic of operation. As a broadcasting system, television diverts attention by transmitting images and sound in an instant and continuous way. The presence and the "present-ness" of television is discerned as the leading aspect of its organization. The televisual flow and its format assert this "present". At the first hand, the inclusive presentation of television is taken into consideration.

In this context, the operation of televisual "flow" as television's basic planned organization and how televisual flow proceeds in the "present-ness" of television is discussed. Correspondingly, the representation of reality, which is blended with fiction, is another subject that I evaluate in the same context.

Then, it is proposed to discuss television news as the archetype of what the totality of the televisual flow is, including all forms and genres of the medium. In this respect, I take the television news as the focus of my analysis. Therefore, the interplay between time movement via televisual aspects such as the format, the scheduling, manipulated images and sound, and others frame my research.

In the same account, these aspects draw parallel lines with the operation mechanism whether on the ideological, sociological and economic levels or on the other sub-levels- of the late-capitalist system. Hence, television as the capitalistic apparatus basically exists with these distinct aspects adhered to it. Furthermore, these aspects are deliberately planned to make the apparatus function. Although television appears as nothing more than an unpredictable, rapid seeing machine, its operation is designed with a programmed systematization.

This brings us to the point that there is a concealed mechanism which operates underneath the quantitative and the qualitative aspects of television. This mechanism is directed by the movement of time. Therefore, I focus on this hidden mechanism of the operation of time on television.

Within this frame, various theoretical approaches, especially the one developed by Deleuze and Guattari, will enable this study to explain the underlying mechanisms and the multiple temporal logics of television.

Since I consider prime time news as the condensed form of television's logic of operation, I have also conducted an empirical analysis of prime time news hours in six Turkish channels. The results of my study show the significance of the concept of discrete time for television. In conclusion, I argue that today televisual ontology can only be considered from this point of view of time.



2. STALKING AFTER THE CONCEPT OF TIME

WHILE THINKING ABOUT TELEVISION

"welcome to your head
you're tripping on wonder bread
realize there is no time
there is only light
the moment?
the now?
all in back of your mind".

The Dead Milkmen
cd track no. 1,
"Metaphysical Graffiti",
Enigma Records, 1990.

Time? Such a difficult concept to explore. Hence, various experiences and senses of time have affected the existence of man from the very beginning. The sense of time is revealed as the means to grasp the sensuous links between the internal and the external realms of humankind. Nevertheless, time as a concept has been constantly elaborated as it is not only an intuition but also a socially, physically, theoretically, culturally, scientifically shaped notion. Within many and multiple dimensions of time, this section essentially probes into this notion by presenting several perspectives on the measured time and experienced time. The foremost claim of this thesis considers television as the most explicitly planned and controlled social and cultural apparatus of the late capitalism. Hence, this apparatus operates on the platform of the measured time while preparing a ground for experienced time as the pretended vision of its base.

Nevertheless, experienced time and measured time overlap and superimpose upon each other. As any attempt to define the concept of time by eliminating cultural, philosophical, sociological aspects and accentuate the

positive sciences or vice versa would defeat the meaning of time at all. Hence, every aspect is either a cause of another or directly intermingled with each other. Then, different viewpoints from various disciplines must be considered in the act of exposing the definition of time.

What is time? How can it be defined? As such, Plato defines it as "the movement of the whole" (qtd. in *Physics* IV, 10). Before and after Plato, many ideas, assumptions, theories and thoughts has revolved around this concept. Accordingly, this section highlights some of the governing key words of the Western concepts of time that corresponds with the scope of this thesis.

The notions of change and movement would be a starting point of this prospect. By way of illustration, in his book *Physics*, Aristotle claims that time and movement define each other, therefore we perceive time and movement together. For him, time is equally everywhere with every thing and it does not exist without change, hence, time can not be independent of movement and change. Basically, he considers time as a kind of number in two different senses as "both of what is counted or the countable and also that which we count. Time obviously is what is counted, not that which we count" (*Physics* IV, 11).

Therein, Aristotle's time concept through movement and change is well exemplified with still and moving images and sound in television. Hence, time in the act of watching television is roughly perceived through the observable change with the images and sound, which are in a constant motion.

Also, by emphasizing the states of 'before and after', Aristotle regards time as the "number of movement in respect of the before and after, and is continuous since it is an attribute of what is continuous" (ibid.). Thereby, time simply measures the motion, while determining it. In this respect, the before and after is somehow "numerable" as they achieve "now" as the link of time (Physics IV, 11-13).

Aristotle's concept of time focuses on "now" as the boundary of the before and after, in other words, the past and the future. So, according to him, time is being understood from the "now" movement. He conceives the "now" as a potential to divide and unite time. It is considered as an end and a beginning of time. However, he stresses that these two points "beginning and end" are not the same things. Thus, he gives his famous example of the circle: "as the circle has its convexity and its concavity, in a sense, in the same time and in the same respect of opposites. And time will not fail, for it is always at the beginning" (Physics IV, 13). As it can be understood, in Aristotle's reasoning, circle is considered as the natural movement of natural changes in the world in which everything is discriminated by time.

"Now" is also another key concept for television. The tense of the televisual flow is always "present". In the following chapters, the "present-ness" of television will be explained and discussed in details. Nevertheless, at the moment, it can be stated that the present time of television never fails just like Aristotle's 'circle' example as it is always begins with the "now" point in television. For instance, at the moment the television set is on, the televisual flow is at present and it is always there by freezing and gathering all the extensions of time within the "now" moment.

Bergson also regards "now" as the focus point of his time concept. Accordingly, he treats time in terms of before and after that is concerned with causes and effects. In this respect, the past and future are not linked with memory and intent but created and recreated in the present with a constant way. So, instead of being a boundary, time is constituted in emergence (Adam 1990, 24).

In a parallel way, in its broad sense, in television past and future are independent from the memory of the apparatus, because through manipulations, time is created and recreated in the present as a repetitive process of operation.

Bergson also asserts the concepts of 'durée' (duration) and **simultaneity**. As Deleuze points out, duration in Bergson's sense implies a case of transition of a change, which is substance itself. Duration can not be considered as a lived experience but "it is already a condition of experience" (Deleuze 1988, 37). Therefore, Bergson's description of duration can be considered as a kind of flow that involves an experience of existing in every state of time as past, present, and future.

Duration as a notion is already embedded in the fragmentary and segmentary nature of the televisual narration. By accompanying or following the flow of duration, television presents a constant and continuous flow which also appears as the condition of experience.

In the act of discussing the notion of duration, Bergson clearly makes a comparison between **space and time**. For him, space is associated with **homogeneity** on the contrary time is associated with **heterogeneity** (Lacey,

1989 18). While he considers space, by definition, as something outside us, with duration it becomes inside. Duration, is somehow **absolute and real**. Departing from this point, in his book *Time and Free Will* (1910), Bergson observes two types of **multiplicity** in space and duration. As in space it is the multiplicity of difference in degree, which is numerical, discontinuous and actual whereas in duration it appears as the multiplicity of difference in kind which is virtual and continuous.

For television, it can be added that in the televisual flow, images and sound is in a constant flux with the oscillation of interruptions and continuity. Hence, the fragmentary nature of it also gathers and equalizes every aspect in a continuous way. This characteristic of television clearly indicates the homogeneity of time with the flow. Moreover, the repetitive format of television associates with the multiplicity in Bergson's sense. Thus, the continuous repetition and varieties of the same kind of the televisual flow signifies what Bergson indicates with "the multiplicity of difference" by being virtual and continuous.

In this context, **intuition** appears as the point of convergence that Bergson considers methodologically, as already presupposing duration (Deleuze, 1988 13). In correspondence to Bergson's approach, an earlier claim by Kant becomes significant: time is not an empirical concept. Precisely, this claim clarifies that time is not an outcome of experience. According to him, time is **a priori**, thus, simultaneous and successive. Nevertheless, time is a kind of a necessary prediction which underlines intuition. Kant, clearly, states his notion of time in *Critique of Pure Reason*:

The possibility of apodeictic principles concerning the relation of time or axioms of time in general, is also grounded upon this *a priori* necessity. Time has only one dimension: different times are not simultaneous but successive (just as different spaces are not successive but simultaneous). These principles can not be derived from experience... Time is not a discursive or what is called a general concept, but pure form of sensible intuition. Different times are but parts of one and the same time (1965 75).

In this respect, Kant considers both time and space as "two sources of knowledge, from which bodies of a priori synthetic knowledge can be derived", hence, time and space "are the pure forms of all sensible intuition, and so are what make a priori synthetic propositions possible" (Kant, 1965 80). As can be understood, for Kant, time and space are self-subsistent and infinite "non entities" (ibid).

In the same context, by referring Kantian notion of time as a priori necessity, it can be stated that the settings to grasp the time in television are given as default knowledge: as the constructed time in television is always permanent and perceived in a predictable way through the screen.

On the other hand, with his comparison of time and space, Bergson argues that space is **discontinuous** while time is **continuous**, hence duration appears as "internal succession" and an "immediate datum" (Deleuze 1988 37-38). Nevertheless, in like manner with Kant, Bergson assumes that time involves plurality. In his sense, duration implies consciousness since it

indicates the survival of the past in the present in which memory is involved (Lacey 1989, 55).

This implication again associates with the present-ness of television, hence the flow is continuous and by images and sound of multi-tensed time, it basically represents the survival of past in present. On that account, duration in Bergson's sense directly accompanies with the logic of the televisual flow.

In *The Phenomenology of Internal Time-Consciousness* (1964), Husserl elaborates Bergson's conception of duration in relation to consciousness. In fact, his entire aim is to find out how time appeared in consciousness. As an attempt to summarize his work briefly, it can be said that the end result of the work covers a view that considers a kind of totality or togetherness of future, past, and present which is actualized in three acts of consciousness as retention, attention and protention. This is such a remarkable conclusion that challenges and rejects the perception of linear time, which is based on the Western thought along with the Cartesian mind. This perception of linear time represents the Western logo centric philosophical thought, which ascribes a center within the frame of reasoning. Within this context, everything is evaluated with a linear thinking, so that the sense of cyclic time could only be measured through a linear order. Hence, as Scott and Morgan (1992) note linear time has also become the peak point for accepting a single sense of time, by means of providing a secure progress for modern society and the process of rationalization. As it can be understood, this approach also associates with Bergson's description of time as something linear in terms of before and after.

Husserl's implication with the togetherness of future, past, and present in the consciousness is analogous with the precondition of viewer before and during the act of watching television. Indeed, it is kind of a predestined consciousness of the experience of watching television. Hence, the habitual and predictable narrative structure and format of television prepares a ground to establish such a patterned consciousness.

Likewise, in his essay "The Unreality of Time", McTaggart stresses the linearity. Throughout his argument, which denies the reality of time, two ways of conceiving time are identified. The first one is 'objectively'; by differentiating between earlier and later states and the second one is 'subjectively'; by implying the observer in the analysis. He points out A-series and B-series of time, hence he develops the distinctions between these two series (1993).

By definition, A-series of time is "of positions which runs from the past through the near past to the present, and then from the present through the near future to the far future, or conversely" (1993 24). A-series of time depends on both the observer and the surrounding relations, moreover, it points out the statements about past, present and the future. On the other hand, B-series of time refers to "the series of positions which runs from earlier to later, or conversely" (ibid.). To clear this statement, he gives a logical example: 'if event x happened before event y, then x is always earlier than y' and this exemplified statement expresses the "tense-less" relations between events as the B-series of time. Whereas, A-series of time involves statements about the past, the present and the future. As Adam emphasizes and thus can be understood from McTaggart's logical argument against the reality of time, tensed statements are essentially based on the context. In

other words, these statements are context dependent, therefore, they are "relative, impermanent, and associated with change and temporality"(1990 20).

At this point, through McTaggart's path, it becomes easier to digest the superimposition of 'the experienced time' and 'the measured time' in television. The experienced time is associated with A-series of time as it indicates the experience during acts of watching television. The viewer experiences time by depending on a context either inside or outside the screen. Whereas, the measured time (constructed according to B-series of time) directly associates with television's logic of operation . The apparatus has its own logic to operate, which is planned and linear. Nevertheless, experienced time and measured time run together within the televisual flow.

After these various linear based and 'now-moment' oriented approaches, Heidegger's time concept -which is totally different from the clock and calendar based concepts should be mentioned. As Kockelmans stresses, all theories which developed between Aristotle and Bergson have two significant attitudes: (i) studying time in a philosophy of nature, (ii) understanding time via three ekstases of time as past, present, future (1989 239).

However, Heidegger does not relate the concept of time to nature, therefore, time is not related with the motion in space. Furthermore, his perspective is not based on 'now-movement'. He radically elucidates his time concept via his term **Dasein**. In Heidegger's concept of time Dasein temporalizes its own being and that is how time is constituted.

His book, *History of the Concept of Time*, begins by asking the fundamental question of research: "what is being?" (Heidegger 1992 143). He draws a threefold distinction in the structure of this question as (i) what is "asked for"-associated with the sense of being-search for its concept, (ii) what is "asked about"-associated with the being of entities and the entity is "interrogated on something", (iii) what is "interrogated as the entity itself"-should be experienced in itself (ibid). He gives a direct definition of Dasein as "the entity which we ourselves are, this entity which I myself am in each particular instance" (1992 146).

The entity requires an inquiry in itself, in other words, the entity exists only by questioning itself. Basically, it is a kind of attempt to answer the question of the meaning of the being.

Throughout his work, to explain the conception of Dasein, he determines, then analyzes some structures of Dasein. If these structures are listed briefly, they are: (i) Being-in-the-World, (ii) in-Being, (iii) Being-with, (iv) the Anyone, (v) Discoverdness, (vi) Understanding, (vii) Falling, and (viii) Care.

Amongst the above structures, Care is the most governing one: "an understanding for what time means would in every care be lacking" (1992 307). Hence, he relates this structure with the wholeness as "death", the wholeness of Dasein means the vanishing of the meaning. It reaches to the wholeness in death, so that it can no longer be experienced as a being. So, when it is complete, it is the death. Heidegger writes:

...among other things, care means being out for something; Dasein's concern includes a concern for its own being. As being out for something; it is out for *what it still not*. As care, Dasein is essentially *underway towards something*; in caring it is towards itself as that which is still not. Its own sense of being is to always something before itself which is still not, which is still outstanding. That something is always still outstanding means that the being of Dasein as care, in so far as it is *always incomplete*, it still lacks something so long as it is (1992 308).

Dasein essentially has its being in temporalities as past, its possible future, and its present. Time is not experienced as something quantifiable through linearity. Consequently, Heidegger gives the definition of time:

The being of having been is the past, such that in such a being, I am nothing but the *future* of Dasein and *with its past*. The being, in which Dasein can be its wholeness authentically as being-ahead-of-itself is *time* (1992 319).

As can be understood, time is not something outside of the human consciousness. It exists only with the being. As to the movements in nature, Heidegger considers them as "time-free" because they are "encountered 'in' time only in so far as their being is discovered as pure nature" (ibid.) As a conclusion, it is Dasein, which temporalizes its own being as time.

Though it is all around metaphysical concepts, potentially it is possible to approach the notion of time in television by following Heidegger's philosophical mode of thinking. By taking televisual presence, which also

temporalizes its own being, as a metaphor of Dasein, the distinctive and self-sufficient system of creating and recreating parameters of televisual time become more visible. As a metaphor of Dasein, the being of television never reaches to an end by indicating a lack. Nevertheless, the ontological question of time in television covers every inquiry, which is being conceived by Heidegger's attempt to explore the concept of time. Thereon, such a metaphysical mode of thinking could widen the visions to conceal the operational logic of time in televisual flow.

After mentioning metaphysical inquiries of televisual time in brief, social dimension of time is taken place. In this respect, following Bergson and Lévi-Strauss' concept of "reversible time", Giddens applies Bergson's concepts to different time scales of being as duration, Dasein and long duration. According to him duration and long duration signify "the repetitive element of daily life and generations", while Dasein refers to "the irreversible direction of living unto Death" (Adam, 1990 25). Here, Giddens emphasizes the cyclic movement of time as he argues that there is no difference between the past and the future since the temporal directions would repeat in social life. So, as Adam stresses, his focus on time highlights the dualism between linear and cyclic time by reducing this argument to a duality of reversible and irreversible time (1990 26).

Referring to this dualism, it can be noted that linear time has become the peak point for accepting a single sense of time -by means of providing a secure progress for a modern society and the process of rationalization. Rationality is the basis of the Enlightenment thought. The project of Modernity supervenes the Cartesian logic as it proposes the distinctions between the order and the disorder; the controlled and uncontrolled, the

abstract and the concrete (Scott and Morgan 1992 2). This system of thinking gives priority to control, order and manipulation by negating their opposites in a binary logic.

Nevertheless, this acute angle has been challenged within the modernist discourse. Hence, multitudinous modernist views -as some of them have already been mentioned in this section -which have their roots in Enlightenment philosophies, question the sense of physical and social time through their divergences and correlations.

Indeed, modernity is a historical periodizing term. It designates reason as the self-questioning human capacity which motivates progress in knowledge and society. (Best and Kellner 1991 3). Parallel to this respect, the major developments are considered as giant leaps of scientific progression such as Newton's theories of an absolute space and absolute time, Einstein's theory of relativity, quantum mechanics have also shaped the perspectives revolving around the sense of time. Therefore, every step which is considered as a progress in scientific, social, politic, or artistic course draw additional contours to the notion of time.

In the same respect, Giddens considers the liberation of time and space -in McLuhan's sense the "distraction of time and space" (qtd. in Waters, 1995 48)- as the consequence of modernizing development. According to him, through the mechanisms of symbolic token and expert system, the process of disembedding indicates the reflexive characteristic of modern society. This assumption is based on the fact that the process of disembedding distracts the social relations from their local context of interaction and they are subverted over time and space, Waters, 1995 54).

Not only these exploring variables impose their effects on the sense of time, but also capitalistic dynamics penetrate into this conception. For instance, the terminology of economy –involving such terms as ‘labour’, ‘exchange’, ‘consumption’, or ‘distribution’– which is intermingled with the logic of capitalism, is directly associated with the concept of time.

Correspondingly, the progression discerning the modern technologies of mass communication has been exposed through capitalist drift. Hence, the modern technologies of mass communication have treated time in a way that multi dimensional aspects of these notions are conceived by driving the parameters of perception. In this respect, by referring to the eclectic, chaotic deterritorialized, decentralized, and paradoxical current situation, Jameson indicates a ‘spatial crisis’ in which “spatial categories come to dominate those of time, while themselves undergoing such a mutation that we can not keep pace” (qtd. in Harvey 1990 201). Hence, this situation, characterized by heterogeneous aspects which appears together with correlative negations and variations in relations to time and space as a consequence of rapid transformations and shifts in cultural, economic, political arenas that are produced by “the cultural dominant of the logic of late capitalism” (Jameson 1993 317).

Lyotard has made a similar point as well. He treats the notion of time by taking new means of technologies into consideration. His thought of line follows an inquiry of the “now-moment”. He stresses the point that “now” or the present tense can not be grasped –always the future becomes the past: every time it is too early or too late to determine the moment of “now”, hence, it is absolute in itself (Kimmerle 1996 13). Indeed, what he

underlines is directly related with the operation mechanism of capitalism: visualizing the notion of time "as a sequence of equal moments" which "tries to equalize and neutralize everything in order to dominate" (ibid.).

Capital accumulation with the modern technologies of mass communication diminishes spatial barriers, so, the annihilation of space through time comes into being. Harvey defines it as the compression of time and space. For Waters, time frames become synchronized and there is the exclusion of space via the generalization of time (1995 62-63). This assumption underlines the non-linear, therefore, synchronic time perception which is embedded in the capitalist process. In terms of affluence and progress, time is associated with the capital flows, furthermore, speed and reduction of time characterize the cultural domain.

A close association is considered between the notion of speed and the logic of operation of the late capitalism. Both of them operate and are perceived by breaks. Likewise, Virilio argues that interruption is needed to grasp the time proper. By taking the operation logic of the third window as a metaphor for television, he emphasizes "the effect of duration" –as a speed effect which indicates electronic and technical interruptions– in order to perceive the speed (1991 188). Within the same respect, in the introduction part of *Open Sky*, he evaluates his ideas on speed as follows: "...one can no longer consider duration without the help of the illumination of an absolute speed that changes our understanding of time" (1998 4). Today, the perception criteria of human sense of time is being challenged by the means of new technologies, which are penetrating our lives through processes of capitalist executions. Hence, the following chapter will evaluate this

procession by concentrating on televisual presence which accompanies the course of late-capitalistic setting.

Throughout this section, various selected theories and mediations on time have been filtered to draw a kind of 'fore-mapping' the methodology to investigate the televisual time. This section has overviewed some anchoring sources in brief as it is designed to be a referential guide to conceive the dimensions of televised ontology that is generated by the notion of time. Correspondingly, by integrating little notes on television among the lines of these theories, this section projects to prepare a ground to review, refer, consider, argue, and evaluate the televisual time concept through the paths of these selected sources.

3. TELEVISION AS A CAPITALISTIC DEVICE:

"SHOWING OFF" THE MECHANISM OF LATE-CAPITALISM

[W]hile capital on one side must strive to tear down every spatial barrier to intercourse, i.e. to exchange and conquer the whole earth for its market, it strives on the other side to annihilate this space with time.

**Karl Marx
Grundrisse, 1973.**

Television, as a time generated apparatus, operates through its distinctive time mechanism. This mechanism is directly related with the logic of the current situation that we are experiencing. Thereby, at the first sight a connection between late-capitalism and television is seen, but if it is examined in details this connection becomes more visible as it underlines the natural outcome of late-capitalism. Hence, television appears as the most representative apparatus of social, political, ideological, economical, and cultural parameters of the system. A step forward to this assumption can be stated by assuming television as a capitalistic device which provides the most premium practicing arena of the late capitalism.

While discussing the intersection points between the logic of capitalism and television, this thesis focuses on television as an apparatus, thereby, considers television as means of production within the capitalist course. As an apparatus, it comes into sight in two separate levels: first, in the level of ideology; by producing and reproducing ideology, and secondly, in the level of economy; as reproducing the economy, reproducing the labour and in

Marx's sense reproducing the social practice of man. Therefore, in order to be able to understand this apparatus in terms of capitalism, this section poses the question (without an intention to reduce Marx's economic terms into another level which would create enormous misinterpretations and gaps) whether it is conceived through reading Marx by considering his economic concepts as metonymies. Nevertheless, by forcing its context, such concepts as "production", "commodity", "value", "use-value", "exchange value" and "value-in-process" can be discussed for television to expose the relations of it with capitalism. Beyond their exact definition in the economic level, these concepts can be taken into consideration as metonymies: as an attempt to represent their actual significance with closely associated characteristics of them. In this respect, they are used as incomplete metaphors that could visualize the situation in another level. By this way, the possibilities to use these concepts, as metonymies in terms of televisual presence, would pose other questions within the complex relationship between television and capitalism.

At first, as Marx explains in *the Capital*, the property of "value" can only be determined by examining the relationship drawn on by commodities, during the course of their exchange. In this process, though commodities have different qualitative characteristics, they are rendered equal. Therefore, in the exchange value of commodities, the common substance is the value as whenever they are exchanged, their value is determined (1977 V.1 46) In this respect, value can be defined as an abstract substance as a general feature of commodities, which are exchanged for one another.

On the other hand, when this process is considered according to the conditions of capitalistic production, where the producers, the commodity

owner, the forms of labour and labour power are separated in terms of value, it becomes inadequate to get the sum and substance of an abstract value, because each of them becomes a commodity by itself.

In the same respect, it is impossible to determine the substance of a value in television. The exchange value loses its reference and television always presents a shifting ground for such certainty to determine values. Therefore, under the conditions of capitalistic production, the equality of the exchange value is broken: as Marks quotes from Aristotle "Exchange cannot take place without equality, and equality without commensurability" (1977 V.I 59).

For Marx, value can be understood when definite economic conditions become established as a prejudice in men's minds through the equality of human labour-power. For that reason, its definition is dependent on the social practice of man. (1977 V.1 60). Hence, according to him, in labour process men produce and reproduce their social existence (1977 VI 43). Although Marx gives utmost importance to the labour power and process, this section will not involve further details about them. Instead, in terms of television, it will revolve around his concept of "value-in-process".

Within this respect, Dienst states that Marx proposes this notion of value in process "to indicate the continuity and restless transformations of capital", hence, capital is always in motion (1994 45). Television in this sense, is the perfect representation of the machinery for capitalism.

Machinery appears, then, as the most adequate form of *fixed capital*, and fixed capital, in so far as capital's relations with itself are concerned, appears as *the most adequate form* of capital as such (Marx 1973 694).

For Dienst, Marx clearly stresses that machines hold time as value and machinery is “a component of the continuing circulation of value” (1994 47). And Dienst continues by relating “fixedness” of fixed capital to three main factors as “the durability of the physical thing (its “use form”), its convertibility into circulating capital, and the changing level of available technology” (ibid). Moreover, machinery indicates a social dominance over the labour process. Whether it functions or not, machinery is the core of the production process. It is by itself capital or value as such and at the same time signifies “use-value” within the production process. Therefore, the self-reproducing machinery has the power to circulate the capitalist production and at the same time represents the entire discourse of the capitalist drift by the social, economic and ideological (in Althusserian sense as it will be mentioned below) codes adhered to it.

The role of machinery on the social sphere by this sense, then, resembles technology's hidden hegemony or simply its revealing mechanism of controlling people. In Heidegger's attempt to define technology in his essay *The Question Concerning Technology*, technology is distinguished from its essence. The essence of technology is far away from technology; hence technology withdraws its essence through mystery. Such a mystery can be exemplified with case of a photocopy machine: in order to approach details in a document through this machine, either magnifying and/or decreasing

the sizes of the document seem to be a solution. On the contrary, photocopy distorts the details and dissolves mid-tones of the document in this process. The closer it becomes, the further it gets from the original. Or the mystery with the computer: though it serves a user-friendly interface, the operator of the computer never knows what is going on inside of the machine, which operates through circuits and chips, during a process. By the same token, technology conceals while revealing itself and reveals while concealing itself, i.e. bringing forth brings out concealment into unconcealment and vice versa. It is this mystery which frees technology. Moreover, as Heidegger points out, in its broad sense, "man" is both in charge and standing reserve for technology (1993). With the same respect, for machinery there is always a revealed system to control people and they (the worker/producer, consumer...) are both in charge and the standing reserve for the production process of the machine.

When the subject comes to television concerning these ontological assumptions, it can be seen that television appears as the most adequate apparatus to represent the role of perfect capitalistic machinery in the social sphere. Furthermore, it also drives the social agenda to perceive every event and situation in terms of capitalist discourse by shifting the attention from capitalism to the ephemeral agenda of its flow. Thereby, in the same way, it reveals the essence of capitalism while claiming that it is a machine of concealment.

As Dienst stresses, capitalism's machinery "includes any transfer point where value can be reconfigured ", images in television are indeed value-in-

process (1994 52). Then, television is a commodity but more than this it is not a simply one of the cultural forms of the late-capitalism but a governing dominant of the discourse of this system. Capitalism has always transformed along with technological advancements, such as at the beginning it was Stephenson's locomotion as the first steam train in 1825 (McQuire 1998) or in another phase, it was the assembly line of Henry Ford. For Mandel, in the nuclear and electronic age, the machine made machines shape capitalism: "Late capitalism...thus appears as the period in which all branches of the economy are fully industrialized for the first time" (Mandel qtd. in Dienst 1994 54). In this context, Mandel considers television as the dominant "instrumental ideology" by designating a productive labour.

At this point, it would be reasonable to leave the consideration of accepting television as capitalistic machinery a side, and have a brief look to the sociological and cultural aspects adhered to it. In this respect, some of the significant approaches within the retrospection of television (as a transmission tool of communication) would view the social and cultural transformations that occur with the capitalist development.

Indeed, the crux of the matter stands to the industrial revolution that various patterns of research assert new terms to grasp the progress within the domain of communication. Hence, these patterns still guide the present recognition to formulate the current situation.

Therewith, the emergence of mass production and mechanical reproduction lead to an access for a new form of communication, namely the mass communication. Within this scene, Horkheimer and Adorno argue that

culture has become an industry itself. They question how culture is produced as a product. For the first time in *Dialectics of Enlightenment*, they use the term "culture industry" referring to the collective operation of media (qtd. in Adorno 1997 24). Hence, the mechanism of culture industry is totally different from the mechanism of industry in its broad sense. Horkheimer and Adorno question capitalism's common sense with the logic of commodification in the cultural field (Caughie 1991 129). By devoting attention to mass culture, they underline the threat of commodification of culture and emphasize that culture industry works by repetition instead of progress. In fact, Frankfurt School in general is rather pessimistic about the aftereffects of mass communication. Marcuse exemplifies this pessimism by concentrating on media as such:

The means of...communication...the irresistible output of the entertainment and information industry carry with them prescribed attitudes and habits, certain intellectual and emotional reactions which bind the consumers...to the producers and through the latter to the whole [social system]. The products indoctrinate and manipulate: they promote a false consciousness which is immune against its falsehood...Thus emerges a pattern of one-dimensional thought and behaviour (qtd. in Bennett 1982 43).

For Frankfurt School, both mass communication and the culture industry signify an ideological dominance over each and every thing that has a potential to progress. In that account, their approach is directly related

with Marxist criticism on mass communication and media, which sees it as a powerful influence in shaping the collective consciousness of the public –hence, Marcuse considers it as a false consciousness.

Nevertheless, Marxist criticism basically, underlines the relationship between the mass communication and economic interests. However, two important figures as Althusser and Gramsci follow the path of Marxist criticism by considering the economic constraints of it as another level. As Chandler (1998) notes, Althusser, by stressing the relativity of levels, considers economic determinism as relatively independent, treats ideology as a determining force as itself, which shapes consciousness. Thereby, ideology is embedded in the social reproduction of the mass communication and in its tools. Likewise, Gramsci persists on the independence of ideology from economic determinism. For him, predominance of a power denotes the hegemony of a social class over others, which represents not only economic control, but also, mainly the ability to create a common sense in order to protect an ideology with its own values. Therefore, common sense is not something immobile and rigid but indicates continually transformation by itself. In that respect, hegemony “posits a constant contradiction between ideology and the social experience of subordinate that makes this interface into an inevitable site of ideological struggle” (Fiske 1992 291). So, common sense is “the way a subordinate class lives its subordination” (Chandler 1998).

However, among these attitudes, Adorno’s approach, which emphasizes the dissension of progress and (as opposed to it) repetition, comes into sight while defining the current situation of television. What Adorno mentions is difference as negation rather than variation: a difference which is indeed

indifferent by its very nature, in Williams words "the more negotiable process of consumption" (qtd. in Caughie 1991 133). Television, though seems to be limitless with variations, operates through repetition. Hence as Caughie stresses it is "the commercial and purposeful rationality of capitalist production and bourgeois ideology" (1991 133) With the legitimized forms of repetition by postmodern logic, televisual flow circulates as commodity and always in consumption. Collage, pastiche, déjà-vu, indifference or whatever the forms of repetition in television is the most adaptive medium for practicing or experiencing the postmodern situation.

Therefore, it is inevitable to think up television -which is indeed, a culturally shaped phenomena- with postmodern condition, and correspondingly with the logic of late capitalism or multinational capitalism. Thus, as Jameson states that "every position on postmodernism in culture...is also at one and the same time and necessarily, an implicitly or explicitly political stance on the nature of multinational capitalism today". (1993 314).

By taking postmodernism both as a cultural and a periodizing concept, Jameson basically defines it as "the cultural logic of late-capitalism", This definition certainly points out the current cultural condition which is in a constant transition to adapt a new type of social and economic order as "late-capitalism". Although the term "late-capitalism", which has developed by Mandel, proposes advancement and reorganization of capitalism on a larger scale -global or multinational scale-, it does not indicate a rupture with the past of its economic nature. Practically speaking, capitalism is still

the same economic system. In the same respect, Homer underlines this implication by stating that:

Postmodernism represents not so much a break with the past but a purer form of capitalism, a further intensification of the logic of capitalism, of commodification and reification...Late capitalism, consumer society, the post-industrial society, whatever one wishes to call it, is still fundamentally the same economic system (1999).

Hence, the striking point is that, without a doubt, the commodity system has been accepted as the valid and the dominant cultural base of this current experienced situation.

Within the same respect, Fiske considers television as a commodity, which produces a viewer that is sold to advertisers and sponsors. Hence, he names it as a role-shift -from being a commodity to a producer or from being a producer to a commodity (1999). In the cultural economy, which surrounds television, commodities no longer convey and contain meaning, but instead, they do provoke meaning. Therefore, the production of the meaning depends on the viewer rather than television. Fiske considers this situation as the role of the "popular cultural capital" (1999). In that sense, he claims that television does not produce meaning but control it. Though it is controlled, as an open text televisual narration always has the potential to display plurality or multiplicity of meanings. Nevertheless, social discourse revolving around television -which is again built according to the parameters of the cultural logic of late-capitalism- still organizes the

production process of meaning. Therefore, in television, production process of meaning appears rather as an observation of the construction of the context by and through the system. The viewer somehow engages with the meaning through the operation process of the system. The 'system', certainly means 'late-capitalism', but at this point it is important to define the nature of this system. Thereby, Guattari's emphasis on the operations of capitalism clears the intention of this claim:

...current capitalism has taken control of the entirety of productive activities and activities of social life on the whole planet by succeeding in a double operation, an operation permeating world-wide (-de mondialisation-) that consisted in rendering homogenous the Eastern State capitalist countries and then a totally peripheral...This operation has completely reduced the possibilities; i.e. at the limit, we longer have the dual relationship between imperialistic countries and colonized countries. All are at once colonized and imperialistic in multi-centering of imperialism...The other operation of this capitalism is an operation of integration, i.e. its objective is not an immediate profit, a direct power, but rather to capture subjectivities from within...And to do so, what better technique is there to capture subjectivities than to produce them oneself?...it doesn't have to mass around class struggles, with conflicts, it expropriates the subjectivity directly because it produce subjectivity itself (qtd. in Stivale 1999).

As can be understood and as it is also mentioned before, capitalism still develops itself and presents different stages along with the technological

advancements. Indeed, it does not indicate a simple relationship: advanced technology effects cultural and social life; cultural and social life is shaped by political and economical constrains; economy is dominant for technological advancement; it is also shaped by political and ideological factors; by the same time changing parameters of spatial and time based global economy effects the local ones along with and against changing geographies of the map of the world.

On the other hand in the global level, economic crisis led to serious military actions and wars all over the world. This fact again changes the social, cultural and furthermore physical relations among societies.

There is a huge sector, developing rapidly with the advanced technology of communication tools and computer oriented devices, this market revolving around technology and science provides new search fields in medicine, genetics, agriculture and so on that all these developments change the inner dynamics and the balances of the global economy.

Military opens spaces for the advancement of technology while this again effects the economic policies and the basis of strategic decisions of the international policies of the countries. And so on.

To conclude in short, in Baudrillard's sense we are experiencing such an era that the prefix "trans-" becomes applicable to everything (trans-global, trans-political, trans-sports, trans-sexual...) (1993).

Within such a situation, television appears as the capitalistic apparatus that does not only represent or reflect the current situation, a step forward to

Guy Debord, it drives and challenges capitalism or the current situation. As an apparatus it creates its own grammar within the capitalist discourse by using the vocabulary of capitalism. It is the language of its ideological presence.

At this point, several questions appear to be posed: Do the common points between television and the late-capitalism associate only in the level of ideology? Or is it just a case within the sub-levels of the system? Moreover, how television comes forth as the most adequate apparatus for the late capitalism among the other apparatuses? In the following sections, all the quantitative and qualitative characters of television are analyzed to find a way to understand how television becomes dominant to the current situation and how it operates through the capitalist discourse.

Now, by no doubt, society reflects television. Capitalism, as a complex system, reflects its ideal stage in and through television. Television is no more a mirror; it presents exactly what the late-capitalism is by its operation logic.

4. REVOLVING AROUND THE LOGIC OF TELEVISION:

SHIFTING TIME AND SPACE

"It's the TV that attracts them. Like the seamless black sky on a cloudy night... It's screen is as flat as a pond on a windless day and apparently as deep."

**Emma Kate Martin
"Aliens",
Fission, 1996.**

4. 1. TELEVISUAL FLOW

The term, *flow*, is the basic organization principle of television. With reference to television, Raymond Williams pronounced this term for the first time in 1975. Indeed, as an idea 'flow' has its origin in the industrial age with the emergence of mass-production. Hence, it appears as one of the governing principles of mass production (which follows the traces of industrial mass production). In the same respect, flow can be considered as a channel to exercise the extensions of capitalist discourse itself.

The historical development of this idea as a system is well summarized by Mellencamp: Initially, it is the assembly line principle applied by the 19th. century production houses as a continuous process of production, This production process operates automatically in a continuous stream: "packed meat, brewed beer, and canned vegetables using conveyor systems, rollers, and gravity slides that sent materials" through this system (1992 77). Then, the system is used in flour milling throughout the century. Eventually, the Hollywood studios, in its early years, employ this continuity script method of mass production as the "assembly-line business practices" (ibid).

Switching forth today, television's logic of operation is capitulated with this principle, hence, as a broadcasting system, television operates through an organization that is characterized and experienced as a flow. Accordingly, Williams' assumptions on television contemplate this organization as something "planned" (1992 72). Along with this characteristic which reveals its logic of operation, television appears as one of the cultural products of technological research.

Nevertheless, by taking flow as the principal notion, television as a commodity, affiliates and operates thoroughly with the capitalist processes. In this respect, flow entirely indicates a constant continuity without a rupture. It involves each particle, each segment, each sequence, each fragment and each independent factor within a same infinite line. It has no end, thus, never incites a question for its beginning.

Accordingly, Fiske stresses this infinite process of television as follows: "The other characteristic suggested by 'flow' is that television should be continuous and should not end" (1990 101). In *Still Life in Real Time: Theory After Television*, Dienst also emphasizes the continuity of flow as a transformation that reveals as the opposite of constant interruption. Nevertheless, he considers the notion of flow through a critique in order to expose the systematic scale of the televisuality.

This critique mainly questions the definition of flow. Hence, it designates and involves a confusion between content and form, medium and message:

Dienst regards Williams' approach as content oriented and he compares this approach with Heath and Skirrow's¹ analysis which discusses this notion on the level of form. By considering these two poles as a trap of dichotomies, Dienst derives the following conclusion:

...television survives through flow, whose transmission washes away the particularity of its message along with the differences between them and whose reception drains perception of its resistant holding powers of distance and memory. Thus, flow absorbs the entirety of the textual process (1994 33).

Concerning the maturation period of the flow principle, the debate clarifies the ongoing argument between Heath and Skirrow on one side and Williams on the other. Williams regards television's forms of content as "secondary, accidental, or arbitrary" (1994 15). However, Dienst clarifies Williams' statement: "television produces content only in the abstract process of transmission...its so called "parasitism"² is not secondary but programmatic." (1994 16) Indeed, as an apparatus, television has to follow this process which combines the means and the content, hence, it exists through distribution and diffusion. In addition to the above discussion, it can be conceived that television as a mode of transmission also submits its own distinctive production of content.

¹ Stephen Heath and Gillian Skirrow first mentioned Raymond Williams' notion of flow through an analysis of a single show in television: "Television: A World in Action" *Screen* 18 (summer 1977) Richard Dienst considers this analysis as a noticeable reading of Williams by referring the notion of flow from a semiological point of view- on the level of form. Subsequently, in 1984, Heath and Skirrow made an interview with Raymond Williams in which they question this notion. "An Interview with Raymond Williams" in *Studies in Entertainment*, ed. by Tania Modleski, 3-7. Bloomington: Indiana University Press, 1986.

²Williams stresses a parasitic hierarchy in which television obtains its materials from cultural productions such as cinema, artistic productions, and events. (Dienst 1994 16).

Although Heath and Skirrow rejects some parts of Williams' analysis - particularly, his way of associating flow with experiencing as the point of convergence-, their entire approach is based on Williams'' assessments. Still, it would not be deceiving to define flow as a unified television experience, since, watching television refers to a combined act which is perceived as a whole by its very nature. Consequently, Dienst, gives his own evaluation of this notion in the following part of his study:

Televisual flow could not be a textual object offered up to be read or seen; instead, it is always an entire network of transmissions, both linear and erratic, humming with excess referential power and clattering with unfinished representational frames, whose very law of visibility is that everything can be seen but nobody can see it all. In this sense, "flow" names a given instability that constitutes television in its very mode of appearance, from the scanning cathode ray to the complex potentials of remote-control zapping (1994 137).

As an organizational device of televisual experience, flow unifies the variety of programs and the reception of the viewer into unique experience: 'watching television'. On the other hand, before broadcasting, the systems of communication are organized by a single operation which is based on a sequence or a set of sequences. These discrete programme units are connected and separated through intervals. Whereas, in contemporary broadcasting systems, it is impossible to identify an interval. Every sequence is transferred through the inclusion of another kind of sequence.

At the same time, every programme is cut into segments that each of them could be perceived as an interval. In other words, there is no structural difference among the segments of a programme and intervals. In this respect, by underlining "true intervals" between programmes, Williams emphasizes a shift from the concept of programming to the concept of flow as a result of the development in programming (1992 82).

In a similar way, Feuer, in her article "The Concept of Live" associates flow with segmentation. She reviews flow as a strategy of segmentation: "Flow, as a seamless scanning of the world, is valorized at the expense of an equally great fragmentation" (1983 16). Today, in the act of watching television, the viewer perceives a continuous unity rather than recognizing each segment, -since they have been structurally constructed as identical counterparts of an admixture- each of segment has already become a part of the organization of flow.

Ellis describes segments as small sequential units of images and sound which are organized into groups as either cumulative or repetitive within a limited duration (1992). Although segments are edited for particular contents, they are independent units, therefore, do not connect or follow each other. Therefore, their internal relation is determined by intentional categorizing method according to which similar classes of segments provide association with each other. Thus, an aggregated generic content gives every class a certain shared thematic (1992 117-119).

Moreover, the flow is consummated by the sound for it is the sound that moderates the connections between visual sequences, hence, provides continuity for the content.

As it can be understood, in order to attain a suitable ground for the flow, television has developed its own forms of organization by considering segment as the basic element. Thereby, the conception of flow is also regarded as the format of television which elaborates a distinctive aesthetic form (Cavell 1986 197) Another term which is associated with the construction of the format is **scheduling**. As a linear process, it provides narration patterns for the flow. Scheduling provides a continuity with discontinuities as segments that are diversified and fragmented.

Although flow refers to an ideologically planned construction in Williams' sense, Fiske redefines flow by pointing out to the "textual openness" of television (Dienst 1994 31). An analogy between the open work reader and television viewer might elucidate this interpretation: Eco explicates the role of the reader in *The Open Work*. (1989) as a literary interpretation and the response as an interactive process between the reader and the text. The text presents the reader with a field of possibilities and the reader decides what approach to take.

In a similar way, television offers the process of interpretative cooperation within the process of flow. Therefore, in terms of producing meaning, televisual flow is in a continuous motion which requires means of support from the viewer, instead of completing its process in itself. In similar manner, Mutlu emphasizes a mental relationship between the viewer and the television, hence, the process of interpreting what is seen and heard by the viewer appears as a proof for this relationship (1991 11).

Last but not least, the whole argument of this thesis is grounded through the deliberation of flow as a linear continuance of televisual organization which is permanent without any rupture. The flow is potentially always 'there'. As soon as the television set is on, the flow is perceived as a default watching experience. Although zapping by remote control seems to reconstruct the narration of the televisual flow, it structurally, never fails the linearity and/or continuity of the floating experience. Hence, the organization principle is always at work.



4.2. THE "PRESENT-NESS" OF TELEVISION

Televisual time is already in the air,
lofted in the world's atmosphere and
running rings around earthly existence.
No longer the core of physic life or
continuum on which everything finds
its place, but time as the infinitesimal
fissuring of an interminable present.

Richard Dienst
1994

Still Life in Real Time: Theory After Television

Televisual flow displays television's distinctive operation logic by loading such adjectives as "simultaneous", "steady", "immediate", "instantaneous", "temporal", "continuous", "latest", and "present". It is obvious that these adjectives are generated by time. Each course within the televisual flow is commensurate with time. Time is the only referential constituent of television's ground of organization. Hence, as Doane puts it, "Time is television's basis, its principle of structuration, as well as its persistent reference" (1990 222).

All the while, the significant extant of time in television is the 'present'. Televisual flow is always there and without a doubt, it is always present. It recalls past events, gives previsions of future, but enclosed in the present with the premise of **now-moment**. It attracts the attention by evoking the tension of the viewer through its claim that something can happen any time in a spontaneous way. The ceaseless creation of the 'unpredictable' on the screen is firmly established by the televisual flow along with a peculiar formulation of the present time. In televisual flow, heterogeneous segments, which are in a continuing flux, carry the visions of past, future, and present

at once. The experience of watching television proposes a repetition of past images and sounds in a tone of a present tense through the process of designating the future. A parallel trait is also valid for the notion of space in television. Hence, by way of presenting blend of time terms via the time of the now, television also designates a continuous spatial presence.

This very characteristic of television -along with the correlative relations between time spans and momentous spatial appearances -occur instantaneously in the now moment- approximates with Foucault's contemplation of space and time by his famous notion of heterotopia:

Heterotopia: disorder in which fragments of a large number of possible orders glitter separately in the dimension, without law or geometry, of the heteroclite...in such a state, things are laid, placed, arranged in sites so very different from one another that it is impossible to find a place of residence for them . . (1970 3)

Foucault considers heterotopia as a transformed and distorted realization of utopia which is a state of desire of perfection referring to future. Heterotopia signifies a sense of being in everywhere without being determined by any time and space. By disavowing time and space, this concept offers a vision for the objects from every point of view. In other words, it is a situation in which fragments of time and space co-exist and at the same instance, as an impossible "space" in which none of the fragments can exist on its own. Therefore, it is incomplete.

Though Foucault never pronounces television in his article, what he states about the epoch of space -prescribed by the receipt of simultaneity- precisely matches to the nature of televisual flow:

The present epoch will perhaps above all the epochs of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the -side-by side, of the dispersed. We are at the moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects point and intersects with its own skein (1972).

As far as it can be understood, this inclination of being always present endures with the continual time shift. Besides, it captures all the spatial instance of transmission, as well. From that instant, televisual flow operates through this distinct time assumption by anchoring its existence to the confidence of presenting the 'real time'.

At the first sight, the present-ness of television seems to be inhabited in its faculty of being a live broadcasting. Presumably, television transmits images and sounds in a spontaneous way. Owing to that assumption, McLuhan appoints television as an example within his "categorization of hot medium and cold medium". In its broad sense, **hot medium** refers to "the state of being filled with data", on the other side, **cold medium** addresses a state with less information. Thereby, hot medium is low, on the contrary, cold medium is high in participation. (1987 22). Therefore, by referring to the

"live"ness of television which is conceivably direct and open to participation, McLuhan considers it as a cold medium.

Yet, this categorization overlaps with another classification, which belongs to the field of cross-cultural studies. This classification consists of two components as high context and low context. By definition, in **high context**, a message conveys an adequate, therefore, diminutive coded information. On the other hand, a message in **low context** involves coded information (Hall and Hall 1990). High context represents a self-sufficient character, while low context requires more information. Thus, high context associates with hot medium and low context correlates with cold medium. Thereby, due to the dense circulation of information, television affiliates with low context.

Both being a cold medium and a low context flow area, the content based task of television becomes senseless, thus, the entire attempt around this task sounds to be overloaded and farfetched attributions. This depletion is, indeed, closely related with its tendency to pronounce its time as being 'always present' along with the technological advancement to achieve it :

...the screen of real-time televised broadcasts is no longer a monochromatic filter like the one familiar to photographers which lets through a single colour of the spectrum, but a *monochromic* filter which allows a glimpse only of the present. An *intensive present*, spawned by the limit-speed of electromagnetic waves and no longer registered in chronological time –past,-present-future, but in *chronoscopic* time: underexposed-exposed-overexposed. (Virilio 1997 28).

Therefore, television as an apparatus operates through this “underexposed-exposed-overexposed” mechanism, hence, the crucial task of it is to continue its flow as a transmission tool. As long as it endures the flow, whatever it transmits has no prominence for its mechanism. In view of the fact that the content of the television is only important when the viewer is considered as a necessary part of the television broadcasting, hence, the crux of the matter here is the participation of the viewer. However, to take the instance of participation as a point of convergence for the liveness of television would be a deceptive deliberation. All the instruments and technical manipulations are inserted in the processes of recording, transmission, and reception. Therefore, it is impossible to consider liveness of television as something direct and actual.

Technological advancement in broadcasting, obviously, changes the perception parameters of the viewer. Within the same respect, in *Understanding the Media*, McLuhan, stresses the notion of simultaneity, by regarding it as a governing power of our daily lives. For him, in the current situation, it is impossible to talk about an order. Anything can happen anytime, anywhere. He considers this situation as a sudden collapse of space into a single unified field which dissolves the visual sense. He appraises digital media as a potential to split the sense of order and compares it with the previous technologies in the field of broadcasting:

Electromagnetic technology requires utter human docility and quiescence of meditation such as benefits an organism that now wears its brain outside its skull and its nerves outside its hide. Man must serve his electronic technology with the same servo-mechanistic fidelity with which he served his coracle, his canoe,

his typography, and all other extensions of his physical organs.
But there is this difference, that previous technologies were
partial and fragmentary, and the electric is total and inclusive...
No further acceleration is possible this side of the light barrier.
(1987 84)

As can be understood, totality and continuity of the televisual flow assures itself with the new technological devices. This system also preserves the axiom of 'present-ness' with the same supplies. The production process is entirely designed to serve and maintain the present-ness of television: All through the processes of recording, transmission, and reception, the fragmentary constitution of segments -with each sound and/or image- is revealed and liquefied by the totality and continuity of the televisual flow via technical manipulation over them.

As it is stressed before, the present-ness of the televisual flow is embedded in its claim to be 'live' and 'indirect'. Thereby, Cubitt makes an interesting point about this aspect: "Liveness in a sense serves to mask the fragmentary nature of television"(1991 36). Furthermore, repetition of the segments is another feature of the televisual flow. Similar images and sound sequences are frequently repeated within the designated present tense. Here below, Collins' words excellently illustrates the repetitious character of the televisual flow: "There is no other medium in which the force of the 'already said' is quite so visible as in television, primarily because the already said is the 'still being said'" (1992 .333-4). On the other hand, it is the televisual flow which convince the viewer to share the edited, hence manipulated present. Nevertheless, "there is no sensuous distinction between the live and the repeat, or the replay, the others are there, if not shut in this room,

still caught at this time" (Cavell, 1986: 206). Thus, the technological support beneath the televisual flow is entirely programmed to serve this repetitive and identical frequency while preparing a ground for the 'live' broadcasting.

Accordingly, 'liveness' -which is constructed and manipulated through technological devices- appears as an ideological arm for the televisual flow. Feuer shows that the technological base for the procession of television "becomes the ground for a pervasive ideology of liveness" (qtd. in Doane 1990 228). Hence, the televisual assertion of preserving the real time depends on this ideology as well:

As Jameson suggests, television produces images within a new space and time. The televisual image is not produced "after" or "inside" its temporal and spatial frames; rather, these are working dimensions of apparatus (Dienst 1994 59).

Now it is clear that the electronic productions of image and sound are potentially always present on the television screen. Nevertheless, the crucial point is that what makes television an apparatus of power is its faculty of 'being unpredictable', thus, any time, the sound and the image might be live. By addressing the effect of television, Esch elucidates **present** as the appropriate time which could direct "the failure to reflect on the rhetorical, temporal, and ideological conditions of the signals we mistakenly call 'live'" (1993 76). Consequently, by producing its own regularities, **present-ness** of television appears as a distinctive character among the other broadcasting systems, furthermore, frames and discloses its logic of operation.

4.3. THE "FICTION" OF THE REALITY AND THE "REALITY" OF THE FICTION

**The sky above the port was the colour of television,
tuned to a dead channel.**

William Gibson
the opening sentence of "Neuromancer", 1984.

**It was the Golden Age of Appearances™.
...we had logos, or corporate identities, or else
brands and trademarks, copyrighted-designs,
slogans tags or communiqués.
Nothing was real, and that's how we liked it.**

Jeff Noon
"Bio-Logical-Ultra-Robotic-Broadcaster"
Random Factor, 1997.

"Reality" as a notion is based on abstract statements, which has always been the subject of philosophical arguments since Plato declared the term "mimesis". Reality is, indeed, relatively perceived notion. Therefore, not a single exact definition is capable of fulfilling its entire meaning. It is also culturally inscribed notion that is closely related with perception codes, hence, as Fiske stresses, it is "already encoded" (1997 134).

As to the represented reality in television, this faculty of "already being coded" comes into sight as one of the major claims that revolves around the discourse of television. As I have discussed in the previous section, being 'live' is the most characteristic signification of television broadcasting. In the same way, liveness of televisual flow depends upon the claim that television is a spontaneous mirror of the reality. Nevertheless, as an already coded notion, it has the potentiality to be manipulated through any

ideology. Therefore, the content of the televisual flow is always dependent to the particular ideological choice of a broadcasting company. Within the same respect, Fiske presents a chart, which draws the layers in a broadcasting process by the codes of television:

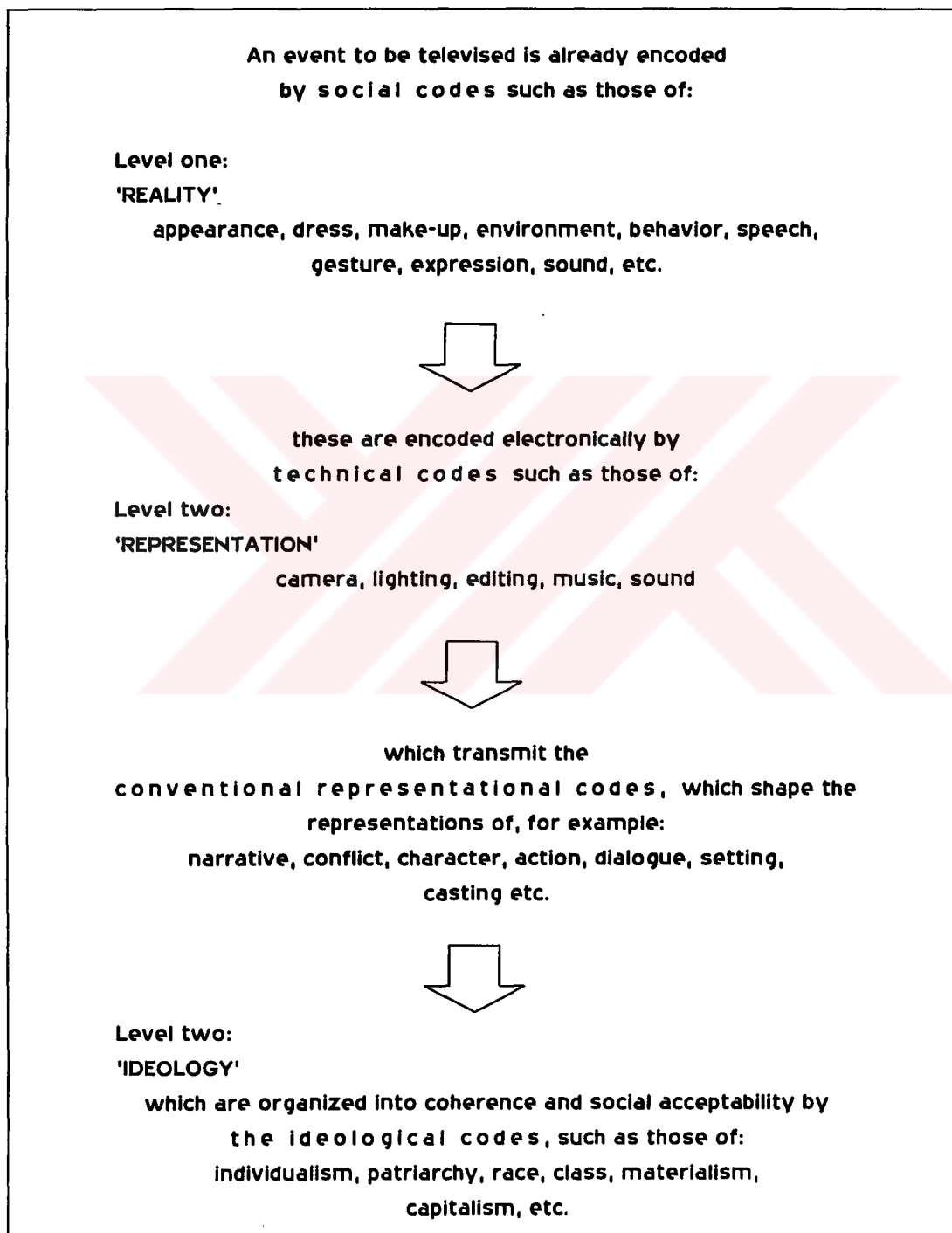


figure 1
The Codes of Television
(Fiske 1997 135).

Fiske claims that these layers of encoded meanings are structured into each and every segment of televisual flow. Therefore, this figure broadly illustrates the structure and the operation logic of the codes of television.

By the same token, in *Representing Reality: Issues and Concepts in Documentary*, Nichols observes that television signifies a reality that is processed, selected, ordered and interpreted (1991 105 -107). He demonstrates that television has the power to manipulate, recreate, reinterpret or in its broad sense determine what is 'real'. This power also gives a room for stressing, or in the contrary, ignoring events according to a peculiar ideology. On the other hand, there is an irony within this course: The viewer is entirely conscious about the fact that television is somehow biased, however, it is the most dominant medium among the others that the viewer must rely on. Therefore, owing to the biased nature of televisual narration, the viewer is already well-armed to perceive a televised reality.

In a parallel sense, the expectation of reality is encoded as well. Derman assumes that the expectation for reality is associated with the nature of a representation. The faster and easier it is, the more it fulfils the expectation (1993 34). This assumption, therefore, could explain the claim of television on reality as constructing its format with stereotypical representations. This also explains the repetitive character of televisual narration.

Television, however, operates as a medium between reality and fiction. Its ontological organization requires this kind of structure –a structure, which is controlled and constructed with the blend of reality and fiction. Just as

Ellis proclaims, the distinction between fact and fiction renders the generic definition of television broadcast. He considers this feature as television's "characteristic procedures", hence, "the distinction between fact and fiction depends on the source of the material that is manufactured into narrating images and sound" (1992. 112-113). As can be understood, there is no difference between fiction and non-fiction in television.

Alternatively, Baudrillard reckons this fluctuation as "dissolution of TV into life, dissolution of life into TV" by asserting his main category as simulation (1983 54). By definition, simulation is "the reigning scheme of the current phase that is controlled by the code" (1983 83). Baudrillard considers simulation codes and models –which replace production– as the organizing principle of society. By deriving the term from McLuhan, he stresses the implosion of the boundaries between simulation and reality. As the signs only depend on the endless process of self-production, they are no more associated with references. On the other hand, signs are still keeping on functioning inspite of this dissolution.

What is at stake is a total confusion of types as every category or sphere is being substituted with each other. Everything is imploded into an undifferentiated flux of simulacra, and signifies something that is beyond its context. Therefore, the prefix "trans" becomes applicable to anything such as trans-sexuality, trans-politics, trans-economics, trans-aesthetics. In the era of simulation, "there is no point of reference at all, and value radiates in all directions, occupying all interstices, without reference to anything whatever by virtue of pure contiguity (1993 5). In this respect, "the collapse

of reality into hyperrealism" indicates the blurring of distinctions between the real and the unreal. Hence 'hyper' is dependent on a model and the real is reproduced as a "hallucinatory resemblance with itself" (1993 141-142).

On the other hand, Heath criticizes Baudrillard's assumption on reality, which revolves around the notion of simulation. In essence, he opposes to media-reality implosions by illustrating another point of view on reality:

The crux is that experience, reality are not separate from but are also determined by television which is fundamental part of them, and increasingly so (the whole extension of television). This is not to say that media and real implode, end of the social, but that experience, reality are complexly defined, mediated, realized in new ways in which the power of the media is crucial (1990 289-290).

Alternatively, Virilio regards television as analogous to "museum of accidents", therefore, his approach towards the conception of reality in television is "de-realization, the accident of the real". To make this statement clear he elucidates the notion of loss. This loss is related with the problematic of orientation, in a similar manner to Baudrillard, he indicates that "We have lost our points of reference to orient ourselves. The de-realized man is a disoriented man" (1997). Furthermore, by taking one step forward, he claims that simulation is replaced by substitution. He demonstrates it in a detailed way as:

I don't believe in simulationism, I believe that the word is already old fashioned...substituting a virtual reality for an actual reality. And this is more than a phase: its definite change. We are entering a world where there won't be one but two realities, just like we have two eyes or hear bass and treble tones, just like we have stereoscopy and stereophony: there will be two realities: the actual, and the virtual. Thus there is no simulation, but substitution. (1997).

An inference can be made as the logic of television suggests a process of substituting reality with factualized fiction in order to televise every material it records. A naive but noticeable statement of a newscaster during a television news programme exemplifies and corroborates the above statement: "These are such striking events that we had to alter them into news" [Oğuz Haksever, ATV, 20:30, 31.08.1997]. Every time the vision is filtered. 'The real' of the television signifies neither absolute reality nor refined fiction, but a blend of two, which is the televised reality to be accepted. Still, we perceive the world with the filtered glasses of televised reality. Hence, television or by using Virilio's terminology, the third window simulates the mother womb carrying the entire world for us.

5. TELEVISION NEWS DEMONSTRATING THE MEDIUM

In order to grasp the mechanism of television, there are various kinds of methods of analysis. In this section, I will apply an inductive method. This method frames the totality of television by concentrating on a particular aspect of it which is taken as archetypal. This condensed and crucial part is 'television news'. Television news designates the prominent ground for the medium. It is the most significant, hence governing genre of televisual appearance. Live or recorded, direct or implicit, biased or unbiased, good or bad, whatever and however the telecast's presentation stands for, television news is the intense constituent of the televisual flow. Hence, the emergence of television has its source in the attempt of transmitting the news as the primary intent of broadcasting.

In this respect, this section starts with a brief overview concerning the creation of the forms in television. Afterwards, it gives explanations of the purpose of the induction (from television news to the totality of television) by exemplifying and comparing the similar characteristics of the genre (the part) and television (the whole). Television news can be considered as a metonymy of television. Nevertheless, this metonymy, without an exception, illustrates all the characteristics of television's operation.

As a starting point, if the forms of television are studied in detail, it will be seen that the forms of television are mostly the adaptations of previous media. This is often considered as an inevitable outcome of development and combination of the medium (Williams 1993 38).

Williams considers the forms of television in two categories as (i) combination and development of earlier forms and (ii) mixed and new forms. As one of the essential forms in the first category, **news** delineates the continuation of newspaper tradition. It involves the following aspects: (i) **sequence** –as the mosaic quality of newspapers and radio broadcasting, (ii) **priority** between news items as a characteristic of newspaper format, (iii) **presentation** as techniques inhabited in radio broadcasting, and (iv) **visualization** which is associated with film industry. In addition to this form, argument and discussion, education, drama and films, variety, sport, advertising, game and pastime appear as the other forms in the first category. On the other side, the second category consists drama documentary, education by seeing, discussion, features, sequence, and ironically television itself (1993 38-71). Consequently, Williams' categories display the fragmented structure of televisual narration.

Nevertheless, today what television broadcasting illustrates is another scene in which these forms are no more independent and unique. There is a kind of oscillation between discontinuity and continuity that provides the televisual flow. In order to maintain this oscillation, the format of television proposes an amalgamation of the existing forms. Television also presents an interdisciplinary structure by gathering different discourses, forms, and contexts. In the same manner, generic categories with their distinctive characters as seen in reality shows, soap operas, talk shows, quiz and game shows, also display intertextual relations (Fiske 1990 108-127).

In order to illustrate television news' archetypal characteristics, a list can be made by observing the common characteristics of both television news and television as a whole. This broad consideration also confirms the

reason for the inductive method that is used to assess televisual appearance via television news. Types of characteristics can be conceived in three main categories:

I. Common Technical Characteristics:

1. The opening sequence is a common characteristic of all the programmes in television. For each and every programme and form, whether it is a movie in television or a drama or a documentary or a commercial break, there is an opening sequence for all. So as a starting point, the opening sequence is the first representative characteristic of television news.
2. There is a newscaster or an anchorperson, in addition to the use of extra voiceover in news. Similarly, in day time entertainment shows, night time entertainment shows, reality shows, quiz and game shows, talk shows, training programmes, sport programmes and for most of the documentaries there is a speaker who points the same function with the newscaster or with the anchorperson in news. Moreover, the use of voiceover is accepted as a common technical application for the above forms.
3. The graphical presentation, which is the basic visual language element in news is similarly used foremost in documentaries, in reality shows, in training programmes (from health to child education), in sport programmes, in commercials, and so in various other kinds of programmes. Therefore, apart from partial design elements (fig. 2), full frame still images (fig. 3), maps (fig. 4-5), charts and 2D and/or 3D animations (fig. 6/1, 6/2, 6/3) are commonly used.

partial design elements in news



partial design element



figure 2

still images in news



figure 3

maps in news

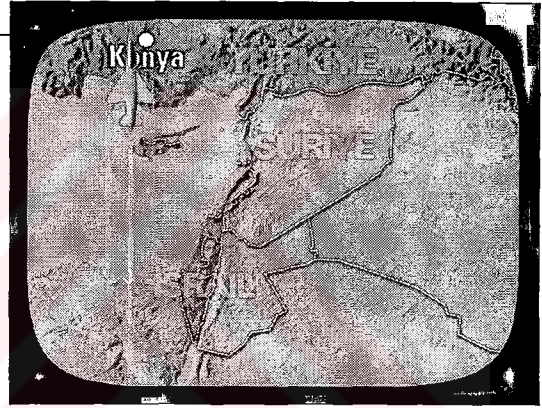


figure 4

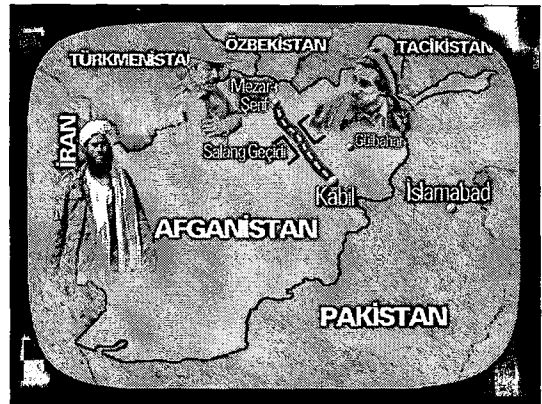


figure 5

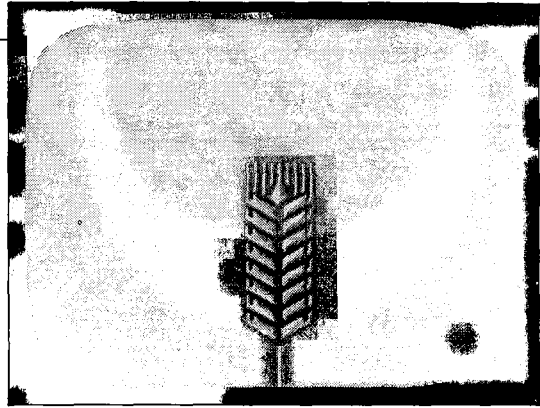


figure 6/1



figure 6/2



figure 6/3

4. The background music and special sound effects are commonly used both in television news and in the most of the programmes, commercials and dramas.
5. For each programme as well as for the news, technical equipment to transmit images and sound is the same. In a similar way, recording, production and post-production processes are all in common, hence, the use of all technological devices are regularly valid both for news and the other forms, genres and programmes. For instance, the application of 'virtual studio' in a sport programme can also be used for a whether report or for an interview in news.
6. The crew for the news is nearly the same with the crew for the other types of programmes. In other words, every time both for the news and for the other programmes of broadcasting, there are director, director assistants, technical director, video-type operators, technical stuff, video-archive stuff, cameramen, lighting stuff, and so on. Hence, the fabrication of the studio is the same.

II. Common Content based Characteristics:

(News as the Amalgamation of All Forms and Genres of Television)

1. Prime-time news involves every issue in the local and global agenda. Various subjects, as based on politics, economics, culture, education, sociology, psychology, agriculture and so forth, are in the news, the contents of talk-shows, reality shows, dramas, discussion programmes, sport programmes, magazine programmes, documentaries, training programmes, shortly all kinds of forms and genres. So, prime-time news has the capability to mention each and every subject that the rest of the televisual flow would tell.
2. The narrative structure of reality shows is replicated in the news by making comments in a poetic tone and using animations and interviews. Especially, when the news item is 'bad', the comments on the issue are rather 'shocking' and/or 'sensitive'. By this way, the presentation of the issue becomes 'dramatic', 'tragic' or 'comic'. The outcome of the content, then, is similar to the soap opera content as well.
3. With 'live' telephone connections and interviews, the news shares a similar characteristics with the discussion programmes. Also during a news item, an interview with a guest in the studio resembles the same narrative feature.
4. News can be a well-armed propaganda tool according to the particular ideology of its broadcasting channel. So, the narration of news can be considered as a commercial by its own. Similarly, news constantly

underlines the channel's success by using the distinct language of advertising.

5. In news, VTR³ is commonly used and the way it is edited follows the same path with the music video-clips. Furthermore, the special audio-visual effects, and computer oriented graphic presentations in news VTRs display the common trends with music video-clips.
6. Though it is not so significant, another common characteristic can be also noted that along with the use of VTR, sometimes a touch of pornographic and/or unaesthetic visual presentations can be observed. Though these images are censored by way of veiling a part of it, still, if something is considered as news, then it is automatically legitimized by the discourse of the televisual appearance, as everything is 'direct'. The use of unaesthetic images which needs parental guidance, represents the features of late night shows which are not recommended for children.

³ VTR: Video-type recorder. This abbreviation is used to signify a broadcast quality videocassette that involves associated sequences of a news item.

III. About the Flow:

1. There is always a sequential order to give the news items in television news, hence they are highlighted in the beginning and in between the news. The reality shows, sport programmes, training programmes, and most of the entertainment shows give a similar kind of sequential order and generally highlight this order in the beginning and repeat the rest several times during the programme.
2. The flow of the news is the condensed representation of the televisual flow in general. Every characteristic of the televisual flow is repeated in news in a condensed form. For instance, there is a section in prime time news labeled as 'special news' which indicates the prime time in the prime time (fig. 7). Also, the floating band, which informs the viewer about the coming news item replicates the floating band of the commercials (fig.8).
3. During 24 hours a day, each television channel organizes the flow according to a sequence which involves all the programmes, dramas, commercial breaks, and news. Likewise, due to the narrative structure and the format, prime time news programs each news item, live broadcasting sequences and commercials in its limited duration. Hence, the appearance of images and sound with the organized narrative structure operate with the same logic of the televisual flow in general.

banners in news

this banner represents
"prime-time" within prime-time news.



figure 7

floating bands in news

floating band as the announcement of the
forecoming news item, sharing the same
format with the commercials, overlapping
the frame of the ongoing broadcast



figure 8

These above brief remarks on the common characteristics of television news and television visualize a general picture in its broad sense; they can be widened with many other details as well. Hence, every day, television news involves and represents new features of television by following new trends and technological advances, which are applied and shown in any programme through the television screen. Although television news is considered as a genre by its own, especially prime-time news proceeds by extending its limits with accelerating amount of adaptations derived from other forms and genres. Therefore it has obviously become the amalgamation of all the forms and genres of television.

In this respect, news appears as a distinct form among others, a form, which operates as a microcosm of the logic of television. Hence television's claim of being always 'live', 'direct' and 'information carrier' is embedded in the presence of the news. Therefore, television represents its ontological purpose via television news.

5.1. THE "FORMAT"

It has been shown above that television news collects and blends every form and genre of television in its own structure. This appropriation of the news within the totality of television logic presumably leads it to reveal the format of television in a condensed form.

In the first place, the most definitive and the dominant element is the frame of the television monitor. Through the three by four ratio of the monitor of the standard television set, the representation of logical flow of the regenerated images can be experienced. The visual and sequential organization of the frame is determined by a series of conventional assumptions that are derived from cinematographic technical background (Ohanian 1993 13). Hence, there are certain and distinct technical conventions which determine the organization of each frame within the televisual flow.

Respectively, constructing this flow of images and sound in a logical order requires a set of sophisticated production and post-production operations. The transformation of the raw image into a fully enhanced broadcast programme requires devices that can be operated and fully integrated. The fulfillment of the final images and sound which are broadcasted needs to be complicated to satisfy the transmission of the encoded narrative. A working mechanism beneath this process addresses the production, its aftermath, the presentation of the narrative structure of news. This narrative structure

is shaped according to the format of the television news, which presents the multivocality of the different forms in an organized schedule.

By referring to Hackman's definitions and explanations, a scheme with two phases of progression can be drawn in order to give a brief idea about the production and the presentation of the narrative structure of the news programme (1989 43-82):

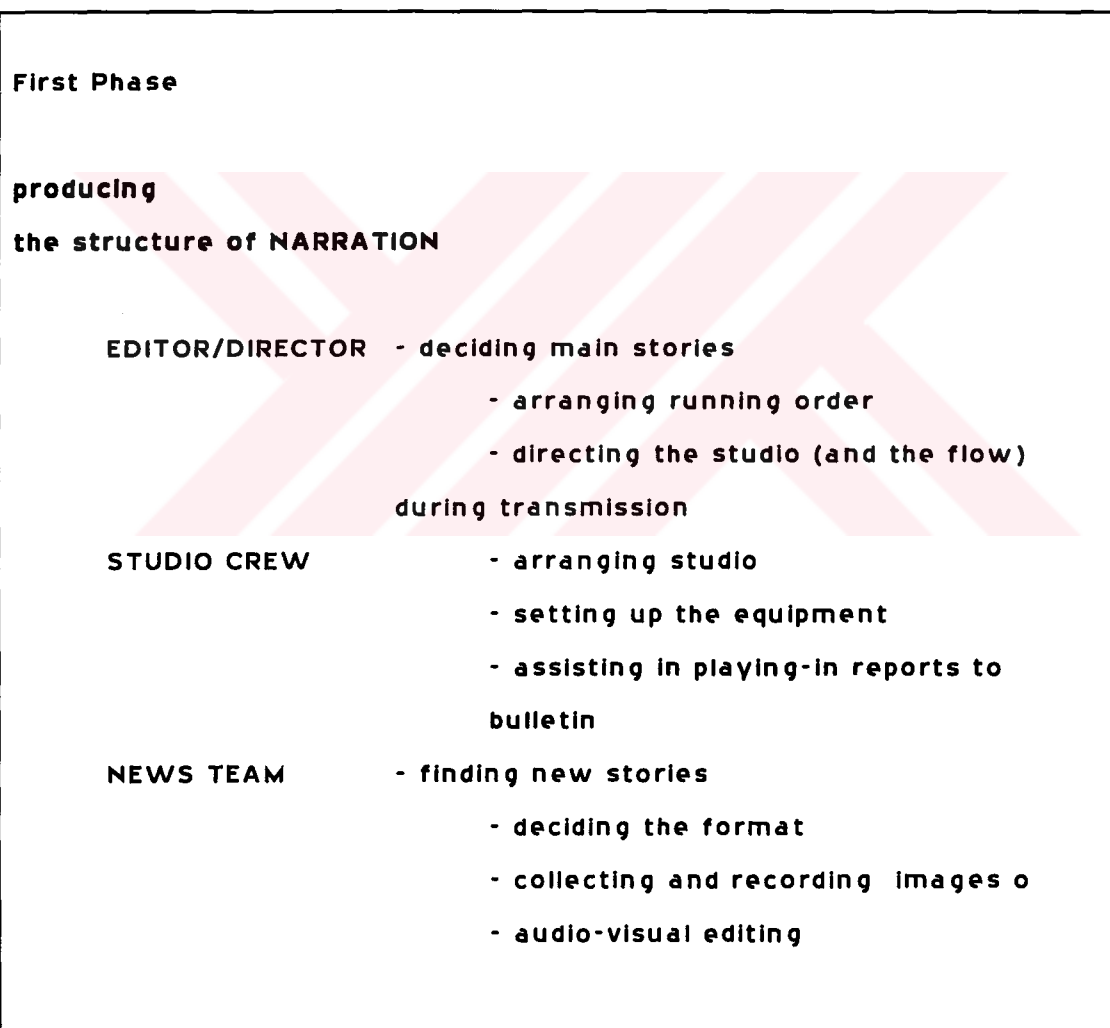


figure 9/1

Second Phase:

presenting the NARRATION

NEWSCASTERS (narrator) - reading from the auto-cue (prompter)

- making comments
- making live interviews--in the studio
 - by telephone
 - via satellite

REPORTER - reporting --as a foreground figure

- as a still image in a frame
- as sub-titles

VOICE OVER - over the edited images

GRAPHICAL REPRESENTATIONS -- still frame
-- animations
--overlapping on images

figure 9/2

Although the overall impression of the televisual flow seems to be mixed up and random, the format is "formed to admit discontinuities both within themselves and between one and another and between these and commercials, station breaks, news breaks, emergency signal tests, colour charts, program announcements" (Cavell 1986 206). As can be understood, the format is the permanent substance of television, which makes the elements of flow into legible items.

The formalization of the narration for a typical news production process requires a fully organized and specialized operating structure. Yet, this organization involves vast quantity of segments –in Cavell's sense breaks and recurrences (1986 206)– which are repeated in the instantaneous televisual flow. News as a distinct form with every peculiarity adhered to its flow –including its qualitative aspects as well as quantitative ones– demonstrates television by practicing its format:

...television offers the coherence of its visibility and the homogenization of its time-space. It runs exhaustively across the variety of given modes and energies, capitalizes and recycles them in an effect of randomness that is quantitative–the size of television, its insatiable demand for material to fill the screen and create audiences–and from there qualitative–this equals that in the interminable flow and its endless present, the extraordinary repetition of television. (Heath 1990 294).

To the point of analysis, it can be concluded in short that format, in its broad sense, is the manifestation of the structural ground of televisual flow, which also frames this flow through its apparent standards.

5.2. INFORMATION/DISINFORMATION

**Cable Guy: I've learned the facts of life
by watching "The Facts of Life".**

**the words of
television addict character of the film
The Cable Guy, 1996.**

**Do you suffer from
long-term Memory loss?
I don't remember...**

**cd track no. 2, Amnesia
"Tubthumper",
Chumbawamba
EMI Records, 1997.**

In its broad sense, the primary intention of television broadcasting is proposed to be a 'reliable' information source. Television news as a genre is plainly designed to be the container of the information flow. In fact, the most important point is how to wield and manipulate this information flow. It is obvious that television is not an innocent apparatus in this respect. The mechanism of the apparatus itself prepares a proper ground for the ways to manipulate the information. Especially, with advanced telecommunication tools, having access to information has become a basic requirement. On the other hand, there is no way to capture it, hence, information through television is always ephemeral and in a constant flux.

For television broadcasting, to access and the ways to access to a particular information is much more important than the content of that particular information. As Doane puts it, information is measurable through its relation to temporality (1990 223). Now it is absolutely a mythical case that

recent repetitive examples of televisuality illustrates the mania about its magnitude. The important question becomes: which news service was in the heart of the Gulf War with their own communication links or which channel was the first to find out and make an interview with a well known terrorist or which reporter was the first to inform us about the strategy plans of UN operation over Kosovo? In its broad sense, for the case of television, having access to an information is a twofold process. The first phase is the demonstration of the news service or the channel, and the second one is that of the viewer. Since transmitting any information with advance technology is directly related with the economic constrains of the broadcasting company, the success is measured by this ultimate factor. Every time, a broadcast company needs to demonstrate how it acquires information (by giving exact addresses of sources, proofs, agencies and so on)

For television, information is a self-sufficient value. In the same respect, as Dienst stresses the calculation of information through the terms of exchange-value depicts its current status (1994 57). This economic inclination provides the circulation of information, which relies on multiplicity of references.

Information can no more be captured and possessed. Yet, the current picture assures that information is self-sufficient. As long as it collaborates with the exchange-value denominators, it has to designate such a quality. At the same time, information comes into sight as a televisual commodity. In the same respect, by stressing the fact that television is "a medium of

time and information", Mellancamp considers information as "production", hence, as she states; "the market, and television, promote information that is easily negotiable" (1992 49). Therefore, as a commodity, which is firmly established with temporality, information fulfills a ground to reconstruct television's own reality via televisual time.

Information is framed by television in order to stimulate the attention. It is expanded at the point of its utterance and conducted as the point of crisis. Nevertheless, the crisis could only exist in a climax point of any occasion in which the tension is at its highest degree. Hackman stresses "the crisis syndrome" which points out the fact that the news favors stories of crisis which are immediate and visual (1989 79).

The temporal dimension of television provides a kind of a flow of time that indicates present-ness. Thus, Doane's emphasis is on the temporality of television that catches an event in three modes as information, crisis, and catastrophe. According to here, television is formed on catastrophe, which appears as a rupture or discontinuity:

...television is a kind of catastrophe machine continually corroborating its own signifying problematic—a problematic of discontinuity and indeterminacy which strives to mimic the experience of the real, a real which in its turn is guaranteed by the contact with death (1990 234).

Another related point is decontextualizing as a massive process. It is considered within the process of transmission where television fragments, manipulates and reconstitutes the context. Therefore, the only context for television is itself. Doane associates this characteristic of television with the term "disinformation" (1990 224).

Disinformation is also associated with the overloaded information flow. Television is always in operation of consuming information items in a repetitive way. This operation equates every item as a sort of production to be consumed in the same way. It is nearly impossible to perceive and grasp such rapid and constant floating information items as durable data. Even the most striking items are destined to be worn out as soon as a brand new one is on the agenda. Therefore, there is no difference between information and disinformation or lack of information in televisual flow.

Since information and disinformation are equated by the dynamics of the televisual logic, the only point is nothing but "to be televised".

5.3. RECONSTRUCTING THE “REAL” TIME AND SPACE VIA TECHNOLOGICAL DEVICES

5.3.1. A BRIEF LOOK AT THE RECENT TECHNOLOGY OF TELEVISION

Television technology is based on producing transmittable image and sound. It is essentially designed on video imagery as it maintains audio-visual extensions for televisual flow. Furthermore, one of the most analogous ways to reproduce the “real” is acclaimed to be the video imagery (Anderson 1988 xi). In other words, video imagery, by its very nature, opens room to manipulate the “real” time and space for television.

Today, the digital technology is the forerunner in the field of image and sound production. In the same context, Digital Video Effects (DVE) devices allow the reshaping and representation of the preliminary images often recorded or generated digitally.

In its broad sense, there are two ways to reproduce video based audio-visual images for television. The first way is the conventional process, which is realized in three levels as (i) camera imaging, (ii) video editing, (iii) image manipulation via DVE. The second one is computer generated imagery (CGI) which is independent, and which could, thus, produce and process images and sounds with its variable options (Ohanian 1993 26-28).

As can be conceived, the “real” time and space could never be captured in its pure form. On the other hand, preserving the “real” is the essential claim of television broadcasting. In order to enhance this claim, manipulation processes such as DVE is employed. The sophisticated and technologically advocated DVE devices are permanently developing to allow generating visual effects in real time. Moreover, DVE strengthen the persuasion mechanism, accelerates the televisual flow and underlines the crisis point in news.

The recent trend is focused on digital non-linear editing devices, which combine CGI with pre-recorded imagery, which is fully converted into a digital medium. This non-conventional editing and video imagery production permits a potentially infinite expansion of ways of manipulating, even reproducing image and sound (Ohanian 1993 21).

Accordingly, the process of reconstructing “real” time and space is considered as the means of television broadcasting execution that can be interpreted as having discrete time systems.

5.3.2. BUILDING REAL TIME AND SPACE BY VIDEO

Construction of a convincing sense of real time and space via televisual imagery requires a multi-processed and sequential production process. Being essentially a visual medium, television has the utmost priority in creating high-quality visual images. Video space means that the only measure of reality for television viewers is what they see and hear through the television receiver. A "real" event that unfolds before the television cameras does not exist for viewers until that reality is translated through the television medium and onto their television sets.

As Wurtzel & Rosenbaum explicate, video images can be initiated as either (i) camera images or (2) generated images (1995).

Camera imaging involves converting optical energy into electrical signals by focusing light onto the photosensitive surface of an imaging device in a video camera. The imaging device converts the light into electrical signals. Bright parts of the original image produce a larger charge, and darker parts of the original image produce a lesser charge. The signals then pass through the video system for processing, routing, and ultimately reproduction into the image we see on the video screen.

The second method of video imaging involves producing electrical signals in the video system itself, using a generating device such as a video synthesizer, a character generator, or a computer system. In this method,

the light from an external, "real" image is not converted into electrical signals. Instead, the video images consist entirely of generated electrical signals. The generated images are not necessarily abstract shapes, but may look "real", or photo-realistic (Wurtzel & Rosenbaum 1995 293-295).

Methods may vary but the proceeding steps will lead the video signals flowing into video system where they will be manipulated, processed and finally stored on videotape or disc, to be converted into video images on a video monitor or a television receiver. By means of numerous devices, production process combines and alters the raw images for desired final images. Conceiving that the light is translated into electronic signals as it is captured and recorded on a storage medium, like tape or disc, is no longer more than a raw image that is to be worked on. Unlike motion picture film, video consists of photoelectric frames carrying the information that can be regenerated on a video display unit.

As video can use only one piece of information at a time, its electronic circuitry was designed to break down images into pixel-sized dots. Pixels or picture elements are the smallest possible components of an image. The image is dissected by an electronic beam that sweeps from side to side, and slices each entire image into a series of horizontal scan lines consisting of pixel-sized dots. The most common numbers of scan lines are 525 and 625. Vertical resolution is the number of scan lines while the number of dots on a scan line gives horizontal resolution of a video image. Resolution determines the ability of the imaging system to reproduce, in clear and sharp detail, all the aspects of the original subject (Seel and Grant 1997 70).

Capturing the details and differentiation of the subject is essential in video imaging. There exists two scanning methods, one is interlaced, and the other is progressive. Both methods initiate the scanning from the upper left-hand corner of the image, from there, the electronic beam moves across the scan lines from top to bottom, from the left to the right. When it reaches the lower right hand corner, it turns off and goes to the upper left-hand corner. In interlaced scanning, the beam scans every other line as it moves. This pattern is analogous to how a type writer carriage set for double spacing returns to the left margin, skipping a line each time (Wurtzel & Rosenbaum 1995 297).

The beam scans all the odd lines first and then goes back and scans all the even lines, filling in the rest of the image. Each set of even and odd lines is called a field, whereas two fields make up one frame, they are interlaced to create one frame.

In a sixty-field system, thirty frames are produced each second; hence the frame rate is one-thirtieth of a second. In fifty-field system, twenty-five frames are produced in each second. Interlaced scanning is the current type of scanning used to reproduce video images, while the progressive scanning is the type used to reproduce computer images on computer monitors.

In progressive scanning, the beam does not skip lines; instead, it scans each line in sequence, from the top to the bottom of the screen. This incompatibility gives no allowance to the videotapes to be reproduced on computer monitor and vice versa. Unless special devices for converting are

utilized, the two signals are not interchangeable to each other. However, conversion could not give solution to the problem that show up on the screen in five areas: resolution, screen scan, flicker, signals and colour (Wurtzel & Rosenbaum 1995 298-303).

There is another fact that limits compatibility of the video signal all over the world, which come out as the different electronic television systems. The three primary international standards are NTSC, PAL, and SECAM, mainly exposing differences in the number of scan lines, the rate of scanning, and how information is encoded. NTSC standard has 525 scan lines and thirty frames (sixty fields) per second, where PAL and SECAM both have the 625 scan lines and 25 frames (fifty fields) per second scan rate. PAL and SECAM differ from each other in encoding colour (Seel and Grant 1997 178).

The reproduction of colour information requires some additional elements in both scanning and reproduction systems. Television produces colour through an additive process, which means red, green and blue are the three primary colours and when two of the three primary colours of light are combined, they produce a complementary colour. Equal amounts of the three primary colours produce white. Combining the primary colours in varying degrees of hue, saturation, and brightness can create any colour in the spectrum. Hue describes the wavelength of light. Red, green and blue as the primary, and the complementary colours magenta, yellow and cyan are examples of different hues. Saturation -or chroma as referred to in television- is a measure of colour purity, the amount a hue has been diluted

through the addition of white light. Luminance is the brightness component of the colour, and is dependent on the amount of light an object reflects.

The principles of colour reproduction are the determinants of the colour video signals. Three main forms of colour video signals are valid: RGB, composite, and component. These all emerge as three initial signals, one for each primary signal (red, green, and blue). In RGB systems the three signals are kept separate all the way from their generation to their final display on monitor that has separate RGB colour inputs, as in the computer monitors. In composite video systems, the three colour signals are combined, or encoded, and then flow through the system as one signal until they are separated, or decoded, at the colour monitor or receiver. This is the basis for both NTSC and PAL systems encode colour into signals. This method is weak: losses occur in encoding process as well as noise and distortion. Component video, which has been developed as to avoid these problems, keeps three colour signals independent throughout the process, not in the same way as RGB systems.

There are two primary methods of recording component video. One is referred as "true" component video, keeps the luminance signals (designated as "Y") and two chrominance (C) signals completely separate. The other method, Y/C recording keeps luminance (Y) separate but combines the chrominance (C) signals. Although all broadcast television is composite video, component video has become a popular production format as it has sharper and cleaner colour than composite video. Component

video also maintains its colour quality better than composite video during the editing process (Wurtzel & Rosenbaum 1995 303-304).

Television receivers can only reproduce signals modulated on a radio frequency (RF) channel, then transmitted to the receiver by a broadcast transmitter, a cable television system, or a RF modulator. Normally, video signals and television channels cannot be displayed on computer monitors, and computer images cannot be reproduced on video monitors or television receivers without any special conversion devices (Seel and Grant 1997 216).

Further improvement on broadcast video technology is still on the development stage, whereas all digital transmitters and receivers will be utilized in near future.

5.4. OVERLAPPING LAYERS OF SOUND AND SPACE

Television is not only an image oriented medium. Apart from the visual magnitude of the televisual appearance, sound, in fact, entirely governs the flow. Without sound, which accompanies the image, the fulfillment of the content of televisual narration can not be totally achieved. Therefore, sound has a significant role in television.

Sound fulfills the meaning creation process in televisual flow. Hence, it provides a continuity between images as the primary entity for “anchoring meaning” in television (Ellis 1992 129). Television broadcasting relies on sound –as it comes forth in voice descriptions, news broadcast commentaries– rather than visual appearance. The visibility of television, with rapidly changing images, could be encoded in any context with sound. Although, in television, the image seems to be the object of attraction, it is, indeed, the sound that is more effective as an information carrier. Furthermore, due to the compulsory direct eye contact of the viewer with the television screen, the preservation for the continuity of the televisual flow without interruption is only possible via sound.

Correspondingly, as Altman states that the way “the flow of the sound mediates and ‘harmonizes’ between the visual sequence and a ‘household flow’” amplifies the supposition that “sound, then, is a kind of long leash that allows the eye to wander because the ear is always attached” (qtd. in Dienst 1994 30).

In order to maintain the televisual flow, the sound and the image is always in relation to each other. Sometimes they support each other, sometimes they are based on a contradiction, and mostly sound is used for stressing the elements in the image. Butler considers these interrelationships as the initial purpose of sound, which serves the continuation of the televisual flow. Additionally, he notes that sound captures viewer's attention and manipulates the viewers' understanding of the image, and furthermore, maintains continuity within the fragmented segments (1994 191-196).

Indeed, in televisual flow sound can be divided into three main categories. Again, Butler lists these categories as "speech", "music", and "sound effect" (1994 188-189). The speech is achieved in either ways as recorded "live" or by using the technique of "dubbing"⁴ or voice over. Speech is rarely used by its own; there is often music or a background sound that accompanies the speech. On the other hand, music can be used alone as a jingle in opening or ending sequence or accompanied by a displaying VTR or in any occasion which any other sound is not needed. Last category is the sound effects. These effects are inseparable elements used in the production and post-production processes in television. These categories compose the types of television sound through technical supplies⁵.

⁴ A technique in which one voice is substituted for another. There is also another term called "subtitling" which signifies a translation that is printed on the bottom of the screen and the original dialogue is retained (Butler 1994 189).

⁵ The sound in television shares three basic characteristics which are mediated through technical manipulation: Volume (determines how loud or soft a sound is), Pitch (determines how high or low the sound is), Timbre or Tone (arranges the particular harmonic mix that gives a note its colour or tonal quality) (Butler 1994 197).

Within the same context, every innovation in technically mediated reproduction of sound and image tends to modify the habitual perception codes. Thus, the sound "fills a space and surrounds you in it, functioning as an extension of your body into the social, and vice versa" (Berland 1993 36). Hence, acoustic properties and sound technology in television shapes and improves the perception codes of the viewer.

Alternatively, McLuhan stresses an accelerating shift from visual space to acoustic space technologies. Within his deliberation of acoustic space, he underlines "the mentality of multitude" addressing to a state of "constant flux" (1989 39-40). It is an endless variety in which each and every component is in continuous line. Hence, his definition for acoustic space is "both discontinuous and nonhomogenous. Its resonant and interpenetrating processes are simultaneously related with centers everywhere and boundaries nowhere" (1989. 45). Yet, he concludes his argument by underlining the incommensurable structures of acoustic and visual space that overlap throughout the televisual appearance of sound and image.

McLuhan's conclusion emphasizes the formalization of the televisual flow which carries every aspect which belongs to space, sound, and image. In televisual flow, each component is designed to be substantial for accessing to another component with referential links; though these components are individually distinctive and fragmented, they do unite sequentially in a simultaneous way.

Televisual flow is only limited with the boundary of the format. All the while, the frame as the format of television appearance is directly related with the perception of sound in television. In this context Butler underlines the relation between sound and space via the consideration of frame as follows:

Frame forms a division between offscreen space and onscreen space, between what is within the frame and what is presumed to be outside it...Offscreen space thus aids the construction of the continuity of space, the sense that the onscreen space continues out beyond the camera frame...In short, sound draws our mind out past the frame into a fictional world that has been created for this narrative (1994 203).

The perception of sound in television is manipulated by the same technical surroundings of the images; however, sound appears as a context regulator in television. The use of types of sound in television juxtaposes the determining parameters of space manipulation and/or creation process in televisual flow. Besides, the sound creates its own space by giving references to other contexts that exist offscreen or by specifying alternative room onscreen.

In other words, the content of television and interrelations between images in the narrative structure of television are formed through the associations, which are made by the use of sound in television. A step forward is that sound also provides associations with the other images that are outside the

screen. Thereby, sound governs a wide space within and out of the limits of the presence of the apparatus. Furthermore, it is the primary component of television, which deliberately maintains direct contact with the codes of the viewer. Yet, floating images without a context could never fulfill the meaning creation process of the narrative based intention of television.

As can be understood, sound operates as the primary element in televisual flow; furthermore, it identifies a space that is rounded off and independent of the range of the screen—to an extent liberated from the visual flow, as well—. Therefore, it can be said that in television sound and space overlaps, hence, as Lefebvre states, television is “a center for the production of space around itself” (qtd. in Berland 1993 37).

6. THE POINT OF REFERENCE FOR THE CONSTRUCTION OF THE FLOATING SETTING: THE VIEWER

The 'viewer' appears to be a very problematic issue. Especially, it becomes more questionable when the logic of operating mechanism of televisual flow is taken into consideration. On the one side, there are overloaded arguments based on the role of the viewer for television, on the other side, there is the claim -one of the crucial claims of this thesis, as well- that televisual flow works without relying on the viewer as a mechanism of the televisual apparatus. Still, the second argument does not ignore the fact that, the mechanism always pretends as if the viewer is the reference point for its existence.

Yet, this planned organization of 'televisual flow' is already detached from its foremost usage as maintaining an interactive field. As it has been discussed in section "3. Television as a Capitalistic Device: "Showing off" the Mechanism of Capitalism", television is based on the constitution of a rudimentary ideology beneath its operation logic. This statement can be clarified by using Brecht's analysis of the growth of radio as a broadcasting medium: According to him, radio as machinery is designed to be capable of both receiving and transmitting. Therefore, it gives a room for the listeners to interact the broadcasting as much as the radio station. However, it has developed as one way of transmitting sound. He considers this development as the dominance of the ideology that assumes the surveillance of the power (Akbal 1994 54).

Before probing into the case of the viewer and television, the attitude of this section can be well fore-stated by Cubitt's illustration of the current relationship between the televisual flow and the viewer:

TV doesn't need its viewers: like a tap-water, it can wait, indefinitely to flow. In its mode of address, television already assumes that you are watching...When we don't watch, it does not affect the nature of the programme...Television has already used up the viewer and is left continuously asserting its own presence to itself with the obstinate repetitiveness of the hysteric (Cubitt 1991 31-32).

Nevertheless, in order to examine the discourse of television, this section proposes different view points, by giving attention to the arguments about the 'viewer' in the presupposed construction of the floating setting. In essence, this section considers the subject matter from the perspective of the apparatus, rather than dealing with the perception and/or meaning construction process of the viewer.

The logic of television operates by assuming the fact that there is always a "watching eye" in front of the screen. In Dienst's sense, this leads to the established mode of "permanent spectacle" (1994 57). As a starting point, it can be presumed that the permanent spectacle is always called to attention to watch the television. The tactical attitude of the televisual narration tries to keep this attention by delaying promised coming events, which occur unpredictably. The catch-phrase "soon" is constantly repeated by audio-

visual signs. The expectation of the viewer is kept at its climax point, while the televisual flow remains the same. Indeed, since nothing –the narration, the format, the flow with floating images and sound- chances, the promise to transmit ‘new’, ‘live’, ‘unpredictable’ events is always at stake. Television acts as a toy to be played all the time. However, it has no proof except the “rating” phenomena as response to this game. On the other hand, rating results and the way they are being announced designate nothing, but the role of the ideological discourse beneath the logic of television’s presence.

In this respect, the domain of the televisual logic presents a reversal of Lacanian notion of “gaze”. Lacan defines the “gaze” as follows:

In our relation to things, in so far as this relation is constituted by the way of vision, and ordered in the figures of representation, something slips, passes, is transmitted, from stage to stage, and is always to some degree eluded in it. (1978 73).

Television is being watched by the presumed viewer as a spectacle. Hence, this spectacle comes into being as “all-seeing”. In his attempt to explain the logic of the gaze, Lacan asserts that “this all-seeing aspect is to be found in the satisfaction of woman who knows that she is being looked at, on condition that one does not show her that one knows that she knows”. (1978. 75).

On the contrary, television manifests the fact that it knows it is being looked at. As an explicit example, the rating mechanism amplifies this

manifestation. In return, the viewer shows that television is somehow being looked at. The logic of television is exposed with its effort to prepare a suitable ground for a permanent state of being under the gaze of the viewer.

The position of the viewer is important as this mechanism takes the viewer as the point of reference to apply its logic of operation. For this reason, by referring to the theories of cinema, two processes of identification as with the camera and with the object deserve attention (Bellour, 1977). However, the mechanisms of identity formation and development depend on narrative structure. Identification is only possible through the capability of the narration to provide enough information for each character, object and the situation. As an instance, the way of identifying the viewer with a movie character is dependent on sharing the same amount of knowledge about the general situation in the narrative (Erdoğan 1996: 60). However, owing to the fragmented narrative structure and accelerating speed of television, it is impossible to concentrate on any character or situation in this flow.

Television provides **empathy** instead of identification. Cowie treats this term as an intrinsic reaction: "transitivist identification" (1996: 45). Especially, the news is a collection of familiar images and sounds. Therefore, it represents a convenient ground for the formation of the empathy. In the same respect, Cubitt notes that "TV, viewed with the kind of schizophrenia made up of constant transitions from one identity to another, its insanity redoubled by repetition".

Furthermore, several cameras are shooting any situation or any character from different angles. Therefore, whether the character or the situation is familiar or not, the viewer constantly has to play the part of the "witness". There is a constant dialectic between watching and experiencing. It can be regarded as an experienced oscillation between having and being the image.

Freud's description of the patient's experience in his well-known case "A Child Is Being Beaten" presents a similar instance. In a session of hypnosis, the patient turns back to his childhood. He recalls an event in which he was being beaten. The significance of the situation is that he experiences the event while being the witness of the event at the same time. Hence, there is a constant tidal situation between two states. There is nothing that is maintained as stable, but, an alternating charge and discharge of pleasure (a situation of on/off on/off) (Krauss 1993). Therefore, televisual flow is a similar experience in which the viewer feels an empathy, which appears and disappears, in limited duration.

Along with the viewer's experience of watching television, 'zapping' also introduces transverse cuts (Dienst 1994 29). However, as the logic of operation is permanent for every channel, zapping among the channels never provides a cut in the televisual flow. The televisual flow is always a planned organization. Thus, switching randomly or by following a sequential back and forth transit among the channels could not break the order of it. Structurally, the televisual flow is linear and always constructed according to a rigid format. As can be understood, zapping as a practice of switching among the channels never causes a structural change in the

televisual flow. However, the narrative constitution of the flow is arranged to be disturbed by such interruptions. Therefore, Fiske describes zapping just as though he emphasizes the characteristics of the televisual flow:

Zapping allows the viewer to construct a viewing experience of fragments, a postmodern collage of images whose pleasure lie in their discontinuity, their juxtaposition, and their contradictions (1990 105).

After taking all these points into consideration, it can be noted that the relationship between the viewer and television is not counterbalanced. The viewer is the reference point to construct the floating setting which involves narrative qualities, varieties of the format, content selection, commercial range...etc., briefly to say, the 'make-up' of the televisual appearance. Still, the logic of television operates through its own parameters without relying on the viewer. As a 'mechanical' system, televisual flow does not consider the viewer as the standing reserve of its operation. Nevertheless, as long as the flow continues, television will be watched, therefore, the viewer is not the reason, but television is the reason for the presence of the viewer.

7. DIMENSIONS OF TELEVISUAL ONTOLOGY

7.1 STILL TIME AND AUTOMATIC TIME VIA

SMOOTH SPACE AND STRIATED SPACE IN TELEVISION

Fundamentally, time is the ground for the televisual ontology. Along with the relevant totality of its quantitative and qualitative characters, time generates the logic of television. Time is not an abstract notion for television. It is planned, constructed, and applied through the planned flow and format of the televisual narration.

In this respect, there are two directions in which time moves on television: the still time and the automatic time. Still time is “breaking of one movement of images by a kind of mechanical movement”, whereas automatic time refers “the extension of a movement by another kind of mechanical movement” (Dienst 1994: 159-160). As it is understood, while automatic time refers to continuity by gathering, arranging and combining sets of images, still time indicates slices of images.

Although automatic time appears as a movement based on extension, it operates through beats –as a borrowed word from music literature, beat indicates the metric divisions (Sachs 1988 12). Hence, automatic time moves according to the well-organized scheduling principles –which are arranged according to cyclic time– of television. On the other hand, still time “lends itself well to rhythm” (Dienst 1994 163). Rhythm “does not operate in homogenous space-time, but by heterogeneous blocks” (Deleuze

and Guattari, 1988 313). Therefore, the communication between still time and automatic time can be explained via rhythm and beat.

In television, these two time movements as still and automatic are inseparable. They exist only in mixture; hence, they signify a simultaneous mechanical movement by breaking up the instantaneous and charging up the continuous –just as the simultaneous interdependent relation of the smooth and the striated space (Deleuze and Guattari, 1988 474). The mixture of still time and automatic time, as the instant disturbs the continuous and the continuous covers the instant, displays the televisual logic by stilling and extending the time.

Nevertheless, both still time and automatic time prepare a ground for all kinds of time to be produced and circulated. Likewise, there is a constant and simultaneous translation and transition between the smooth space and the striated space. Hence, their relation is not based on a simple opposition but addresses a complex difference like the relation between still time and automatic time. In this respect, a conceptual bridge between Deleuze and Guattari's depiction of the smooth and the striated space and televisual time movements as the still and the automatic would be a guidance for understanding the televisual ontology.

In brief, according to Deleuze and Guattari, the smooth space is heterogeneous, non metric, directional, acentred, unlimited, and involves multiplicities that occupy space without counting. On the other side, striated space is homogenous, composed of measurable visual quantities, dimensional, centered, delimited, and one counts in order to occupy (1988 474-500).

By referring to the descriptions of the smooth and striated space, overlapping features with still time and automatic time manifest remarkable similarities: Televisual still, in terms of slices of time, consists of fragmentations and presents heterogeneity, hence, "it does not form a geometry of relationships: its instant may repeat or interfere with each other without generating a common charge" (Dienst 1994 167). Furthermore, still time never points to a center and it is directional rather than dimensional.

On the other hand, automatic time "opens a distanceless conduit to any elsewhere: it forms a hollow world, its surface seen only from inside" (ibid). Similarly, as in the case of striated space, automatic time is dimensional and presents homogeneity.

When this comparison is deepened with details, a specific example exposes within the musical model which displays various aspects of smooth space and striated space and the relation between them: Frequencies in space can be distributed either in the intervals between breaks or statistically without breaks. Distributions of breaks and intervals are called "module". Thereby, module is associated with striated space (as it designates closed space), whereas the statistical aspect refers to smooth space (as it distributes itself in an open space (Deleuze and Guattari, 1988 477-478)).

As automatic space follows a linear scheduling within the televisual flow, it is delimited and allocates according to the "determinate intervals assigned breaks" just like as it is in striated space (1988 481). On the other hand, in terms of fractalized still time, it distributes itself by moving rapidly over the

plane of transmission. These specific examples can be widened, nevertheless, every time it would be resulted with overlapping aspects.

Consequently, in addition to this supposition, when the associative aspects as rhythm and beat are taken into consideration, the logic beneath the televisual flow becomes clear:

...the striated is that which intertwines fixed and variable elements, produces an order and succession of distinct forms, and organizes horizontal melodic lines and vertical harmonic planes. The smooth is the continuous development of form; it is the fusion of harmony and melody in favour of the production of properly rhythmic values, the pure act of the drawing of a diagonal across the vertical and the horizontal. (Deleuze and Guattari 1988 234).

On that account, in television, time has two directions as still and automatic, they are analogous to the musical terms of rhythm and beat. The mechanism of television operates through these time directions. Every time they are planned and maintain a time pattern for televisual presence. This pattern also explains the superimposition of measured time and experienced time within the same surface of televisual flow. This operation mechanism of television also manifests the oscillation between the smooth and striated space notions of Deleuze and Guattari by practicing it in televisual flow.

7.2. THE ONTOLOGY OF TELEVISUAL FLOW

"11:15: Restate my assumptions:
1. Mathematics is the language of nature.
2. Everything around us can be represented and
understood through numbers.
3. If you graph these numbers, patterns emerge.
Therefore: There are patterns everywhere in nature."

Max Cohen in the movie
"Π", 1998.

What is being revealed is that time operates as the key to expose the logic of operation, which is inhabited in the nature of televisual aspects. Television as an apparatus designates a time-based system, which operates systematically beneath the qualitative characteristics of its narrative structure.

It is such a system that operates like a Mandelbrot set in which every zooming step proceeds with another image and which is detailed and constructed with the same logic according to fractal geometry. If, the system which is generated by time is same for the overall televisual flow, then it operates in the same way within the news as the "universal archetype of mixed television time" (Dienst 1994 164). This assumption obviously, indicates that for any set of segments, televisual flow works through still and automatic movements.

Although many aspects in television are concerned with perception, the working mechanism of television is based on its own distinct notion of time. Therefore, such concerns as content, ideology, or effects are conceived to be the qualitative characters of the televisual flow. On the other hand, television operates by using both quantitative and qualitative characters as

tools within its mechanism. Yet, in the same context, Dienst stresses that both automatic time and still time are not forms of experience, but they are considered as the television's tools of analysis (1994 166).

If the analogy between musical terms and televisual aspects are taken into consideration as a path to follow, news can be associated with a musical piece. In this musical piece ("news"), each cut (of image and sound) with its content and appearance is the note that maintains the rhythm. In its multiplicities of rhythms, news items maintain different patterns of the rhythm. The rhythm is either high or low: in television, the qualitative elements are either serious, refined, and up-date, or light, discourteous, negative, and out of date. Likewise, the duration is whether long or short, and/or detailed or plane. Beat refers to the segments. The bar/measure indicates a set of segments. In this respect, every time televisual flow traces a pattern of measured time slices. In the case of musical piece, the repetitive existences of beats are measured by metronome. Various kinds of rhythms can give the same beat number when it is measured by metronome. For instance, whether a piece is a folk or ballad or metal or punk or classical or ethnic or industrial or rock or so on, it can give 110 beat/minute. So, rhythm is not dependent on the speed of the repetition of the beats per minute. Beat is only related with speed per time.

When it comes to television, the measurement of the beat is not per minute (like the musical piece over the metronome); instead it is per the distinct time perception of television. In other words, the real time is not the time of televisual flow. It is not only because of the televisual narration, which

presents an experienced time by extending and gathering future, present, and past within the present tense, but it is also because of its distinct time perception. These beats repeat in their linearity in a random way, however, the totality of the number of the beats for its all time is the same. To clear this assumption, we can consider prime-time news that are displaying on the channels with different duration (as real-time) with various numbers of news items but nearly same numbers of beats. Thereby, the case study of this thesis, which takes the prime-time news as the archetype of television within an inductive method, will prove this assumption.

To summarize this complex situation of the televisual time, it can be said that televisual flow operates through time based patterns: every time there is a two-folded multiplicity in the rhythm; (i) varieties of rhythm within the flow of a channel, (ii) varieties of rhythm among the channels, but the operation logic of the beats are the same. In this context, a question appears as how will it be in the future with technological advancement? It is impossible to give an exact answer with abstract numbers, nevertheless, as it is in the case of the metronome: if it is 110 beats/televisual time, then it will be perhaps 180 beats/televisual time.

Television as the rapid transmitting machine would be shaped with velocity rather than form. The time-based logic of operation will not change as long as it preserves its form and format. There are a lot of possibilities for its future form as television can be merged by computers or other transmission tools. Perhaps, it will not be called television but it will exist under a different context and name.

Television, as an apparatus, by its format, present-ness, disinformation process, and video generated sound and image and time and space manipulating mechanism, is in conformity with the logic of late-capitalism. On the level of economy, television designates a market, which is based on consumption with a repetitive circle as it profits over the supposed viewer with commercials. For each and every broadcast company, more commercials indicate more capital; this indicates more technological and technical setting; then, this means to reach more viewers, consequently widespread viewers indicate the potential to get more commercials. In this respect, each mechanism can be considered as a "machine" in Deleuze and Guattari's sense:

One machine is always coupled with another...there is always a flow-producing machine, and another machine connected to it that interrupts or draws off part of this flow (1984 5).

Depending on that mechanism of consumption, television can be regarded as a "desiring production" which is a "production of production, just as every machine is a machine connected to another machine" (1984 6). On the level of ideology, television's signification is totally a discourse of ideologies forming within the apparatus. Whatever the represented ideology of a broadcast company is, this consumption mechanism is operating beneath it. In short, this consumption mechanism is always in charge. Then, both in economical and ideological contexts, television is a capitalistic apparatus -explicitly/direct or indirect with sub mechanisms. The

apparatus works with its time-based planned patterns by revealing itself through qualitative aspects adhered to it. Television reveals its operating mechanism but paradoxically shows off capitalism, which conceals such a similar system.

In this respect, this planned patterns working systematically on rhythms and beats disclose the nature of the apparatus. They are planned; nevertheless, it is the apparatus (by itself) planning these patterns through its format and narrative style. In other words, no body as a head of this operation authors such a program in a conscious way. Television as an apparatus is the exact adaptation of the late-capitalist system with its inner dynamics. Though it is not totally clear whether the system as a whole valid for the totality of television or the inner dynamics of capitalism are just working on the sub-levels in a particular way. Perhaps, this is the most striking question to be posed after discovering such a time-based mechanism operating beneath televisual appearance.

8. CASE STUDY: A COMPERATIVE ANALYSIS OF NEWS AMONG TURKISH TELEVISION CHANNELS

As it is mentioned throughout the preceding section, the mechanism of televisual flow operates through rhythm and beat. The rhythm of the televisual flow is closely related with the qualitative characters of the television. They are mainly content, profile of the channel, narrative style, broadcast quality, broadcast policy, sufficient and unbiased information, reliability, and visual representation in its broad sense (how lighting, camera techniques, editing techniques, sound, and graphics are used). On the other hand, beat is associated with the segments of the flow.

In this case study, six Turkish television channels, which represent different ideologies and viewer profile, are taken in order to make a comparative analysis to investigate how they operate through rhythm and beat. An inductive method is used: to examine televisual flow in general, it is focused on prime-time news. To make a equitable and specified research, this study considers prime time news of the six channels that are transmitted on the same day (21.03.1999). The channels are TRT, ATV, STAR, SHOW TV, TGRT, and KANAL 7.

Tables are prepared to give exact numbers of the segments, numbers and the titles of the news items, recorded video bands, reporters, anchor(wo)men, partial and full frame graphical representations, sound, setting, opening and ending sequences, and duration. After each set of the tables, the qualitative characteristics are given in brief descriptions.

Consequently, the results are compared with an additional chart and explained in the conclusion part of the section.

8.1. CRITERIA FOR THE RESEARCH

RHYTHM

1. Profile of the Channel

2. Numbers of news items in the programme (per duration in real time)

3. Visual Representation

4. Narrative Style

5. Broadcast Quality

Broadcast quality of TV channel is determined according to the international standards that are accepted by EBU (European broadcast Union). The "broadcast quality" is precendently defined with the bandwidth of 5.5 Mhz. The quality of the picture that reaches to the television receivers is very dependent on the every device utilized in every stage of broadcasting process. The broadcast quality of a television channel should be appropriate to EBU standards, and the transmitter it uses should be minimum 5.5 Mhz. picture level. Whether it is analog or digital, the signal reaching to the satellite is received and transmitted to the ground receivers, where the signal is distributed to the viewers. The final image quality is not

only dependent on the transmitting and the transceiving devices but on the very initial devices such as cameras, VTR's, editing suits and so on.

The difference between analog or digital signals is not easily differentiated with bare eyes but calibrating devices used. Analog signal requires a bandwidth wider than the digital signal, where digital signals are possibly compressed and consequently decompressed to prevent covering wide bandwidths. Recently, digital signal with compressions up to 3.5 Mhz. are used to enhance the picture quality. On the contrary, digital signals are more sensitive to the weather conditions in the atmosphere

BEAT

Segments

By definition, small sequential units of images and sound which are organized into groups as either cumulative or repetitive within a limited duration (Ellis 1992). In this respect, in these news programmes every change in sound (voice-over, actual, music, and sound effect) is followed by a change of units of images. These are considered as segments. For instance, during a long VTR, a unit of images with actual sound is cut with another unit of images with voice-over. Also still frames with long duration present similar quality as intervals, these still images are considered again as segments. Finally, opening and ending sequences as animations display segmentary characteristic.

8.2. CHANNELS

ATV PRIME-TIME NEWS (19:00)

RHYTHM

Profile of the Channel:

Hold by one of the biggest media trust owners in Turkey (Dinç Bilgin), this channel represents the liberal political ideology in Turkey. Regarding the highest circulated newspapers, magazines and other media companies, this media trust company has the power of determining the main discourse, altering the political, economic and cultural agenda, in Turkey. As one of the governing capital power, it plays an important role in Turkish economy, correspondingly, in the political scene.

Numbers of news items in the programme (per duration in real time):

Displays 25 news items in 67 minutes and 4 seconds.

Visual Representation:

By utilizing graphical representations, animations, music and sound effects, it gives utmost importance to visual representation to support the entire text, in the same respect, the content of the news items.

Narrative Style:

The anchorman (Ali Kırca) is a dominant figure among his colleagues. The news items are rather shaped by his comments. Indeed, this is a common intent of the whole channels; as the sources and the images of the news items are nearly the same, every channel has to create a different cover of a

narrative style in order to attract the attention. VTRs are frequently used with voice-over (different voices are used -male or female) to emphasize the richness of the varieties in their narrative style. As a common characteristic of all channels, 'objectivity' is the key word for its narrative quality, but of course it is a claim that might cause many discussions. Indeed, it is a matter of discussion for all channels, how they gather the input -by means of their own devices or a number of news agencies- and consequently edit and transmit the news. Thus, objectivity can only stand as a motto for news bulletins that need to consolidate their credibility. Constant act of advertising (both the channel and the other media foundations) in the coverage of the entire media trust company is valid. For instance, taking "Ozmo Show" as a news item (a television show articulated with the newspaper in the same media trust group) exemplifies this act.

Broadcast Quality:

ATV transmits to the EUTELSAT 1B broadcasting satellite with analog signal.

BEAT

Number of segments:

123

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:00:00				x		X				s.effect music		1
0:00:07				op. Seq.						s.effect music		2
0:00:20			studio wide-angle							s.effect music		3
0:00:24	1	highlights + Med TV	studio medium				anchorman			actual		4
0:01:20					x			male				5
0:02:24			studio medium				anchorman			actual		6
0:02:47		live phone connection			x					actual	canlı Özdem Sanberk Londra Büyükelçisi	7
0:03:13		live phone connection	studio medium				anchorman			actual	canlı Özdem Sanberk Londra Büyükelçisi	8
0:03:29		live phone connection			x					actual	canlı Özdem Sanberk Londra Büyükelçisi	9
0:04:51		live phone connection	studio medium				anchorman			actual	canlı Özdem Sanberk Londra Büyükelçisi	10
0:05:47	2	Öcalan's speech on MedTV	studio diff. angle				anchorman			actual		11
0:06:12					x			male				12
0:06:17						graphical present.				s. effect	animated text	13

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:06:23					x			male				14
0:06:30						graphical present.				s. effect		15
0:06:32					x			male				16
0:06:53						graphical present.				s. effect		17
0:07:46					x			male				18
0:07:57						graphical present				s. effect		19
0:08:23					x			male				20
0:08:42	3	Nevruz	studio medium				anchorman			actual		21
0:10:34					x			male			Adnan Gerger Haber Adana	22
0:10:34					x			male			İstanbul	23
0:10:47					x			male			Kocaeli	24
0:11:21	4	Terrorism	studio medium				anchorman			actual		25
0:11:43					x					actual	Müfit Güler İtiraflı	26

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	# of beat
0:13:38	5	Reactions to Med TV	studio medium				anchorman			actual		27
0:14:59	6	Election 99	studio diff. angle				anchorman			actual		28
0:15:08			animation							s.effect music		29
0:15:13			studio wide angle				anchorman			actual		30
0:15:16	7	T.B.M.M. Fazilet	studio medium				anchorman			actual		31
0:15:35					x			male			Ozgür Seren-Seda Eren Haber Halim Abanoz - Kamera	32
0:16:26					x					actual	Nuh Mete Yüksel Ankara D.G.M. Başsavcısı	33
0:17:18					x			female				34
0:17:25					x					actual	frame	35
0:17:37					x					actual	Hayrettin Dilekcan F.P. Karaman Milletvekili	36
0:17:49					x			female				37
0:18:18	8	Agenda of the Parliament	studio medium				anchorman					38
0:18:47					x			female			Arzu Zengin - Haber Fatih Çotur-Ateş Can Kamera	39

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	# of beat
0:20:48	9	Parliament Yesterday	studio medium				anchorman			actual		40
0:21:06					x			male			rolling band	41
0:23:38	10	Prime Minister	studio medium				anchorman			actual		42
0:23:54			studio/ outside			2 frames key	anchorman		x	actual	Canlı Ankara-İstanbul	43
0:24:00									x	actual	Nilgün Azar Başbakanlık	44
0:24:18					x					actual	Bülent Ecevit Başbakan	45
0:24:54									x	actual	Başbakanlık	46
0:28:10					x					actual		47
0:28:13			studio/ outside			2 frames key	anchorman		x	actual	Canlı Ankara-İstanbul	48
0:28:15	11	Insufficient Arch. Design of the Parliament Building for Dissabled People	studio medium				anchorman			actual		49
0:28:46					x			male				50
0:29:30					x					actual	Ekrem Pakdemirli Anap Manisa Milletvekili	51
0:30:03					x			male				52

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	# of beat
0:30:46	12	Election Campaigns	studio medium				anchorman			actual		53
0:31:03					x			female				54
0:31:46					x					actual		55
0:32:04	13	Medical Campaign	studio medium				anchorman			actual		56
0:32:24					x			female				57
0:33:02					x					actual		58
0:33:42					x			female				59
0:34:21					x					actual	Prof.Dr. Cevat Babuna Dr. Oktay Babuna'nın babası	60
0:34:36					x			female				61
0:35:00									x	actual	Sonat Canıdar İstanbul	62
0:35:13					x			female				63
0:35:23									x	actual		64
0:35:53	14	Illness and Poverty	studio medium				anchorman					65

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:36:12					x			female			Selim Çalgıl Kameraman	66
0:36:19					x					actual		67
0:36:25					x			female				68
0:36:58					x					actual	Dr. Nazan Sarper Hematolog	69
0:37:07					x			female				70
0:37:38					x					actual		71
0:37:41									x	actual	Özlem Gürses İstanbul	72
0:38:14					x			female				73
0:38:24					x					actual		74
0:39:10	15	Ozno Show	studio medium opening seq. Of Ozno				anchorman					75
0:39:30					x					music		76
0:39:46					x			male				77
0:40:04			opening seq. Of Ozno		x					music		78

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:40:14					x					actual		79
0:40:58					x			female			Betül Yüzüncüyıl-Haber Hüseyin Koçak Kamera	80
0:41:04			Seq, fr. Ozmo		x					actual		81
0:41:37					x					actual		82
0:41:42	16	Fetullah Gülen	studio medium				anchorman			actual		83
0:41:44					x			male				84
0:43:30	17	Football player Sergen being interrogated	studio medium				anchorman			actual		85
0:43:47					x						İstanbul D.G.M. Bugün	86
0:45:16	18	Explosion in L.P.G Refinery	studio medium				anchorman			actual		87
0:45:32					x			male			Yaşar Diken Haber-Kamera	88
0:46:01	20	Rescuing Operation	studio medium				anchorman			actual		89
0:46:24					x			male			Mehmet Kılıçarslan Kamera Antalya	90
0:47:51	21	4th assination attempt to Caucasian President	studio medium				anchorman			actual		91

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	# of beat
0:48:08					x			male				92
0:49:19	22	71.th Oscar Ceremony	studio medium				anchorman			actual		93
0:52:18					x			male				94
0:52:29			studio/ ceremony hall		x	2 frames key				actual	en iyi film	95
0:53:04			studio close-up				guest talent in studio			actual	Atilla Dorsay Sinema Eleştirmeni	96
0:53:19			studio medium				anchorman + guest talent in studio			actual		97
0:53:27			studio/ ceremony hall		x	2 frames key				actual	en iyi yönetmen	98
0:53:42					x					actual		99
0:53:49			studio/ ceremony hall		x	2 frames key				actual	en iyi kadın oyuncu	100
0:54:16					x					actual		101
0:54:23			studio/ ceremony hall		x	2 frames key				actual	en iyi erkek oyuncu	102
0:54:34					x					actual		103
0:54:58			studio/ ceremony hall		x	2 frames key				actual		104

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	#of beat
1:00:06			studio medium				anchorman + guest talent in studio			actual		105
1:00:14			studio close-up				guest talent in studio			actual		106
1:00:22			studio medium				anchorman + guest talent in studio			actual		107
1:00:34	23	Election 99	studio medium				anchorman			actual		108
1:00:45					x			female				109
1:01:04									x	actual	Emine Munya Bursa Tuncay Alpi-kamera	110
1:01:21					x					actual		111
1:01:34					x			female			Bursa	112
1:01:49					x					actual		113
1:04:01			animation		x			female				114
1:04:28					x					actual		115
1:04:47					x			female				116
1:05:22		Announcement "Bizim City"	studio medium				anchorman			actual		117

ATV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	#of beat
1:05:29			animation	op. Seq.						music s.effects		118
1:05:43			animation									119
1:06:03						x				music		120
1:06:04		repeating the 1st news item	studio medium							actual		121
1:06:36			studio wide angle							music		122
1:06:44				end. Seq.	x						credits on rolling band sponsors address/tel./e-mail	123
67m.04s.	25											123

Selected Frames of ATV Prime-time news



frame 1
00:03:29

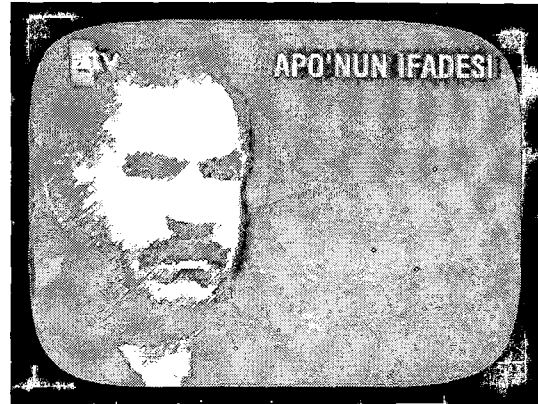


frame 2
00:23:54

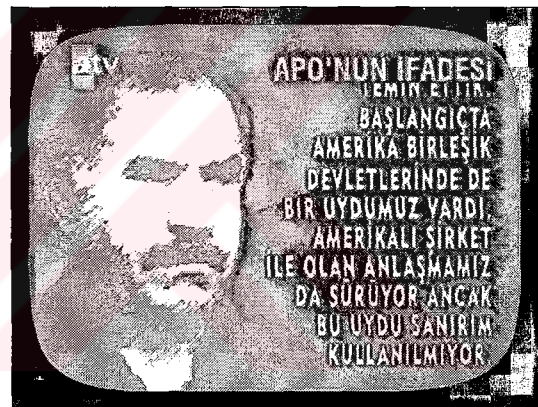


frame 3
00:41:04

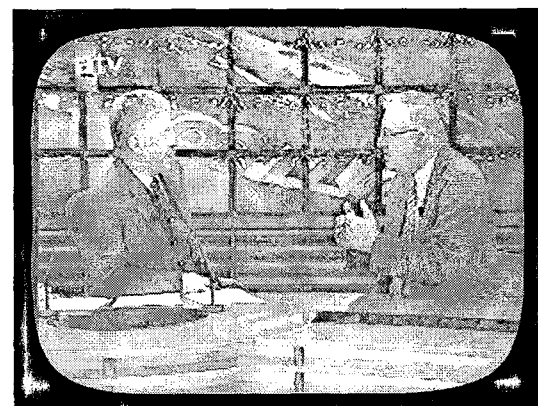
Selected Frames of ATV Prime-time news



frame 4
00:06:17



frame 5
00:06:20



frame 6
00:53:19

KANAL 7 PRIME-TIME NEWS (18:30)

RHYTHM

Profile of the Channel:

Owned by “Yeni Dünya Yayıncılık A.Ş.”, it has claimed to have been the unveiled announcer of the ideology of the former Refah Pary, the most powerful Islamic oriented party in Turkey up to 1998.

Numbers of news items in the programme (per duration in real time):

Displays 22 news items in 47 minutes and 46 seconds.

Visual Representation:

The neat and simplistic visual design can be easily observed to be the outstanding point of Kanal 7. The studio set design engaged with the graphics unifies the whole identity of the news. The visual characteristics are in accordance with the contents of the news, which are mostly political and social, instead of actuality and “light” items.

Narrative Style:

Due to the distinctive Islamic discourse, the hierarchy of the news items, the duration attributed to a peculiar news item, and accordingly, the agenda is apparently different from the other channels.

Broadcast Quality:

TRT transmits to the TURKSAT broadcasting satellite with analog signal.

BEAT

Number of segments:

121



KANAL7 prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:00:00			animation	op. Seq						s.effect music		1
0:00:14		global and local highlights	studio close-up				anchorwoman			actual	Şebnem Kısaparmak	2
0:02:10		highlight1			x			male			frame/ Mecliste sıcak gün	3
0:02:34		highlight2			x			male			frame/ Fazilete şok	4
0:02:45		highlight3			x			male			frame/ 3 istifa	5
0:02:57		highlight4			x			male			frame/ Başsavcı savunmada	6
0:03:00		highlight5			x			male			frame/ Terörün sesi kapanıyor	7
0:03:04		highlight6			x			male			frame/ Gergin gece	8
0:03:06		highlight7			x			male			frame/ Operasyon saati bekleniyor	9
0:04:00		highlight8			x			male			frame/ Dünya'da	10
0:04:02		highlight9			x			male			frame/ Dünya'da	11
0:04:05		highlight10			x			male			frame/ Dünya'da	12
0:04:07		highlight11			x			male			frame/ Dünya'da	13

KANAL7 prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:04:09	1	Interpellation	studio close-up				anchorwoman			actual		14
0:04:26					x					actual		15
0:04:31					x			male				16
0:04:36					x					actual		17
0:05:04					x			male				18
0:05:29					x					actual		19
0:05:42					x			male				20
0:06:10					x					actual		21
0:06:28					x			male				22
0:07:01	2	Parliament	studio close-up				anchorwoman			actual		23
0:07:13		live connection	studio/ studio screen				anchorwoman			actual	Kemal Doğan TBMM canlı	24
0:07:26					x			male			TBMM canlı	25
0:07:42									x	actual	TBMM canlı	26

KANAL7 prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:08:39					x			male			TBMM canlı	27
0:08:57					x				x	actual	TBMM canlı	28
0:09:08					x			male	x		TBMM canlı	29
0:09:34									x	actual	TBMM canlı	30
0:09:50					x			male				31
0:10:08									x		Kemal Dogan TBMM canlı	32
0:10:16	3	Incrimination	studio close-up				anchorwoman			actual		33
0:10:31					x					actual		34
0:10:47					x			male				35
0:11:05					x					actual		36
0:11:11					x			male				37
0:11:28					x					actual		38
0:11:33	4	Fazilet	studio close-up				anchorwoman			actual		39

KANAL7 prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:11:59					x			male				40
0:12:15					x					actual		41
0:12:17					x			male				42
0:13:04	5	Reaction of the members of Fazilet Party	studio close-up				anchorwoman			actual		43
0:13:38					x			male				44
0:13:53					x					actual		45
0:14:01					x			male				46
0:14:08					x					actual		47
0:14:12					x			male				48
0:14:22					x					actual		49
0:15:01					x			male				50
0:15:08					x					actual		51
0:15:51	6	Resignations in the parliament	studio close-up				anchorwoman			actual		52

KANAL7 prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	# of beat
0:16:03					x			male				53
0:16:23					x					actual		54
0:16:31					x		anchorman					55
0:16:49					x			male				56
0:17:24					x					actual		57
0:17:37					x			male				58
0:18:11	7	Vural Savaş's defence	studio close-up				anchorwoman			actual		59
0:18:28					x					actual		60
0:19:22	8	Demirel's speech	studio close-up				anchorwoman			actual		61
0:19:51					x			male				62
0:20:23	9	Kosovo	studio close-up				anchorwoman			actual		63
0:20:52					x			male				64
0:22:13	10	Washington's approach to Kosovo	studio close-up				anchorwoman			actual		65

KANAL7 prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:22:44		live phone connection	studio medium				anchorwoman			actual	M. Akif Beki Kanal7 Washington canlı telefon bağlantısı	66
0:22:54					x			male			M. Akif Beki Kanal7 Washington canlı telefon bağlantısı	67
0:24:28		live phone connection	studio medium				anchorwoman			actual	M. Akif Beki Kanal7 Washington canlı telefon bağlantısı	68
0:24:48					x			male			M. Akif Beki Kanal7 Washington canlı telefon bağlantısı	69
0:25:56	11	Med TV	studio close-up		x		anchorwoman			actual		70
0:26:10					x			male				71
0:26:48	12	Writer Yalçın Küçük is put in jail					anchorwoman			actual		72
0:27:03					x			male				73
0:29:38	13	Nevruz	studio close-up				anchorwoman		x	actual		74
0:29:52					x			female				75
0:30:16	14	Illegal Activities	studio close-up				anchorwoman			actual		76
0:30:32					x			male				77
0:31:32	15	Mafia in Court	studio close-up				anchorwoman			actual		78

KANAL 7 prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:32:04					x			male				79
0:32:29					x					actual		80
0:32:41					x			male				81
0:33:32	16	Sabogate to Kerkük tube line	studio close-up				anchorwoman			actual		82
0:33:54					x			male				83
0:34:24	17	Green Protest					anchorwoman			actual		84
0:34:44					x			male				85
0:35:07					x					actual		86
0:35:48		announcing commercial break	studio medium				anchorwoman			actual		87
0:35:52			animation	op. Seq.						s.effect music		88
0:35:58		Pepsi								s.effect music		89
0:36:20		Arko			x					s.effect music		90
0:36:26		Sahya Granit			x					s.effect music		91

KANAL 7 prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:36:45		Molfix			x					s.effect music		92
0:37:17		İGDAŞ			x					s.effect music		93
0:37:40		noya Holding			x					s.effect music		94
0:37:57		İpek Bisküvi			x					s.effect music		95
0:38:18		Noya Holding			x					s.effect music		96
0:38:39		Millî Görüş ve Avrupa İslam Birliği			x					s.effect music		97
0:38:59		Noya Holding			x					s.effect music		98
0:39:37		Avantaj Hipermarket			x					s.effect music		99
0:40:04		EPLAS			x					s.effect music		100
0:40:25		Sahya Granit			x					s.effect music		101
0:40:35		Bellona			x					s.effect music		102
0:40:53		Yimpaş			x					s.effect music		103
0:41:24		İttifak Holding			x					s.effect music		104

KANAL7 prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:41:32			animation	end. Seq.						s.effect music		105
0:41:39			animation	op. Seq.						s.effect music		106
0:41:52	18	Indonesia	studio close-up				anchorwoman			actual		107
0:42:11					x			male				108
0:43:25	20	Assination attempt to Caucasian President	studio close-up				anchorwoman			actual		109
0:44:11					x					actual		110
0:44:16					x			male				111
0:44:37	21	Oscar Ceremony	studio close-up				anchorwoman			actual		112
0:44:55					x			male				113
0:45:23					x					actual		114
0:45:50					x			male				115
0:46:34			studio close-up				anchorwoman/ sport news presenter			actual		116
0:46:38			studio medium							actual		117

KANAL 7 prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	slll image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:46:51	22	Fenerbahçe Sport Club	studio close-up			x	sport news presenter			actual		118
0:47:04					x		anchorwoman			actual		119
0:47:32			animation	end. Seq.						music s.effect		120
47m.46s.	22											120

Selected Frames of Kanal 7 Prime-time news



frame 7
00:02:57



frame 8
00:04:02



frame 9
00:35:57

Selected Frames of Kanal 7 Prime-time news



frame 10
00:22:44



frame 11
00:22:54



frame 12
00:46:39

SHOW TV PRIME-TIME NEWS (19:30)

RHYTHM

Profile of the Channel:

Hold by Erol Aksoy who owns a group of media companies including publishing and marketing ones. Show TV follows a discourse, which can be named as “public opinion” or “the opinion of the lay man in street”. Therefore, the hierarchy of the news items are designed and dominated by actuality, shocking and sensational events. The liberal political ideology is again at its stake in its representation.

Numbers of news items in the programme (per duration in real time):

Displays 14 news items in 65 minutes and 5 seconds.

Visual Representation:

Show TV has a strict attitude for utilizing only 2D graphics for its broadcasting. With the high amount of subtitling and textual definitions, this attitude is valid for the news as well. It is often observed that the additional graphical elements are not only assisting the text of the news but also making repetitive stress.

Narrative Style:

The anchorman (Reha Muhtar) has a very apparent subjective style for presenting news items with his well-known mimicry and tonal accentuation. Besides, his style of interrogative and disturbingly incisive questionnaire to the guests in the studio and live phone connections. The identical events chosen as news items like the other channels do, are often presented with

different underlinings. Narratives are structured to form shocking and sensational effects in the audience.

Broadcast Quality:

Show TV transmits to the TURKSAT broadcasting satellite with analog signal.

BEAT

Number of segments:

121



SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	#of beat
0:00:00			animation	op. Seq.						s.effect music		1
0:00:04		Elections and parliament	studio medium				anchorman			actual		2
0:00:11	1	Government			x			female			Küskünler Hükümeti Yıkamadı	3
0:00:28					x			female			Küskünler Hükümeti Yıkamadı mark: circle	4
0:01:47					x					actual	Küskünler Hükümeti Yıkamadı mark: circle	5
0:02:24					x			female			Küskünler Hükümeti Yıkamadı mark: circle	6
0:04:25	2	Collaboration of two parties in the parliament			x			female			FP-DTP işbirliği	7
0:05:30					x					actual	FP-DTP işbirliği	8
0:05:48	3	Erbakan			x			female			Erbakan'ın kader arkadaşları	9
0:06:50					x					actual	Erbakan'ın kader arkadaşları mark: circle (flashing)	10
0:07:20					x			female			Erbakan'ın kader arkadaşları	11
0:08:21					x					actual	Erbakan'ın kader arkadaşları mark: circle (flashing)	12
0:08:39					x			female			rolling band: İbrahim Erkal kimden ve neden dayak ...televole...	13

(21.03.1998)

SHOW TV prime-time news

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	#of beat
0:08:55					x					actual	Erbakan'ın kader arkadaşları mark: circle (flashing)	14
0:09:05					x			female			Erbakan'ın kader arkadaşları	15
0:10:10					x					actual	rolling band: Yine Show Haber'de Aksaray belediye...	16
0:10:19					x					actual	Erbakan'ın kader arkadaşları	17
0:10:42					x			female			rolling band: Yine Show Haber'den...	18
0:10:52					x					actual	rolling band:...sadece Show Haber...	19
0:11:11	4	Incrimination for Fazilet	studio medium				anchorman					20
0:11:36					x					actual	FP'nin kapatılması istendi mark: circle	21
0:11:45					x			female			FP'nin kapatılması istendi	22
0:11:49					x					actual	FP'nin kapatılması istendi mark: circle	23
0:12:36					x			female		actual	FP'nin kapatılması istendi	24
0:12:48					x					actual	rolling band: Show Haber'den...	25
0:13:01					x			female			FP'nin kapatılması istendi	26

SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:13:38					x			female		actual	FP'nin kapatılması istendi	27
0:14:18					x					actual	FP'nin kapatılması istendi	28
0:14:18					x			female		actual	FP'nin kapatılması istendi	29
0:14:51					x					actual	FP'nin kapatılması istendi	30
0:15:36					x			female			FP'nin kapatılması istendi	31
0:16:24					x					actual	FP'nin kapatılması istendi	32
0:16:50					x			female			FP'nin kapatılması istendi	33
0:17:39					x					music	FP'nin kapatılması istendi	34
0:17:54					x			female		actual	FP'nin kapatılması istendi	35
0:18:32					x					actual	FP'nin kapatılması istendi subtitle	36
0:19:10										actual	FP'nin kapatılması istendi subtitle, semi transparent show logo at the centre	37
0:19:21					x			female			FP'nin kapatılması istendi semi transparent show logo at the centre	38
0:21:35					x			female			FP'nin kapatılması istendi semi transparent show logo at the centre	39

SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:22:22					x					actual	FP'nin kapatılması istendi semi transparent logo rolleng band: Show...	40
0:23:15					x			female			FP'nin kapatılması istendi	41
0:23:20					x			female		actual	FP'nin kapatılması istendi semi transparent show logo at the centre	42
0:23:33	5	Med TV	studio medium				anchorman					43
0:24:08										actual	Med TV yayını durduruldu	44
0:24:13						graphical present.		female			Med TV yayını durduruldu	45
0:24:17					x					actual	Med TV yayını durduruldu semi transp. show logo	46
0:25:08					x			female			Med TV yayını durduruldu s.t.show logo, subtitle	47
0:25:55					x					actual	Med TV yayını durduruldu semi transp. show logo	48
0:26:00					x			female			Med TV yayını durduruldu	49
0:26:10					x					actual	Med TV yayını durduruldu s.t. logo, mark: circle	50
0:27:19					x			female			Med TV yayını durduruldu semi transp. show logo	51
0:27:37					x					actual	Med TV yayını durduruldu subtitle	52

SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	# of beat
0:29:15	6	Cruel Policemen	studio medium		x		anchorman			actual		53
0:29:33					x					actual		54
0:29:41					x			female			Dayakçı polislerin yeni skandalı mark: circle	55
0:30:00					x					actual	rolling band: işte...	56
0:30:11					x			female			Dayakçı polislerin yeni skandalı subtitle, mark: circle	57
0:30:20					x					actual	Dayakçı polislerin yeni skandalı, mark: circle (zoom-in, zoom-out)	58
0:30:47					x					actual	Dayakçı polislerin gasp ettiği işadamı konuşuyor. Salih Akın	59
0:31:07					x					actual	haber- Fatih Eker kamera hikmet Tekemen	60
0:31:45					x			female			Dayakçı polislerin yeni skandalı	61
0:32:03					x					actual	Dayakçı polislerin yeni skandalı, mark: circle (zoom-in, zoom-out)	62
0:32:28					x			female			Dayakçı polislerin yeni skandalı	63
0:32:46					x					actual		64
0:33:03	7	Yasemin Koşal in trouble	studio medium				anchorman			actual		65

SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:33:07					x					actual	Yasemin Koşal'ın üç yıl hapsi isteniyor	66
0:33:33					x			female			Yasemin Koşal'ın üç yıl hapsi isteniyor	67
0:34:37					x					actual	Haber- Volkan Öksüz	68
0:35:09					x			female			Yasemin Koşal'ın üç yıl hapsi isteniyor	69
0:35:18					x					actual	Yasemin Koşal'ın üç yıl hapsi isteniyor	70
0:36:03					x					actual	Yasemin Koşal'ın üç yıl hapsi isteniyor	71
0:36:07	8	Retired Stunt's dangerous show	studio medium				anchorman					72
0:36:24					x					actual	özel haber mark: circle	73
0:36:28					x			female			özel haber mark: circle	74
0:36:37					x					actual	özel haber mark: circle	75
0:38:35					x			female			özel haber mark: circle	76
0:38:43					x					actual	haber/kamera mark: circle	77
0:38:56					x			female			özel haber mark: circle	78

SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:39:24	9	"Zikir" Ritual	studio medium		x		anchorman			actual		79
0:40:00					x					actual	Zikir çeken belediye başkanı özel haber	80
0:40:17					x					music	Zikir çeken belediye başkanı, özel haber	71
0:40:27					x			female			Zikir çeken belediye başkanı, özel haber	82
0:41:57					x					actual	Zikir çeken belediye başkanı, semi trans. Show logoözel haber	83
0:44:35					x			female			Zikir çeken belediye başkanı, semi trans. Show logoözel haber	84
0:44:52					x					actual	Zikir çeken belediye başkanı, semi trans. Show logoözel haber	85
0:46:00					x					music	Zikir çeken belediye başkanı, semi trans. Show logoözel haber	86
0:47:40					x						Zikir çeken belediye başkanı, özel haber	87
0:48:17									x	actual	Zikir çeken belediye başkanı, özel haber	88
0:49:31	10	Elephants	studio medium				anchorman			actual		89
0:49:45					x					actual music	Fil kalıamı	90
0:50:04					x			female			Fil kalıamı	91

SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:50:17					x					actual	Fil'in duş keyfi	92
0:50:53					x			female			Fil'in duş keyfi	93
0:51:00					x					actual	Fil'in duş keyfi	94
0:51:24					x			female			Fil'in duş keyfi	95
0:51:30					x						Fil'in duş keyfi	96
0:52:08					x			female			Fil Seferberliği	97
0:52:41					x					actual	Fil Seferberliği	98
0:53:30	11	Wazerbülül is in the army now	studio medium				anchorman			actual		99
0:53:43					x				x		özel haber	100
0:54:00					x					actual	özel haber haber/kamera	101
0:55:04										music	O şimdi asker özel haber	102
0:56:19					x					actual	O şimdi asker özel haber	103
0:56:38	12	sheep prices for "kurban Bayramı"	studio medium				anchorman			actual		104

SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:57:00										sound effect	Vatandaş: Asil kurbanlık bizim Haber Show	105
0:57:35								female			Vatandaş: Asil kurbanlık bizim Haber Show	106
0:59:19	13	Oscar ceremony	studio medium				anchorman			actual		107
0:59:53					x			female		actual	Oscar kazanma sevinci	108
1:00:42					x					actual	Oscar kazanma sevinci	109
1:01:33					x			female			Oscar kazanma sevinci	110
1:02:20					x			female		actual	Oscar kazanma sevinci	111
1:02:40			studio medium			x	anchorman	male			kostüm: Faruk Saraç rolling band: credits	112
1:03:20			studio wide-angle			x	anchorman	male			rolling band: credits	113
1:03:26			pack shot			x		male			Alo Reha Muhtar phone numbers	114
1:03:40	14		graphical represent.			x		male			para durumu	115
1:03:43			graphical represent.			x		male			dolar	116
1:03:47			graphical represent.			x		male			mark	117

SHOW TV prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	slll Image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
1:03:50			graphical represent.			x		male			altın	118
1:03:56			graphical represent.			x		male			repo	119
1:04:03			graphical represent.			x		male			borsa	120
1:04:05			teaser	sup. imp an.	x						Az Sonra...	121
65m.05s.	14											121

Selected Frames of Show TV Prime-time news



frame 13
00:00:28



frame 14
00:01:47



frame 15
00:02:24

Selected Frames of Show TV Prime-time news



frame 16
00:10:45



frame 17
00:10:52



frame 18
00:56:19

STAR PRIME-TIME NEWS (19:30)

RHYTHM

Profile of the Channel:

This channel also represents the liberal political ideology in Turkey. Same as ATV, it is another dominant media trust company owned by Cem Uzan (as the owner of banks, telecommunication company, other television channels, radio stations and publishing company). The signification of the channel is embedded in the fact that it is the first private channel in Turkey (1983). Owing to this fact, it represents the privatization policy of the right wing opposed to statism.

Numbers of news items in the programme (per duration in real time):

Displays 25 news items in 68 minutes and 18 seconds.

Visual Representation:

Although the format to utilize visual elements is identical with the other channels, highly advanced techniques to process image are used in this channel. Apart from intensely used graphical representations and animations in news, the channel utilizes virtual studio that combines computer-generated images with actual images in real time.

Narrative Style:

The anchorwoman (Gülgun Feyman) is another distinct figure among her colleagues. Her comments emphasize the intention for a subjective manner. In certain cases, the incompetence of the presented imagery and the text of the news items are so evident that the will for the conduction of viewer can

be comprehended. The framing of extreme close-up of the anchorwoman enhances her mimicry, attributable to the highly subjective manner. Star as a channel is stated in the peculiar discourse, which forms the other units located in a group of media trust companies (including a number of newspapers, magazines and publishing), banks and telecommunication companies owned by Cem Uzan. Star TV announces one of the main discourses that signifies the power on economic, politic and cultural agenda that affects Turkey. It has the inclination of driving the public opinion for the sake of the political wing they support for that time.

Broadcast Quality:

Star TV transmits to the EUTELSAT 1B broadcasting satellite with analog signal.

BEAT

Number of segments:

126

STAR prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:00:00			animation	op. Seq.						s.effect music		1
0:00:18	1	The parliament and election	studio medium				anchorwoman			actual		2
0:01:06					x					actual	Seçim 18 Nisan'da Hükümet iş başında	3
0:01:58					x			male			Seçim 18 Nisan'da Hükümet iş başında subtitled-mark: circle	4
0:02:04					x					actual	Seçim 18 Nisan'da Hükümet iş başında subtitled-mark: circle	5
0:03:12	2	Interpellation			x			female			Seçim 18 Nisan'da Hükümet iş başında	6
0:03:37	3	Incrimination			x			female		actual	Seçim 18 Nisan'da Hükümet iş başında	7
0:03:42	4	Erbakan and Tayyiboglu	studio close-up				anchorwoman			actual		8
0:03:55					x			male			Erbakan'ın siyasi yasagi aynen sürüyor	9
0:04:24					x					actual	Erbakan'ın siyasi yasagi aynen sürüyor	10
0:04:32					x			male			Erbakan'ın siyasi yasagi aynen sürüyor	11
0:06:20					x					actual	Erbakan'ın siyasi yasagi aynen sürüyor mark: circle	12
0:06:41					x			male			Erbakan'ın siyasi yasagi aynen sürüyor	13

STAR prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:08:20					x					actual	Erbakan'ın siyasi yasağı aynen sürüyor mark: circle	14
0:08:41					x			male			Erbakan'ın siyasi yasağı aynen sürüyor	15
0:08:49	5	Nevruz	studio close-up				anchorwoman					16
0:09:04					x					actual	Nevruz tahrîkçileri hesap veriyor	17
0:10:14					x			male			Nevruz tahrîkçileri hesap veriyor	18
0:11:45					x					actual	Nevruz tahrîkçileri hesap veriyor	19
0:11:53					x			male			Nevruz tahrîkçileri hesap veriyor	20
0:12:39					x					actual	Nevruz tahrîkçileri hesap veriyor	21
0:12:48					x			male			Nevruz tahrîkçileri hesap veriyor	22
0:14:04					x						Nevruz tahrîkçileri hesap veriyor	23
0:14:25	6	Öcalan in Mudanya	studio close-up		x		anchorwoman			actual		24
0:14:34		live connection	studio screen						x	actual	Mudanya canlı	25

STAR prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:14:37									x	actual	Fatih Portakal Apo'nun nerede yargılanacağını anlatıyor	26
0:15:13			studio/ studio screen		x				x	actual	Mudanya canlı flashing: "son dakika"	27
0:17:02	7	Special Operation Police Team	studio close-up				anchorwoman			actual	İşte çift silahlı "kara rambolar"	28
0:17:05					x					actual	İşte çift silahlı "kara rambolar"	29
0:18:12					x			male			İşte çift silahlı "kara rambolar" mark: circle	30
0:18:57					x					music	İşte çift silahlı "kara rambolar"	31
0:19:32					x			male		actual	İşte çift silahlı "kara rambolar"	32
0:19:47					x						İşte çift silahlı "kara rambolar"	33
0:20:12	8	Incrimination for Fazilet	studio close-up				anchorwoman			actual		34
0:20:30					x					actual	Şok! Fazilet'in kapatılması istendi	35
0:21:28					x			female			Şok! Fazilet'in kapatılması istendi	36
0:21:32					x					actual	Şok! Fazilet'in kapatılması istendi	37
0:21:58					x			female			Şok! Fazilet'in kapatılması istendi	38

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:22:32					x					actual	Şok! Fazilet'in kapatılması istendi	39
0:22:50					x			male			Şok! Fazilet'in kapatılması istendi	40
0:23:58	9	Hakan Ural in trouble	studio close-up				anchorwoman			actual		41
0:23:37					x					actual	Hakan Ural'a hapis yolu gözüktü	42
0:24:11					x			male			Hakan Ural'a hapis yolu gözüktü	43
0:24:26					x					actual	Hakan Ural'a hapis yolu gözüktü	44
0:25:18					x			male			Hakan Ural'a hapis yolu gözüktü	45
0:25:52	10	Monster Child The Killer	studio close-up				anchorwoman			actual		46
0:26:13					x					actual	"Canavar çocuk" cinayeti oyuncak yüzünden işlemiş"	47
0:26:28					x			female			"Canavar çocuk" cinayeti oyuncak yüzünden işlemiş"	48
0:27:18					x		anchorman			actual	"Canavar çocuk" cinayeti oyuncak yüzünden işlemiş"	49
0:28:06					x			female			"Canavar çocuk" cinayeti oyuncak yüzünden işlemiş"	50
0:30:10					x					actual	"Canavar çocuk" cinayeti oyuncak yüzünden işlemiş"	51

STAR prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:30:22					x			female			"Canavar çocuk" cinayeti oyuncak yüzünden işlemiş"	52
0:30:48					x					actual	"Canavar çocuk" cinayeti oyuncak yüzünden işlemiş"	53
0:30:57					x				x	actual	"Canavar çocuk" cinayeti oyuncak yüzünden işlemiş"	54
0:31:00	11	DGK	studio close-up		x		anchorwoman			actual		55
0:31:36					x			male			DGM'nin gündeminde çeteler vardı	56
0:31:45									x	actual	DGM'nin gündeminde çeteler vardı mark: circle	57
0:32:38					x			male			DGM'nin gündeminde çeteler vardı mark: circle	58
0:35:23									x	actual	DGM'nin gündeminde çeteler vardı mark: circle	59
0:32:57	12	Sabancı's remarks on the parliament	studio close-up				anchorwoman			actual		60
0:33:03					x					actual	Sabancı iş dünyasının tercümmanı oldu	61
0:33:13	13	Medical Campaign	studio close-up				anchorwoman			actual		62
0:34:47					x					actual	Ünlüler Doktor Babuna için seferber oldu	63
0:35:12						graphical present.		female				64

STAR prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	sill image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	# of beat
0:35:21					x			female			Ünlüler Doktor Babuna için seferber oldu	65
0:35:34					x					actual	Ünlüler Doktor Babuna için seferber oldu	66
0:35:55					x			female			Ünlüler Doktor Babuna için seferber oldu	67
0:36:22					x					actual	Ünlüler Doktor Babuna için seferber oldu	68
0:36:26						graphical present.		female		music	Ünlüler Doktor Babuna için seferber oldu	69
0:36:28						graphical present.		female		music	Ünlüler Doktor Babuna için seferber oldu	70
0:36:34						graphical present.		female		music	Ünlüler Doktor Babuna için seferber oldu	71
0:36:44					x					music	Ünlüler Doktor Babuna için seferber oldu	72
0:36:51					x			female			Ünlüler Doktor Babuna için seferber oldu	73
0:37:39					x						Ünlüler Doktor Babuna için seferber oldu	74
0:37:42						graphical present.		female		music	Ünlüler Doktor Babuna için seferber oldu	75
0:38:17	14	Yıldız Tilbe	studio close-up		x		anchorwoman			actual		76
0:38:39					x					actual	S'in Klüp'ten attırdığı Yıldız Tilbe olayı anlattı Murat çimen-Kamera	77

STAR prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:39:15					x					music	Sezen'in Klüp'ten attırdığı Yıldız Tilbe olayı anlatı	78
0:39:23					x					actual	Sezen'in Klüp'ten attırdığı Yıldız Tilbe olayı anlatı	79
0:40:20					x			male			Sezen'in Klüp'ten attırdığı Yıldız Tilbe olayı anlatı	80
0:40:23						graphical present.		male			Sezen'in Klüp'ten attırdığı Yıldız Tilbe olayı anlatı	81
0:41:06					x					actual	Sezen'in Klüp'ten attırdığı Yıldız Tilbe olayı anlatı	82
0:43:47					x					music	Sezen'in Klüp'ten attırdığı Yıldız Tilbe olayı anlatı	83
0:41:11					x					actual	Sezen'in Klüp'ten attırdığı Yıldız Tilbe olayı anlatı	84
0:42:42					x			male			Sezen'in Klüp'ten attırdığı Yıldız Tilbe olayı anlatı	85
0:42:48	15	Israel in troubl with an Austrian athlet	studio close-up				anchorwoman			actual		86
0:42:59					x					actual	Köprüden düşen atletin rekor davası	87
0:44:10					x			male			Köprüden düşen atletin rekor davası	88
0:45:27	16	The capital city and prostitution	studio close-up				anchorwoman					89
0:45:38					x					actual	Dikkat! Nataşlar Başkent'i kuşattı subtitled	90

STAR prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:46:00					x			female			Dikkat! Nataşalar Başkent'i kuşattı	91
0:46:08					x					actual	Dikkat! Nataşalar Başkent'i kuşattı Kam.-Erdogan Uluocak	92
0:46:39					x			female			Dikkat! Nataşalar Başkent'i kuşattı	93
0:47:11					x					actual	Dikkat! Nataşalar Başkent'i kuşattı	94
0:48:10	17	Kurdish policeman in Turkish police department	studio close-up				anchorwoman			actual		95
0:48:30					x					actual	Gurur eylemcisi Polis ilk kez konuştu subtitled	96
0:48:47					x			male			Gurur eylemcisi Polis ilk kez konuştu subtitled	97
0:50:43					x					actual	Gurur eylemcisi Polis ilk kez konuştu "Star özel haber"	98
0:52:32					x			male			Gurur eylemcisi Polis ilk kez konuştu "Star özel haber"	99
0:53:00					x					actual	Gurur eylemcisi Polis ilk kez konuştu "Star özel haber"	100
0:53:11		Kurdish policeman as guest talent in studio	studio close-up		x		anchorwoman + anchorwoman + guest talent in studio			actual		101
0:53:15			studio medium		x					actual		102
0:54:23			studio/ VTR		x	2 frames key	guest talent in studio			actual		103

STAR prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwoman + guest talent in studio	voice-over	reporter	sound	partial design elements	# of beat
0:55:07			studio medium				anchorwoman + guest talent in studio			actual		104
0:57:32			studio close-up				guest talent in studio			actual		105
0:58:24			studio medium				anchorwoman + guest talent in studio			actual		106
0:59:47			studio medium				anchorwoman + guest talent in studio			actual		107
1:01:22			studio/VTR		x	2 frames key	guest talent in studio			actual		108
1:01:52			studio medium				anchorwoman + guest talent in studio			actual		109
1:02:14	18	71.th Oscar Ceremony	studio close-up				anchorwoman			actual		110
1:02:34					x			male			Oscar Töreninde duygu seli yaşandı	111
1:02:47					x					actual	Oscar Töreninde duygu seli yaşandı	112
1:03:07					x			male			Oscar Töreninde duygu seli yaşandı	113
1:03:37					x					actual	Oscar Töreninde duygu seli yaşandı	114
1:03:40					x			male			Oscar Töreninde duygu seli yaşandı	115
1:03:49					x					actual	Oscar Töreninde duygu seli yaşandı	116

STAR prime-time news

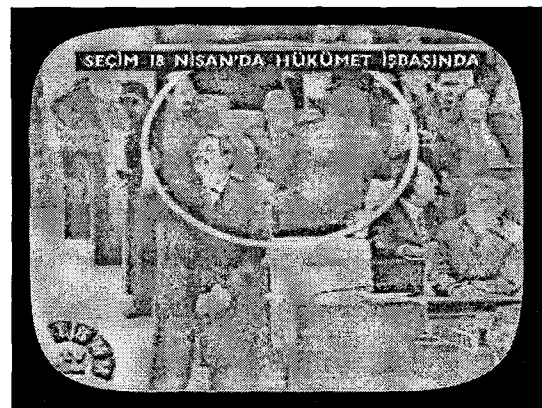
(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
1:03:51					x			male			Oscar Töreninide duygu seli yaşandı	117
1:04:07					x					actual	Oscar Töreninide duygu seli yaşandı	118
1:04:22					x			male			Oscar Töreninide duygu seli yaşandı	119
1:05:02					x					actual	Oscar Töreninide duygu seli yaşandı	120
1:05:58					x			male			Oscar Töreninide duygu seli yaşandı	121
1:06:46		teaser of another programme	animation	x				male		s.effect music		122
1:06:49	19	Economy	studio close-up				anchorwoman			actual		123
1:08:00			virtual studio						x		Ekonomi'de bu akşam	124
1:08:10		Obituary					anchorwoman			actual		125
1:08:15			studio wide-angle				anchorwoman			s.effect music	Vakko credits on the rolling band	126
68m.18s.	25											126

Selected Frames of Star Prime-time news



frame 19
00:00:17

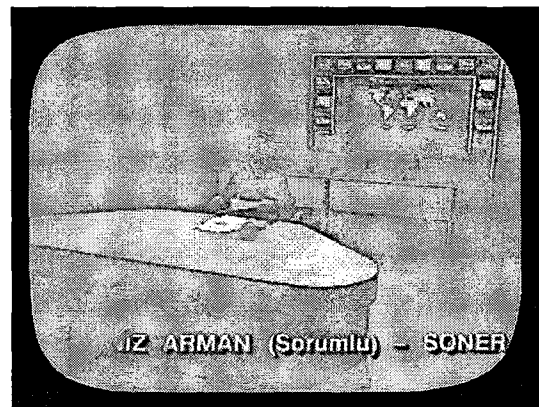


frame 20
00:02:04

Selected Frames of Star Prime-time news



frame 21
01:08:02



frame 22
01:08:15

TGRT PRIME-TIME NEWS (19:00)

RHYTHM

Profile of the Channel:

Initiated as a broadcasting company of the conservative right wing newspaper (Türkiye Gazetesi), TGRT is among a group of companies (including newspapers, magazines, news agencies) in corporation with Akas Holding (one of the leading holdings with a huge amount of conservative share holders). Although started its broadcasting with Islamic discourse, TGRT has changed this impression with a new corporate identity since 1998.

Numbers of news items in the programme (per duration in real time):

Displays 15 news items in 45 minutes and 2 seconds.

Visual Representation:

By utilizing graphical representations, animations, music and sound effects, it gives utmost importance to visual representation to support the entire text, in the same respect, the content of the news items. The set design and the graphics applied are affirming the harmonious overall design. The logotype, which is used with the new corporate identity since 1998, has various amalgamations that open up as the graphical elements. Haplessly, the logo itself has problems with the font, which is modified inaccurately. The initial letter "T" like it is distorted in here, is very far from a unity formed by the rest.

Narrative Style:

With the utilization of the new corporate identity, TGRT prime-time news engages new talents (men and women) as the news presenters, to shape a more young and dynamic look, compare to the one before. The news items are presented with numerous VTRs with actual sound that are intentional to keep interest of the viewer alive. Being in the same media company with IHA news agency (which also distributes to the other channels intensely), TGRT has its own news network.

Broadcast Quality:

TGRT transmits to the EUTELSAT 1B broadcasting satellite with analog signal.

BEAT

Number of segments:

125

TGRT prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	# of beat
0:00:00				op. Seq.						music		1
0:00:10			animation					female		music		2
0:00:40			animation							s.effect music		3
0:00:48			studio wide-angle				anchorman			music		4
0:01:20			studio medium				anchorman			actual	H.Tunç Tuncel	5
0:01:25	1	Incrimination for Fazilet	studio medium				anchorman			actual		6
0:02:30					x			female				7
0:02:36					x					actual	Vural Savaş Yargıtay Cum. Başsavcısı	8
0:02:50					x			female		actual		9
0:03:01					x						Ahmet N. Sezer Anayasa Mah. Başkanı	10
0:03:20	2	Reactions to Incrimination	studio medium			frame key	anchorman			actual		11
0:03:30					x			female				12
0:03:41					x					actual	Hayrettin Dilekcan F.P. Milletvekili	13

TGRT prime-time news

(21.03.1998)

time code	#	news item	setting	seq	VTR	sill image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:03:48					x			female				14
0:04:10					x					actual	Recai Kutan FP Genel Başkanı	15
0:04:26					x			female				16
0:04:37					x				x	actual	Sami Dadaoğlu Ankara	17
0:04:46	3	Interpellation	studio/ medium		x		anchorman			actual		18
0:05:10			studio/ Ankara		x	2 frames key	anchorman		x	actual	Canlı Ankara-İstanbul	19
0:05:13					x				x		Latif Şimşek Başbakanlık-Ankara	20
0:05:22										actual		21
0:06:20					x			female				22
0:06:42					x					actual	Uluç Gürkan TBMM Başkanvekili	23
0:07:28					x			female				24
0:07:33					x					actual	Mahmut Yılbaş DTP Grup Başkanvekili	25
0:07:57					x					actual		26

TGRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:08:05					x				x	actual	Canlı	27
0:09:40			studio/ Ankara			2 frames key	anchorman		x	actual		28
0:09:47	4	Political Scene in Turkey			x					actual		29
0:10:12					x					actual	Bülent Ecevit Başbakan	30
0:10:30					x			female				31
0:10:45					x					actual		32
0:11:22					x					actual	Hikmet Çetin TBMM Başkanı	33
0:12:18					x					actual	Hüsamettin Cindoruk DTP Genel Başkanı	34
0:12:28					x			female				35
0:12:37					x				x	actual	Ercan Gürses Ankara	36
0:12:46		studio close-up					anchorman					37
0:13:01					x					actual		38
0:13:38					x			female				39

TGRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:13:48					x					actual		40
0:14:28					x			female				41
0:14:34									x	actual	Ayşegül Aksu Ankara	42
0:14:55					x			female				43
0:15:10										actual		44
0:15:19					x				x	actual	Ayşegül Aksu Ankara	45
0:15:40			studio medium				anchorman		x	actual		46
0:15:55						graphical present.				actual	Devam ediyor 19:00	47
0:15:57	5	Med TV	studio medium				anchorman		x	actual	H.Tunç Tuncel	48
0:16:19					x			female				49
0:16:35					x					actual	Hikmet Tabak Med TV Genel Yayın Yönetmeni	50
0:17:23	6	Newroz	studio medium		x		anchorman			actual		51
0:18:00					x			female			Adana: Dün	52

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:19:10					x			female			Konya: Dün	53
0:19:28					x			female			Mersin: Dün	54
0:19:54					x			female			Gaziantep: Dün	55
0:20:08					x			female				56
0:20:12					x			female			İzmir: Dün	57
0:20:37					x			female			İzmir: Dün	58
0:20:47					x			female			İzmir: Dün	59
0:20:54					x			female			İzmir: Dün	60
0:21:30	7	Custody (Newroz)	studio medium				anchorman			actual		61
0:21:53					x					actual	Gaziosmanpaşa İstanbul: Dün	62
0:22:44					x					actual		63
0:23:17					x			female				64
0:23:40					x					actual		65

TGRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	# of beat
0:24:07	8	PoliceTeam with Mask	studio medium				anchorman			actual		66
0:24:25					x					actual		67
0:24:28					x			female		actual		68
0:24:52					x					actual		69
0:24:58	9	The success of the policeman	studio medium		x		anchorman			actual		70
0:25:18					x	graphical present.					Kahraman Polis	71
0:25:21					x			female			1 Mayıs 1998 Okmeydanı-İstanbul	72
0:26:16					x			female			21 Mart 1999 Esenler- İstanbul	73
0:27:13					x					actual		74
0:27:14	10	Implosion	studio medium				anchorman					75
0:27:43					x			female			Arşiv	76
0:28:12	11	Kosovo	animated title	x						music		77
0:28:21			studio medium				anchorman			actual		78

TGRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	sill image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:28:33					x			female				79
0:29:32	12	Health	animated title	x						music		80
0:29:36		Oktay Babuna	studio medium				anchorman			actual		81
0:29:48			studio diff. Angle				anchorman		x	actual		82
0:30:03						graphical present.		female				83
0:30:13					x			male				84
0:30:21					x				x	actual	Oktay Babuna	85
0:30:28						graphical present.					İstanbul D.G.M. Bugün	86
0:30:32					x			female				87
0:30:42			studio medium						x	actual		88
0:30:46					x			male				89
0:30:50					x			female				90
0:31:13									x	actual		91

TGRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:31:26						graphical present.						92
0:31:29					x			male				93
0:31:54					x					actual		94
0:32:09					x			male				95
0:32:23					x					actual	Emine Karadere	96
0:32:26			studio diff. Angle				anchorman		x	actual		97
0:32:31			studio close-up				anchorman			actual		98
0:32:36		live phone connection	studio/ USA			2 frames key	anchorman			actual	Canlı - Oktay Babuna İlik nakli bekleyen kanser hastası	99
0:33:57					x			female			Canlı - Oktay Babuna İlik nakli bekleyen kanser hastası	100
0:34:20			studio/ USA		x	2 frames key				actual	Canlı - Oktay Babuna İlik nakli bekleyen kanser hastası	101
0:35:13			studio medium		x		anchorman			actual		102
0:35:37						graphical present.		male				103
0:36:45					x					music		104

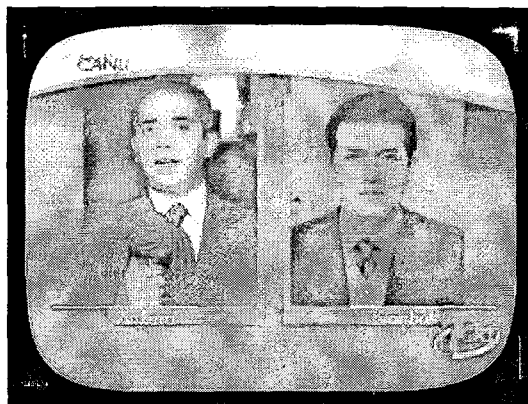
TGRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:37:23					x					actual	Dr Uğur Bağışlar Göçmenlere Yardım. Der. Baş.	105
0:37:58					x			female		music		106
0:38:00									x	actual	Meltem Şarkışlalı İstanbul	107
0:38:09		Election 99	animated title	x						music		108
0:38:18	13	Election 99	studio medium				anchorman			actual	Seçime Doğru 27 gün	109
0:38:23					x					actual		110
0:38:41								female			Aydın	111
0:39:08					x					actual	Devlet Bahçeli MHP Genel Başkanı	112
0:39:24					x			female				113
0:39:36			studio medium		x		anchorman			actual	Seçime Doğru 27 gün	114
0:40:07					x			female			Yazihan - Malatya Ahmet Ozal	115
0:40:09					x					actual	Bağımsız Milletvekili Adayı	116
0:40:33	14	(Stunt's dangerous show)	studio medium				anchorman			actual		117

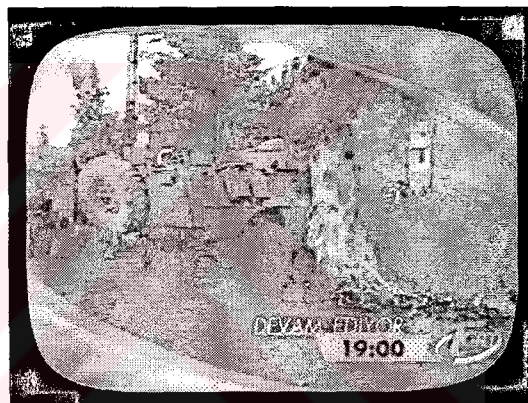
TGRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	#of beat
0:41:46					x			female		music		118
0:42:04					x					actual	Gülben Ergen Sanatçı	119
0:42:25	15	Oscar Ceremony	studio medium				anchorman			actual		120
0:42:36					x			female			Los Angeles, ABD	121
0:44:20					x					music		122
0:44:30										actual	Roberto Benigni "Life is Beautiful"	123
0:44:50			studio medium				anchorman			actual		124
0:44:58			studio wide-angle							music		125
45m.02s.	15											125

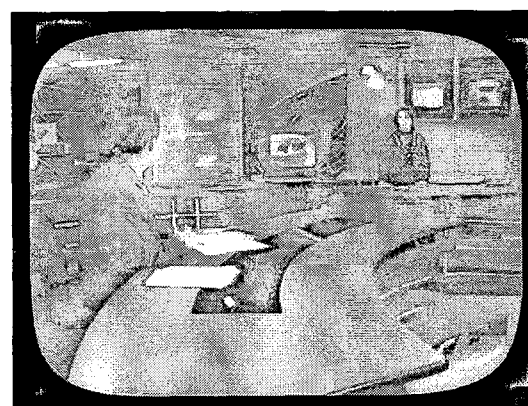
Selected Frames of TGRT Prime-time news



frame 23
00:05:10



frame 24
00:15:55



frame 25
00:29:48

Selected Frames of TGRT Prime-time news



frame 26
00:30:03



frame 27
00:30:42



frame 28
00:38:18

TRT PRIME-TIME NEWS (20:00)

RHYTHM

Profile of the Channel::

Broadcasting since 1969, TRT is the first television channel in Turkey, which is founded and governed by the state. The very claim of the channel is objective news for the citizens; however, TRT broadcasting policies is determined by the state. TRT has always been the matter of discussion for the every opposing political wing to the one governing. TRT has been the one and only channel, which can transmit its broadcasting wide spread in the country, even a long time after the emerging of the private channels. It never changed its policies due to the changes in the laws concerning the private broadcasters. TRT obeys the broadcasting rules stated and controlled by the committee (RTÜK). It directly represents the state ideology.

Numbers of news items in the programme (per duration in real time):

Displays 29 news items in 50 minutes and 59 seconds.

Visual Representation:

TRT has the broadest and most skilled stuff in means of broadcasting technics and equipment. TRT as an association is capable of training and advancing the skills and knowledge of the stuff. Nevertheless, TRT'S visual representation is not polished and outstanding compared to the other channels, and to an extend, the style is old fashioned and away from the richness of contemporary hybrid imagery. Still, its visual representation is coherent with the content.

Narrative Style:

TRT dictates the state ideology , strictly formed by the laws. Therefore, the mechanism of auto-censorship operates before the process of transmitting: News items and concerning images are filtered and selected before transmitting. The narrative is not structured to the objective of pursuing the credibility. News items are not often presented with the interpretations of the news presenter, therefore the anchorman appears as a newscaster who never making comments on the news items. Axiomatic statements are often used to present forming subjective meanings and/or double meanings.

Broadcast Quality:

TRT transmits to the TURKSAT broadcasting satellite with analog signal.

BEAT**Number of segments:**

121

TRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	sill image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts.	#of beat
0:00:00			animation	op. Seq						s.effect music		1
0:00:10		highlight1			x			male		music	özet Kurumlar yıpratılmasın	2
0:00:30		highlight2			x			male		music	özet Gensoru reddedildi	3
0:00:51		highlight3			x			male		music	özet FP'ye suç duyurusu	4
0:01:04		highlight4			x			male		music	özet Med TV'ye kapatma	5
0:01:25		highlight5			x			male		music	özet 12 yıl aradan sonra	6
0:01:45			studio wide angle							music		7
0:01:57			studio medium				anchorman			music	Zafer Kiraz	8
0:02:25	1	Prime Minister visiting Sofia	studio close-up				anchorman			actual		9
0:02:54					x			female				10
0:04:25					x					actual		11
0:05:19					x			female				12
0:05:28					x					actual		13

TRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:05:43					x					actual		14
0:06:10					x			female			TRT Nevin Okur Sofya	15
0:06:39					x					actual		16
0:07:16					x			female				17
0:08:39	2	Bulgarian Prime Minister conferring a medal to Demirel			x			male	x		TRT Yaşar Kefeli Sofya	18
0:07:54					x					actual		19
0:08:56					x					x		20
0:09:06					x			male		actual		21
0:09:40					x					x		22
0:10:35	3	Press Conference			x			male	x		TRT Yaşar Kefeli Sofya	23
0:11:47					x					actual		24
0:12:37					x			male				25
0:13:30										actual		26

TRT prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:13:42									x	actual	TRT Yaşar Kefeli Sofya	27
0:14:00	4	Election 99 Parliament	studio medium		x		anchorman			actual		28
0:14:37			studio/ parliament		x	2 frames key			x	actual	TRT-canlı Levent Ünal TBMM	29
0:14:43									x	actual	TRT-canlı Levent Ünal TBMM	30
0:15:35					x					actual		31
0:15:50					x			male				32
0:16:00					x					actual		33
0:16:09					x			male				34
0:16:20					x					actual		35
0:18:28	5	Interpellation			x				x	actual	TRT-canlı Levent Ünal TBMM	36
0:18:43					x			male				37
0:19:01					x					actual		38
0:19:40	6	Agenda of the parliament					anchorman			actual		39

TRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design eimnts.	#of beat
0:19:59					x			male				40
0:20:32	7	Resignations in the parliament			x				x	actual	TRT-canlı Levent Ünal TBMM	41
0:20:49					x			male				42
0:21:44	8	Discussions in the parliament			x				x	actual	TRT-canlı Levent Ünal TBMM	43
0:22:04					x			male				44
0:22:42					x					actual		45
0:22:55	9	Council of Ministers			x				x		TRT-canlı Levent Ünal TBMM	46
0:23:07					x			male				47
0:23:14					x					actual		48
0:22:25	10	Election Council	studio medium				anchorman			actual		49
0:23:41					x					actual	YSK Gereğini Yapar	50
0:24:10	11	Propaganda Election 99	studio medium				anchorman			actual		51
0:24:25					x			male				52

TRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:25:53	12	Fazilet	studio medium				anchorman			actual	FP'nin kapanması için suç duyurusu	53
0:26:11					x				x	actual		54
0:27:33	13	Recai Kutan's Speech	studio medium				anchorman			actual		55
0:27:42					x			male				56
0:29:04					x					actual		57
0:29:24	14	Vural Savaş's speech	studio medium				anchorman			actual		58
0:28:48					x					actual	Yargı Bağımsızdır	59
0:29:03					x			male				60
0:29:29	12	Med TV	studio medium				anchorman			actual		61
0:31:24					x			male			Terör teşvikçisini susturun	62
0:31:35	13	Med TV illegal broadcasting	studio medium		x		anchorman			actual		63
0:32:47		live phone connection			x		anchorman		x	actual	Londra	64
0:33:05	14	Bülent Ecevit's speech on F.P.			x					actual		65

TRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:33:17					x			male			Telaşa gerek yok	66
0:33:27					x					actual	Telaşa gerek yok	67
0:33:34					x			male				68
0:33:57					x					actual		69
0:34:04	15	Bülent Ecevit's speech on Elections			x				x	actual	Olumlu Gelişme	70
0:34:12					x			male				71
0:34:20					x				x	actual		72
0:34:28					x			male				73
0:35:40	16	Syria and Turkey	studio medium				anchorman		x	actual		74
0:36:01					x			male			Suriye ile yeni dönem	75
0:38:17	17	Taxation	studio medium		x		anchorman			actual		76
0:38:34					x			male			Vergi Haftası başladı	77
0:39:42	18	Politics	studio medium		x		anchorman			actual		78

TRT prime-time news

(21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:39:55					x					actual		79
0:40:03					x			male				80
0:40:16	21	Yaşar Okuyan's speech	studio medium				anchorman			actual		81
0:41:27					x					actual		82
0:41:35	22	Hanefi Çelik's Speech	studio medium				anchorman			actual		83
0:41:44					x					actual		84
0:42:02	23	Devlet Bahçeli's speech	studio medium				anchorman			actual		85
0:42:12					x					actual		86
0:42:28	26	Hasan Yalçın's speech	studio medium				anchorman			actual		87
0:43:05					x					actual		88
0:43:17	27	Ecology	studio medium				anchorman			actual		89
0:43:25			animation		x					music		90
0:43:46					x					actual	Meşe Palamudu ekimine devam	91

TRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:43:57					x			male				92
0:44:08					x					actual		93
0:44:14					x			male				94
0:44:42					x					actual		95
0:44:47					x			male				96
0:44:58					x					actual		97
0:45:02					x			male				98
0:45:10					x					actual		99
0:45:22					x			male				100
0:46:02	28	"Republic Train"	studio medium				anchorman			actual		101
0:46:20					x					actual	Cumhuriyet Treni Yolculuga hazır	102
0:46:38					x			female			Kamera-Nazım Kutlu Fahri belek TRT	103
0:46:46					x					actual	Şener Tokcan TRT Gen. Müd. Yrd.	104

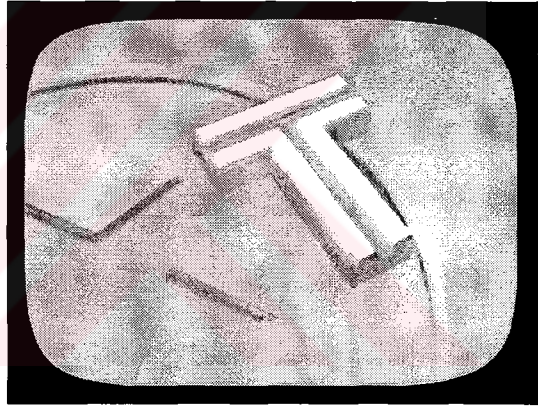
TRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:47:14					x					actual	en iyi film	105
0:47:51					x					actual	Atilla Dorsay Sinema Eleştirmeni	106
0:47:53					x			female		actual		107
0:47:58					x					actual		108
0:48:14					x			female				109
0:48:38					x					actual	Hasan Mollaogulları Devlet Demiryolları Gen. Müdürü	110
0:48:42					x			female				111
0:49:09					x					actual		112
0:49:38					x			female				113
0:49:44					x					actual	Çiğdem Ercan TRT Çocuk ve Gençlik Vakfı Genel Sekreteri	114
0:49:50					x			female				115
0:50:00					x					actual		116
0:50:08									x	actual		117

TRT prime-time news (21.03.1998)

time code	#	news item	setting	seq.	VTR	still image	anchorwo(man)	voice-over	reporter	sound	partial design elmnts	#of beat
0:50:17	29	Obituary	studio medium			x	anchorman			actual		118
0:50:41					x			male				119
0:50:41			studio wide angle						x	actual		120
0:50:49			animation	end. Seq.						music s.effect		121
50m.59s.	29											121

Selected Frames of TRT Prime-time news



frame 29
00:00:01



frame 30
00:00:10

Selected Frames of TRT Prime-time news



frame 31
00:14:37



frame 32
00:18:28



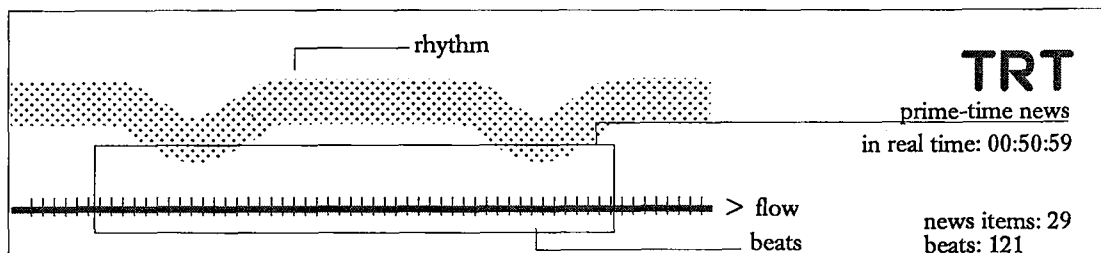
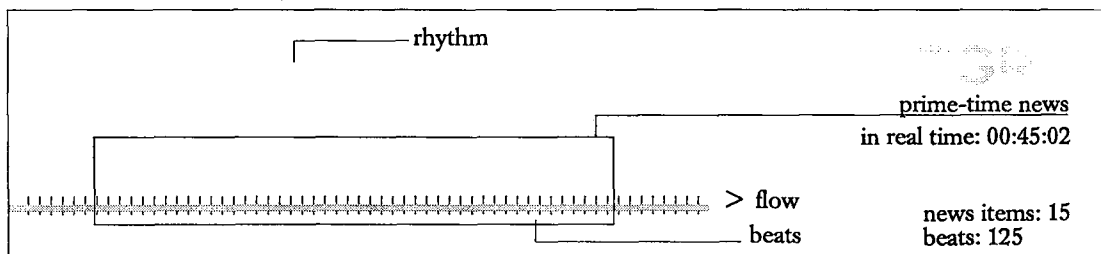
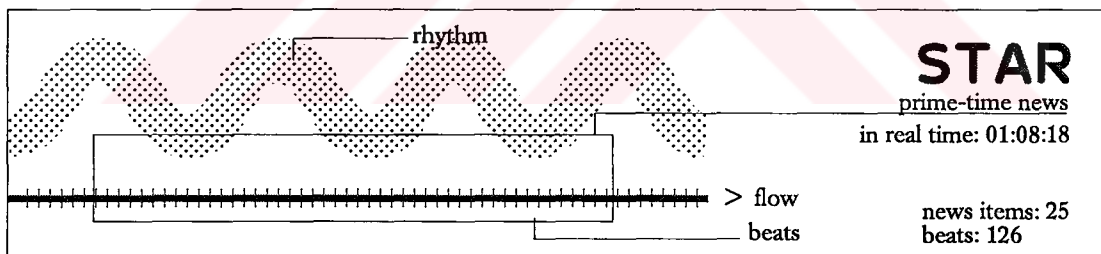
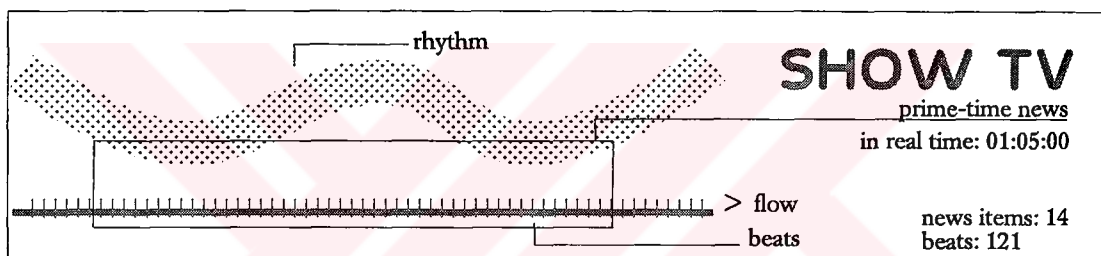
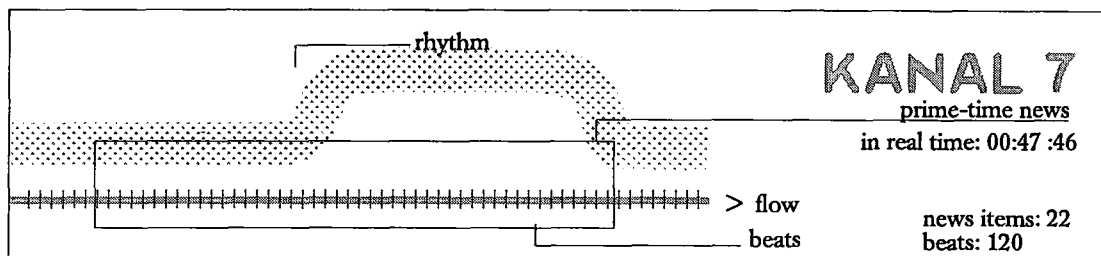
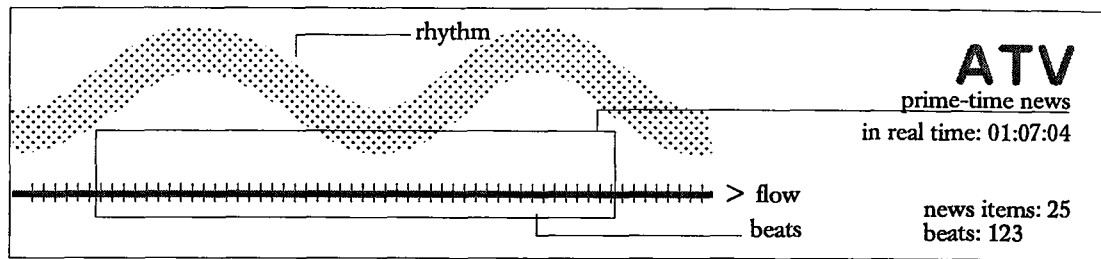
frame 33
00:43:46

8. 3. CONCLUSION OF THE CASE STUDY:

The purpose of this case study is to demonstrate what is being claimed by the mechanism of time in televisual flow and how it operates through rhythm and beat. After analyzing each channel, a concrete picture comes into sight: the rhythm is a flexible and adaptable variable of the televisual flow whereas the beat is fixed and constant.

In brief, the rhythm of the each channel differs from each other, also the duration of the news in real time varies, but the numbers of the segments of each channel are nearly the same. So, what does this result indicate? At first, this picture confirms that television has its own discrete time mechanism that operates in real-time without relying on real-time. Secondly, by every beat, the mechanism forms a kind of linear grid structure beneath the televisual flow where the varieties of rhythm are superimposed upon it. Therefore, this time mechanism operates like a clockwork, but uses its own parameters in its discrete terms. The operation mechanism is simple: linear, continuous, and systematic. This mechanism operates through multiplicity of rhythms over the repetition of beats. On the other hand, it only displays the measured time in television. Hence, when the experienced time is also considered, time in television appears as a complex notion. The experienced time (with the manipulations of image and sound, the claim of being always "present", presenting everything with a blend of fiction and reality and the other representational aspects of televisual flow) is being grasped with the concealed time-based mechanism of measured time, which is controlled and systematic but not cognizant.

TEMPORAL ORGANIZATION OF SIX DIFFERENT TURKISH TV CHANNELS
(via prime time news):



9. CONCLUSION

Television!
No conclusions, no certainty;
only theoretical frames,
performative matrices, and
practical wagers.
What more can be said?
Roll the dice. End program.
Fade out...

Autonomeia
The Electronic Disturbance, 1994.

What we call "television" in its broad sense, is constituted by images, sounds, spectacles and a general logic of organization of these heterogeneous elements. Heath describes television as an "occupation", thus, every body whether affected or not watches television.

By preserving its status as an apparatus, television appears as one of the social phenomena in our contemporary life. However, its logic of operation is beyond social denominators. Beyond its qualitative and quantitative dimensions of television, time is the only point of convergence, which generates all the aspects concerning televisual flow.

The measured time and the experienced time operates together in television. In case of the experienced time in television, every aspect concerning televisual flow is generated by the present-ness of the apparatus. The narrative structure, format and the continuity of the flow are perceived through the very claim of being always present. Therefore,

television always reminds us about the time by stressing the "now" moment. Real time is constantly recreated with the televisual reality. Thus, this recreation of the real time has a massive domination over the presentation of televisual flow.

In the case of measured time in television, the systematically structured mechanism beneath the presentation of television responds to the ontology of the logic of its operation. This concealed time-based operation mechanism also assures us that television's ontology is based upon time movements. Television operates with the instant and the continuous time movements. Dienst defines these operations as still and automatic time and these have been explained by the analogies of rhythm and beat. These are the major temporal operations which define the logic of television.

Television is a dense system that operates within a superior system known as capitalism. Televisual system uses and converts every aspect of capitalism in a condensed form. Television's rigid time-based mechanism turns it into an effective and functional system in which parts work for the sake of the whole. Television makes a grammar of its own out of the vocabulary and language of capitalism. For this self-subsistent system, the intention is to exist as long as capitalism and its denominators exist.

Still, it seems impossible to give a clear description or analysis of the interrelations between capitalism and television: sometimes, it is the relationship that occurs on the economic level, sometimes it is the counter-effects on the ideological level, and mostly it is the links which are observed

in the sub-levels of the system. The status of the viewer is actually a good example of this complex and self-subsistent system of television:

...TV insofar as one uses and consumes it, in the very particular situation of a subject of the statement that more or less mistakes itself for a subject of enunciation ("you, dear television viewers, who make TV what it is..."); the technical machine is the medium between two subjects...in so far as the television viewers are no longer consumers or users nor even subjects who supposedly "make" it, but intrinsic component pieces, "input" and "output," feedback or recurrences that are no longer connected to the machine in such a way as to produce or use it (Deleuze and Guattari 1996 458).

As can be understood, what makes television as the most effective, wide spread and hegemonic commodity that penetrates our lives is the well-structured mechanism of its operation logic. Nothing is random in this system, hence, it has integrated itself totally to the logic of operation of the late-capitalism. As the most adaptive representation of the ideal state of capitalism, television will operate through time-based parameters of its ontology unless capitalism finds a better apparatus to show-off.

GLOSSARY FOR THE 'GRAMMAR' OF TELEVISION*

After analyzing all the quantitative and the qualitative characteristics of television in details, this last section presents a glossary for the grammar of television in order to illuminate the specific terminology utilized throughout the thesis.

Camera Techniques:

Distance and Angle

Long shot (LS): Shot which shows all or most of a fairly large subject and usually much of the surroundings.

Extreme Long Shot (ELS): - see establishing shot: In this type of shot the camera is at its furthest distance from the subject, emphasising the background.

Medium Long Shot (MLS): In the case of a standing actor, the lower frame line cuts off his feet and ankles. Some documentaries with social themes favour keeping people in the longer shots, keeping social circumstances rather than the individual as the focus of attention.

Establishing shot: Opening shot or sequence, frequently an exterior 'General View' as an Extreme Long Shot (ELS). Used to set the scene.

Medium shots:

Medium Shot or Mid-Shot (MS): In such a shot the subject or actor and its setting occupy roughly equal areas in the frame. In the case of the standing

actor, the lower frame passes through the waist. There is space for hand gestures to be seen.

Medium Close Shot (MCS): The setting can still be seen. The lower frame line passes through the chest of the actor. Medium shots are frequently used for the tight presentation of two actors (the two shot), or with dexterity three (the three shot).

Close-up (CU): A picture which shows a fairly small part of the scene, such as a character's face, in great detail so that it fills the screen. It abstracts the subject from a context.

MCU (Medium Close-Up): head and shoulders.

BCU (Big Close-Up): forehead to chin. Close-ups focus attention on a person's feelings or reactions, and are sometimes used in interviews to show people in a state of emotional excitement, grief or joy. In interviews, the use of BCUs may emphasise the interviewee's tension and suggest lying or guilt. BCUs are rarely used for important public figures; MCUs are preferred, the camera providing a sense of distance. Note that in western cultures the space within about 24 inches (60cm) is generally felt to be private space, and BCUs may be invasive.

Angle of shot: The direction and height from which the camera takes the scene. The convention is that in 'factual' programmes subjects should be shot from eye-level only. In a high angle the camera looks down at a character, making the viewer feel more powerful than him or her, or suggesting an air of detachment. A low angle shot places camera below the

character, exaggerating his or her importance. An overhead shot is one made from a position directly above the action.

Viewpoint: The apparent distance and angle from which the camera views and records the subject. Not to be confused with point-of-view shots or subjective camera shots.

Point-of-view shot (POV): A shot made from a camera position close to the line of sight of a performer who is to be watching the action shown in the point-of-view shot.

Two-shot: A shot of two people together.

Selective focus: Rendering only part of the action field in sharp focus through the use of a shallow depth of field. A shift of focus from foreground to background or vice versa is called rack focus.

Soft focus: An effect in which the sharpness of an image, or part of it, is reduced by the use of an optical device.

Wide-angle shot: A shot of a broad field of action taken with a wide-angle lens.

Tilted shot: When the camera is tilted on its axis so that normally vertical lines appear slanted to the left or right, ordinary expectations are frustrated. Such shots are often used in mystery and suspense films to create a sense of unease in the viewer.

Camera Techniques:

Movement

Zoom: In zooming in the camera does not move; the lens is focussed down from a long-shot to a close-up whilst the picture is still being shown. The subject is magnified, and attention is concentrated on details previously invisible as the shot tightens (contrast tracking). It may be used to surprise the viewer. Zooming out reveals more of the scene (perhaps where a character is, or to whom he or she is speaking) as the shot widens. Zooming in rapidly brings not only the subject but also the background hurtling towards the viewer, which can be disconcerting. Zooming in and then out creates an ugly 'yo-yo' effect.

Following pan: The camera swivels (in the same base position) to follow a moving subject. A space is left in front of the subject: the pan 'leads' rather than 'trails'. A pan usually begins and ends with a few seconds of still picture to give greater impact. The speed of a pan across a subject creates a particular mood as well as establishing the viewer's relationship with the subject. 'Hosepiping' is continually panning across from one person to another; it looks clumsy.

Surveying pan: The camera slowly searches the scene: may build to a climax or anticlimax.

Tilt: A vertical movement of the camera - up or down- while the camera mounting stays fixed.

Crab: The camera moves (crabs) right or left.

Tracking (dollying): Tracking involves the camera itself being moved smoothly towards or away from the subject (contrast with zooming). Tracking in (like zooming) draws the viewer into a closer, more intense relationship with the subject; moving away tends to create emotional distance. Tracking back tends to divert attention to the edges of the screen. The speed of tracking may affect the viewer's mood.

Rapid tracking: (especially tracking in) is exciting; tracking back relaxes interest. In a dramatic narrative we may sometimes be drawn forward towards a subject against our will. Camera movement parallel to a moving subject permits speed without drawing attention to the camera itself.

Hand-held camera: A hand-held camera can produce a jerky, bouncy, unsteady image which may create a sense of immediacy or chaos. Its use is a form of subjective treatment.

Process shot: A shot made of action in front of a rear projection screen having on it still or moving images as a background.

Editing Techniques

Cut: Sudden change of shot from one viewpoint or location to another. On television cuts occur on average about every 7 or 8 seconds. Cutting may:

- change the scene;
- compress time;
- vary the point of view; or
- build up an image or idea.

There is always a reason for a cut, and you should ask yourself what the reason is. Less abrupt transitions are achieved with the fade, dissolve, and wipe.

Matched cut: In a 'matched cut' a familiar relationship between the shots may make the change seem smooth:

- continuity of direction;
- completed action;*
- a similar centre of attention in the frame;
- a one-step change of shot size (e.g. long to medium);
- a change of angle (conventionally at least 30 degrees).

The cut is usually made on an action. Because the viewer's eye is absorbed by the action he is unlikely to notice the movement of the cut itself.

Jump cut: Abrupt switch from one scene to another which may be used deliberately to make a dramatic point. Sometimes boldly used to begin or end action. Alternatively, it may be result of poor pictorial continuity, perhaps from deleting a section.

Motivated cut: Cut made just at the point where what has occurred makes the viewer immediately want to see something which is not currently visible (causing us, for instance, to accept compression of time). A typical feature is the shot/reverse shot technique (cuts coinciding with changes of speaker). Editing and camera work appear to be determined by the action. It is intimately associated with the 'privileged point of view'.

Cutting rate: Frequent cuts may be used as deliberate interruptions to shock, surprise or emphasize.

Cutting rhythm: A cutting rhythm may be progressively shortened to increase tension. Cutting rhythm may create an exciting, lyrical or staccato effect in the viewer.

Cross-cut: A cut from one line of action to another. Also applied as an adjective to sequences which use such cuts.

Cutaway/cutaway shot (CA): A bridging, intercut shot between two shots of the same subject. It represents a secondary activity occurring at the same time as the main action. It may be preceded by a definite look or glance out of frame by a participant, or it may show something of which those in the preceding shot are unaware. It may be used to avoid the technical ugliness of a 'jump cut' where there would be uncomfortable jumps in time, place or viewpoint. It is often used to shortcut the passing of time.

Reaction shot: Any shot, usually a cutaway, in which a participant reacts to action which has just occurred.

Insert/insert shot: A bridging close-up shot inserted into the larger context, offering an essential detail of the scene (or a reshooting of the action with a different shot size or angle.)

Buffer shot (neutral shot): A bridging shot (normally taken with a separate camera) to separate two shots which would have reversed the continuity of direction.

Fade, dissolve (mix): Both fades and dissolves are gradual transitions between shots. In a fade the picture gradually appears from (fades in) or disappears to (fades out) a blank screen. A slow fade-in is a quiet introduction to a scene; a slow fade-out is a peaceful ending. Time lapses are often suggested by a slow fade-out and fade-in. A dissolve (or mix) involves fading out one picture while fading up another on top of it. The impression is of an image merging into and then becoming another. A slow mix usually suggests differences in time and place. Defocus or ripple dissolves are sometimes used to indicate flashbacks in time.

Superimpositions: Two or more images placed directly over each other.

Wipe: An optical effect marking a transition between two shots. It appears to supplant an image by wiping it off the screen (as a line or in some complex pattern, such as by appearing to turn a page). The wipe is a technique which draws attention to itself and acts as a clear marker of change.

Inset: An inset is a special visual effect whereby a reduced shot is superimposed on the main shot. Often used to reveal a close-up detail of the main shot.

Split screen: The division of the screen into parts which can show the viewer several images at the same time (sometimes the same action from slightly different perspectives, sometimes similar actions at different times). This can convey the excitement and frenzy of certain activities, but it can also overload the viewer.

Stock shot: Footage already available and used for another purpose than the one for which it was originally filmed.

Invisible editing: See narrative style: continuity editing.

Time

Screen time: a certain period of time represented by events.

Subjective time: The time experienced or felt by a character, as revealed through camera movement and editing.

Compressed time: The compression of time between sequences or scenes, and within scenes. It is achieved with cuts or dissolves. Long journeys can be compressed into seconds. Time may also be compressed between cutaways in parallel editing. More subtle compression can occur after

reaction shots or close-ups have intervened. The use of dissolves was once a cue for the passage of a relatively long period of time.

Long take: A single shot (or take, or run of the camera) which lasts for a relatively lengthy period of time. The long take has an 'authentic' feel since it is not inherently dramatic.

Simultaneous time: Events in different places can be presented as occurring at the same moment, by parallel editing or cross-cutting, by multiple images or split-screen. The conventional clue to indicate that events or shots are taking place at the same time is that there is no progression of shots: shots are either inserted into the main action or alternated with each other until the strands are somehow united.

Slow motion: Action which takes place on the screen at a slower rate than the rate at which the action took place before the camera. This is used: a) to make a fast action visible; b) to make a familiar action strange; c) to emphasise a dramatic moment. It can have a lyric and romantic quality or it can amplify violence.

Accelerated motion (undercranking): This is used: a) to make a slow action visible; b) to make a familiar action funny; c) to increase the thrill of speed.

Reverse motion: Reproducing action backwards, for comic, magical or explanatory effect.

Replay: An action sequence repeated, often in slow motion, commonly featured in the filming of sport to review a significant event.

Freeze-frame: This gives the image the appearance of a still photograph. Clearly not a naturalistic device.

Flashback: A break in the chronology of a narrative in which events from the past are disclosed to the viewer. Formerly indicated conventionally with defocus or ripple dissolves.

Flashforward: Much less common than the flashback. Not normally associated with a particular character. Associated with objective treatments.

Extended or expanded time/overlapping action: The expansion of time can be accomplished by intercutting a series of shots, or by filming the action from different angles and editing them together. Part of an action may be repeated from another viewpoint. Used nakedly this device disrupts the audience's sense of real time. The technique may be used unobtrusively to stretch time, perhaps to exaggerate, for dramatic effect, the time taken to walk down a corridor. Sometimes combined with slow motion.

Ambiguous time: Within the context of a well-defined time-scheme sequences may occur which are ambiguous in time. This is most frequently communicated through dissolves and superimpositions.

Universal time: This is deliberately created to suggest universal relevance. Ideas rather than examples are emphasised. Context may be disrupted by frequent cuts and by the extensive use of close-ups and other shots which do not reveal a specific background.

Sound

Direct sound-Live sound: This may have a sense of freshness, spontaneity and 'authentic' atmosphere, but it may not be acoustically ideal.

Studio sound: Sound recorded in the studio to improve the sound quality, eliminating unwanted background noise ('ambient sound'). This may be then mixed with live environmental sound.

Selective sound: The removal of some sounds and the retention of others to make significant sounds more recognizable, or for dramatic effect - to create atmosphere, meaning and emotional nuance. This can sometimes be a subjective device, leading us to identify with a character: to hear what he or she hears. Sound may be so selective that the lack of ambient sound can make it seem artificial or expressionistic.

Sound perspective/aural perspective: The impression of distance in sound, usually created through the use of selective sound. Note that even in live television a microphone is deliberately positioned, just as the camera is, and therefore may privilege certain participants.

Sound bridge: Adding to continuity through sound, by running sound (narration, dialogue or music) from one shot across a cut to another shot to make the action seem uninterrupted.

Dubbed dialogue: Post-recording the voice-track in the studio, the actors matching their words to the on-screen lip movements. Not confined to foreign-language dubbing.

Wildtrack (asynchronous sound): Sound which was self-evidently recorded separately from the visuals with which it is shown. For example, a studio voice-over added to a visual sequence later.

Parallel (synchronous) sound: Sound 'caused' by some event on screen, and which matches the action.

Commentary/voice-over narration: Commentary spoken off-screen over the shots shown. The voice-over can be used to:

- introduce particular parts of a programme;
- to add extra information not evident from the picture;
- to interpret the images for the audience from a particular point of view;
- to link parts of a sequence or programme together.

The commentary confers authority on a particular interpretation, particularly if the tone is moderate, assured and reasoned. In dramatic films, it may be the voice of one of the characters, unheard by the others.

Sound effects (SFX): Any sound from any source other than synchronised dialogue, narration or music. Dubbed-in sound effects can add to the illusion of reality: a stage-set door may gain from the addition of the sound of a heavy door slamming or creaking.

Music: Music helps to establish a sense of the pace of the accompanying scene. The rhythm of music usually dictates the rhythm of the cuts. The

emotional colouring of the music also reinforces the mood of the scene. Background music is asynchronous music which accompanies a film. It is not normally intended to be noticeable. Conventionally, background music accelerates for a chase sequence, becomes louder to underscore a dramatically important action. Through repetition it can also link shots, scenes and sequences. Foreground music is often synchronous music which finds its source within the screen events (e.g. from a radio, TV, stereo or musicians in the scene). It may be a more credible and dramatically plausible way of bringing music into a programme than background music.

Silence: The juxtaposition of an image and silence can frustrate expectations, provoke odd, self-conscious responses, intensify our attention, make us apprehensive, or make us feel dissociated from reality.

Lighting

Soft and harsh lighting: Soft and harsh lighting can manipulate a viewer's attitude towards a setting or a character. The way light is used can make objects, people and environments look beautiful or ugly, soft or harsh, artificial or real. Light may be used expressively or realistically.

Backlighting: A romantic heroine is often backlit to create a halo effect on her hair.

Graphics

Text: Titles appear at or near the start of the programme. Their style - typeface, size, colour, background and pace - (together with music) can establish expectations about the atmosphere and style of the programme. Credits are normally shown at or near the beginning, whilst those listing the rest such as programme makers are normally shown at the end. Credits are frequently superimposed on action or stills, and may be shown as a sequence of frames or scrolled up the screen. Captions are commonly used in news and documentaries to identify speakers, in documentaries, documentary dramas and dramatic narratives to indicate dates or locations. Subtitles at the bottom of the screen are usually used for translation or for the benefit of the hearing-impaired.

Graphics: Maps, graphs and diagrams are associated primarily with news, documentary and educational programmes.

Animation: Creating an illusion of movement, by inter-cutting stills, using graphics with movable sections, using step-by-step changes, or control wire activation.

Narrative Style

Subjective treatment: The camera treatment is called 'subjective' when the viewer is treated as a participant. A temporary 'first-person' use of camera as the character can be effective in conveying unusual states of mind or powerful experiences, such as dreaming, remembering, or moving very fast.

If overused, it can draw too much attention to the camera. Moving the camera (or zooming) is a subjective camera effect, especially if the movement is not gradual or smooth.

Objective treatment: The 'objective point of view' involves treating the viewer as an observer. A major example is the 'privileged point of view' which involves watching from omniscient vantage points. Keeping the camera still whilst the subject moves towards or away from it is an objective camera effect.

Parallel development/parallel editing/cross-cutting: An intercut sequence of shots in which the camera shifts back and forth between one scene and another. Two distinct but related events seem to be happening at approximately the same time. A chase is a good example. Each scene serves as a cutaway for the other. Adds tension and excitement to dramatic action.

'Invisible editing': This is the omniscient style of the realist productions. The cuts are intended to be unobtrusive except for special dramatic shots. It supports rather than dominates the narrative: the story and the behaviour of its characters are the centre of attention. The technique gives the impression that the edits are always required are motivated by the events in the 'reality' that the camera is recording rather than the result of a desire to tell a story in a particular way. The 'seamlessness' convinces us of its 'realism', but its devices include:

- the use of matched cuts (rather than jump cuts);
- motivated cuts;
- changes of shot through camera movement;
- long takes;

- the use of the sound bridge;
- parallel development.

The editing isn't really 'invisible', but the conventions have become so familiar to visual literates that they no longer consciously notice them.

Mise-en-scene. (Contrast montage): 'Realistic' technique whereby meaning is conveyed through the relationship of things visible within a single shot (rather than, as with montage, the relationship between shots). An attempt is preserve space and time as much as possible; editing or fragmenting of scenes is minimised. Composition is therefore extremely important. The way people stand and move in relation to each other is important. Long shots and long takes are characteristic.

Montage/montage editing: In its broadest meaning, the process of cutting up film or band and editing it into the screened sequence. However, it may also be used to mean intellectual montage - the juxtaposition of short shots to represent action or ideas - or simply cutting between shots to condense a series of events. Intellectual montage is used to consciously convey subjective messages through the juxtaposition of shots which are related in composition or movement, through repetition of images, through cutting rhythm, detail or metaphor. Montage editing, unlike invisible editing, uses conspicuous techniques which may include: use of close-ups, relatively frequent cuts, dissolves, superimposition, fades and jump cuts. Such editing should suggest a particular meaning.

Tone: The mood or atmosphere of a programme (e.g. ironic, comic, nostalgic, romantic).

Formats and Other Features

Shot: A single run of the camera resulting from such a run.

Scene: A dramatic unit composed of a single or several shots. A scene usually takes place in a continuous time period, in the same setting.

Sequence: A dramatic unit composed of several scenes, all linked together by their emotional and narrative momentum.

Genre: Broad category of television or film programme. Genres include: soap operas, documentaries, game shows, 'cop shows' (police dramas), news programmes, 'chat' shows, phone-ins and sitcoms (situation comedies).

Series: A succession of programmes with a standard format.

Serial: An ongoing story in which each episode takes up where the last one left off. Soap operas are serials.

Talking heads: In some science programmes extensive use is made of interviews with a succession of specialists/ experts (the interviewer's questions having been edited out). This derogatively referred to as 'talking heads'. Speakers are sometimes allowed to talk to camera. The various interviews are sometimes cut together as if it were a debate, although the speakers are rarely in direct conversation.

Vox pop: Short for 'vox populi', Latin for 'voice of the people'. The same question is put to a range of people to give a flavour of 'what ordinary people think' about some issue. Answers are selected and edited together to achieve a rapid-fire stream of opinions.

Intertextuality: Intertextuality refers to relationships between different elements of a medium and links with other media. One aspect of intertextuality is that programme participants who are known to the audience from other programmes bring with them images established in other contexts which effect the audience's perception of their current role. Another concerns issues arising from sandwiching advertisements between programmes on commercial television.

*** This glossary is revised by selecting appropriate parts from Daniel Chandler's site on the internet (1999).**

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