

The Importance of Technical Services in Achieving the Art of Television Reportage and Its Impact on Viewers

أهمية الخدمات الفنية في إنجاز فن الرپورتاج التلفزيوني وتأثيرها على المشاهدين

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Abstract:

The study aims to highlight the importance of technical services in television work, particularly in the treatment of different events and phenomena through the art of reportage. It presents the main steps involved in producing one of the expressive arts on the screen, specifically the art of reportage, and focuses on the factors that contribute to its success, given that it has become a collective effort involving more than one journalist working with specialists from different fields. These specialists provide complementary technical services such as sets, accessories, costumes, make-up, lighting and music. This approach responds to the audience's desire for captivating visuals presented in a comprehensive way. Such integration can beautifully reflect the subject matter of the reportage, allowing viewers to engage with heightened emotions and genuine feelings.

Keywords: Art ; television reportage; technical services; viewer; television.

ملخص:

تهدف الدراسة لتسليط الضوء على أهمية الخدمات الفنية في العمل التلفزيوني، خاصة عند معالجة الأحداث والظواهر المتعددة بفن الرپورتاج، حيث تم عرض أهم خطوات إنجاز أحد الفنون التعبيرية عبر

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الشاشة وهو فن الريبورتاج، والتركيز عن العوامل المتحكمة في نجاحه بحكم أنه بات عملاً جماعياً يشارك فيه أزيد من صحفي بتعاونه مع مختصين آخرين كل في مجاله، مساهمين بخدمات فنية مكملية كالديكور والإكسسوارات والأزياء والماكياج والإضاءة والموسيقى، وهذا نزولاً عند رغبة المشاهد الذي ينهر باللقطات التي تقدم إليه، وبإستطاعتها أن تحاكي الموضوع الذي يعالجه مضمون الريبورتاج بمنتهى الجمالية في الأسلوب، وتجعل المشاهد يتفاعل بنبل أحاسيسه وصدق مشاعره.

الكلمات المفتاحية: الفن؛ فن الريبورتاج التلفزيوني؛ الخدمات الفنية؛ المشاهد؛ التلفزة.

1. Introduction:

Recently, many television channels have emerged and invaded homes due to significant technological advances, especially with the advent of satellite dishes. This development has turned the world into a small village where different events and topics are communicated. This change has been accompanied by an evolution in media content and the formats presented to viewers. The proliferation of journalistic genres has led to specialisation in certain journalistic styles. For example, news channels focus exclusively on news and journalistic reporting, while some channels excel in showcasing the art of reportage on screen. Reportage is an expressive genre with aesthetic qualities that examines different phenomena and how people interact with them. In addition, some television stations set up special departments for this purpose, led by a team of journalists and technicians with specialised training who form a complete unit. This team includes editors, cameramen, sound engineers and technicians, all with the aim of distinguishing themselves from other institutions and attracting a wider audience. However, viewers are often unaware of the considerable sacrifices made by those behind the screen who strive to ensure enjoyment and entertainment. One of the most popular journalistic arts is television reportage, which is valued for its unique characteristics. The more attention a journalist pays to details when dealing with events or phenomena, the more likely he or she is to be recognised in the annals of distinguished journalists. It is worth noting the shortcomings of several media institutions in dealing with this art, due to various factors that negatively affect the quality of the final work presented.

2. Research Problem:

When the art of journalistic reportage first appeared, it was a collaborative effort involving a group of journalists, as one journalist alone could not fulfill the required purpose. Today, the situation varies according to the media institution and its size. With the emergence of specialization in television work, each member has specific responsibilities. Some television

institutions provide a complete crew to produce a reportage, including a cameraman, sound engineer, and lighting technician, especially if they pay attention to the details of the subject being addressed. Conversely, other institutions do not prioritize this aspect and assign one journalist to handle all these tasks, affecting the quality of the final reportage. This disparity is evident in many television reportages, leading some media institutions to find themselves in the eye of a storm due to the lackluster content they produce, alienating their loyal audience that seeks better programming. Several reasons contribute to the inferior quality of the presented product, notably a misunderstanding of the art of reportage and its function for the audience, a lack of training in producing such works, or negligence in following the essential steps for creating journalistic reportage. It has become essential for journalists to adhere to these steps to effectively engage their audience and maintain their interest in a work that requires significant time investment before it is aired on television. Despite the tremendous technological advances in the artistic underpinnings of reportage, including high quality digital cameras capable of capturing footage even from remote locations, the mishandling and neglect of complementary technical services directly affects television reportage. These services are crucial to enhancing the aesthetic appeal and expressiveness of the issues covered, a demand that viewers will not compromise on. Based on this premise, this research aims to answer the following questions What is the importance of technical services in the production of television reportage to influence viewers?

3. Definition of the Art of Television Reportage :

Experts in art and media studies have disagreed on a single definition of the art of journalistic reporting, and some confuse it with the art of news reportage. Therefore, we will present comprehensive definitions of the art of reportage, which derives its name from the English verb “report”, from which the term “reporter” is derived, meaning “the news reporter” (Laguab Muhammad, 2010, pp. 85-86). The aim is to return things to their place and origin. The art of journalistic reportage also involves writing about a social phenomenon in a very artistic and aesthetically refined style, where the journalist’s subjectivity and impressions are evident in the treatment of the phenomenon, as they interact with it, elevating their language to a significant degree and unleashing their linguistic and creative abilities with a presentation that is, to say the least, attractive. It is a journalistic art “through which life is

portrayed and human relations are illuminated" (Ibrahim Wahni, 1975, p. 22), using the camera and effective moving shots during the television broadcast.

The importance of the art of reporting lies in its ability to convey the suffering of individuals and express their concerns in an elegant manner. "It focuses on the human aspect of the situation rather than the event itself, relying on eyewitnesses to highlight the emotions it evokes rather than the context in which it occurs" (Abdalali Razaki, 2008, p. 102). The art of reporting also addresses feelings and emotions through the images it conveys to the viewer, to the extent that the recipient feels they are an integral part of the subject or phenomenon the journalist is addressing.

4. Stages in the production of a television report :

The art of television reportage goes through several stages that make it a complete work worthy of being shown on the screen. These stages highlight the challenges that the journalist has to face in order to do his job well. The process begins by focusing on topics that are currently in vogue because they meet the desires of the audience. This sparks the journalist's interest in finding out all the developments on the subject once the idea is clear. The journey begins with writing the text of the television report and trying to find realisable concepts in reality, to avoid the impossibility of obtaining certain images related to the ideas presented in the text. In general, the work can be divided into three main stages:

4.1 Stage of preparing the report :

This is the most important stage because it defines the roadmap for the work. Once the idea has been defined, the journalist begins to gather information on the phenomenon and its evolution, or on the subject he or she is going to cover, as well as its historical background, based on lived reality. They must carefully write the text of the report to facilitate the editing process. This file contains the sequence of shots and gathers all the technical and artistic information that the journalist deems appropriate, "which gives a sense of artistry and an immediate sense of balance in the rhythm of the image" (Amengual Barthelemy, 1971, p. 204).

The journalist then identifies the people to interview, choosing them carefully and concentrating on those who will add value to the report, as the audience is looking for facts and accurate information. They then identify and visit locations to make sure they can get footage that is relevant to the subject. The journalist prepares the technical services, including appropriate sets and costumes, and checks the lighting in the locations. If they are

sure that certain scenes cannot be shot, they can adapt the text of the report to the resources available.

4.2 The filming phase of the report :

The filming stage is very important in the completion of the report; if we say it is the whole work, it determines its success or failure if it is not used optimally. After setting the date and waiting for suitable conditions, the journalist begins his work, relying on the camera and presentation tools to achieve good lighting.

During the filming process, the journalist refers back to the artistic editing of the reporter's text and focuses on the process of collecting shots, aiming to film the events taking place in one place before moving on to the next. It is advisable to take several shots of the same scene from different angles and select the appropriate shots that add beauty to the reportage. The journalist tries to capture exciting shots that convey meaning and suggestion and that can enchant the viewer.

There is a consensus among specialists that the rhythm of reportage is slow in terms of movement, relying on wide shots that cover a larger space and accommodate more characters and objects. This contrasts with news and features, which rely on close-ups and quick transitions from one part to another. This emphasises the expressive value of television reportage, which allows the viewer to engage with the content by using time as a factor, giving the audience a moment to reflect on the scenes depicted through camera movements such as panoramic or forward shots, which provide a comprehensive view of the subject through description and narration. Nevertheless, "the scale of the shots is not determined by the relationship between the subject, the photographer and the audience, but rather by the framework of the subject, which has two criteria: the characters and the technical services" (François Chevassu, 1977, p. 39) used in the work.

4.3 The post-production phase of a television report :

Once the various scenes of the report have been filmed, the journalist moves on to the editing stage. This stage is based on arranging and linking the shots in a highly coherent sequence to convey the overall context of the television report in a quick, expressive scene. The editing process involves cutting and pasting, selecting the best shots from different angles that fit the text of the report or the artistic edit outlined by the journalist. It is essential

to refer to the roadmap to determine the duration of each shot in order to find the appropriate cinematic rhythm. For example, some shots may have a slower pace, while others may be faster, depending on the emotional and psychological content of each scene within the report. Herein lies the artistic beauty of the work, which significantly influences the impact on the audience.

The material the journalist obtains by filming all the scenes dictates the appropriate commentary for the reportage text. Often, the journalist encounters reality and may not get all the videos he needs, leading to partial adjustments in the text. Once the editing process is complete, the commentary is added to the existing images, culminating in the mixing process. This is a very sensitive point and requires precise focus, as it involves blending sound and image in complete harmony. This enhances the realism and meaning of the silent scenes, for example by adding commentary, music or various sound effects depending on the nature of the scene.

5. Technical services in television reporting :

The process of producing television reportage requires a great deal of expressive sensitivity on the part of the journalist, as well as familiarity with many technical services that facilitate their mission. These services can be categorised into those needed before, during and after the filming process and the acquisition of material. In our discussion, we will focus on the technical services that complement the completion of the report, rather than the basic techniques of filming and editing. Here we are referring to the preparation of suitable sets, the provision of costumes and the understanding of the specifics of the place where the phenomenon to be dealt with occurs, not to mention the decoration of the scenes with accessories that serve the overall work. In addition, it is essential to provide appropriate lighting, music and sound effects that will be used later. We will look at the characteristics of each technical service, its role in the production of a television report and its impact on the audience.

5.1 Essential technical services :

5.1.1 The art of decoration :

Patrice Pavis defines decoration as "everything that appears in the context of the action through plastic and technical photographic means" (Patrice Pavis, 1987, p. 156). It is also a collection of various material elements that surround the location that the journalist is filming and that are conveyed to the viewer, including wood and plastic materials, among

others. These typically provide specific suggestions and symbols for the location to enhance its beauty, to capture the imagination of the viewer and to mesmerise them with the elements presented through various shots. Thus, the term “decoration” includes everything that can be seen in the television image, including landscapes, furniture and backgrounds... (Sami. A & Mohamed.M, 2001, p. 189).

Decoration in reportage is also the first visual sign that establishes a communicative relationship with the audience and provides a visual meaning that enriches the expression. The function of decoration is primarily to create an illusion, making it an important element in conveying and simplifying concepts for the audience. It “contributes to creating the natural and psychological atmosphere for many phenomena, as journalists sometimes need a set designer to do their job” (Ali Al-Hamdani, 2013, p. 189). The designer has his or her own vision, which adds value to the finished work.

Decoration is an auxiliary art to the text of television reportage, which requires the journalist to ensure absolute simplicity and closeness to reality. It also illustrates the characteristics of the place and the nature of the time in which we live, suggesting many meanings and implications, such as atmospheres of sadness and joy.

Several factors determine the type of decoration and its significance, including the size of the location, the level of lighting, the nature of the subject of the report, its financial value (whether it is expensive or not), and its purpose, which is often to create a complete illusion to fool the viewer into believing that what is being presented is reality.

In preparing the set, the journalist sometimes needs many technicians with extensive experience in painting and modelling. They must also have a historical understanding of certain stages in order to facilitate coordination between them. Most importantly, the journalist should rely on his or her artistic taste, experience, talent and imagination to approve the appropriate decoration.

In conclusion, decoration is a crucial element in the production of reportage, as important as the words and the movements that drive the action. It gives a clear picture of the unity of space or standard of living and the psychological atmosphere, and is therefore an essential aspect that suggests to the viewer that the television reportage is realistic and not a figment of the imagination.

5.1.2 Accessories :

The term “accessory” is derived from the French language and refers to visual additions that accompany the main item, such as clothing. The word “accessory” is used to designate components of decoration, including objects and pieces of furniture. “They are considered tools and elements closely linked to the character, as they can express his or her vital nature” (Julian Heliton, 2000, p. 167), highlighting their performative value within society. Accessories are indispensable in many journalistic arts and are one of the elements that make up the image, especially the moving image.

When filming television reports, accessories are needed to make the scenes look natural. Sometimes an accessory can be part of the set or a complementary element that serves to clarify the roles of the active characters in the reportage.

The journalist identifies the accessories that are relevant to the story and specifies their characteristics. For example, they may identify the type of mobile phone, watch, jewellery or other accessory they need.

In some series, accessories play a prominent role as independent elements capable of conveying their own implications and meanings. For example, some accessories are associated with specific actions and “add great vitality to the scene, especially when the items used are characteristic of the character” (Tariq Al-Adhari, 2009, p. 35), such as rings that serve as symbols with special connotations.

On the other hand, accessories play the same role as decoration; together they reveal specific characteristics in television reportage, such as poverty, wealth, beauty and ugliness. They add multiple meanings and require the journalist to have an artistic sensibility and a particular taste with aesthetic dimensions when choosing the necessary pieces. This ensures that viewers receive additional information about the place and people related to the phenomenon being covered, as well as those directly involved, provided that the overall appearance conveys a sense of authenticity and realism to the audience.

5.1.3 The art of make-up :

Make-up is the use of hair dyes, powders and colours to conceal imperfections and apply oils to the body to make it shine and glow. It is one of the most important means of “strengthening the relationship between the character and the audience in the media”, as it effectively enhances the character’s features (Mohamed Awad, 1976, p. 75). This does not mean that make-up creates the character; rather, it is an element that helps to highlight and

bring the character closer to the audience. It supports the roles of the characters and provides them with an effective psychological stimulus.

Initially, make-up was used to hide flaws and deformities, but it has evolved to be used for adornment and to present oneself in an attention-grabbing way. "Television and cinema have played a significant role in the development and advancement of the art of make-up" (Richard Corson, 1979, p. 2). Its importance in television reporting lies particularly in the use of colours that can mimic nature, as well as the increasing clarity of what the camera lens captures of facial features. "It gives the faces of the characters suggestions that enrich them without the need for artificiality or exaggeration in the performance" (Nabil Raghib, 1996, p. 288).

Make-up works alongside lighting to achieve overall excellence in the production of television reportage. They influence each other; for example, make-up can be applied correctly but inappropriate lighting can ruin it. Therefore, the journalist must control the process by coordinating between make-up and lighting.

There is also a significant relationship between make-up and costumes. Therefore, clothing and decoration must be taken into account when applying make-up, as the screen provides greater contrast between dark and light colours. It is essential that the make-up tends towards lighter colours when the clothes and decorations are light, and vice versa. This must also be taken into account with today's electronic cameras, which have a high sensitivity and require a specific style of make-up that is different from that used in older camera photography.

5.1.4 Costumes :

It can be said that the use of costumes in television reportage has several dimensions. It reflects the social dimension, where the journalist tries to get close to the reality of people's lives and reflects it through the clothes worn by citizens. There is also a historical dimension, as costumes express a specific historical period, not to mention the symbolic dimension and the connotations of clothing, which often approach the realm of imagination. In this respect, the journalist's task of using appropriate costumes becomes easier, less complicated and more straightforward, as they are freed from historical and social constraints, allowing them

to unleash their imagination and artistic talent, projecting what is presented in the reportage text onto reality and using clothing with deep connotations.

Sometimes the journalist may seek the advice of a costume designer in his expressive work, especially in television reportage, drawing on his experience to add an aesthetic quality to the finished work. There is a specialised artist known as a “costume designer” who often has an artistic sensibility and a historical and aesthetic culture (Abu Al-Hassan Salam, 2003, p. 300). It is likely that the sense of taste is invoked to express the characteristics of the phenomena being addressed.

The clothes worn by characters in television news reports are “a necessary economic value and also a cultural image with its meanings and connotations” (Abdullah Al-Ghdami, 2004, p. 99). Clothing carries colours that have a particular impact on individuals, revealing truths and sometimes obscuring them, depending on the journalist’s intention. It conceals and covers at the same time, clarifying for the viewer the gender of the people portrayed, their origin, their social status, the historical period and the season in which the events of the reportage take place. Clothing can thus be used to create an illusion in a remarkable way, serving as metaphor, metonymy, deception or humour.

5.2 Intangible technical services and their relation to television reporting :

5.2.1 Lighting :

Scenes in television reportage rely primarily on lighting, as it is one of the essential elements that a journalist cannot compromise on in order to present shots clearly. Typically, there are several types of lighting in TV reportage, such as main lighting, which is generally distributed throughout the scene. There is also coloured lighting, which is used to give artistic form to the background of scenes or to highlight a particular element that requires additional lighting. In addition, backlighting “creates dense shadows that make the subject appear dark while the surrounding areas remain bright” (Khalil Mohammed Al-Ratib, 2012, p. 183). This type of lighting is used to add sparkle to the elements that make up the scenes of the reportage.

Front lighting comes from behind the camera position, while side lighting comes from a light source on one side, for example, the left, while the person is on the right. This means that the left side of the person is well lit and the right side is less lit, creating a sense of depth and helping to reveal facial details and features, ultimately adding depth and dimension to the subject.

Different types of lighting are essential for shooting scenes as they highlight details and emphasise atmosphere and locations (home, market, morning, night, etc.). Without lighting, there can be no visibility or image. When photography became an art, lighting took on another function, now known as creative lighting, which makes it possible to clarify the emotional and psychological state of the scene.

Lighting plays an important role in the production of television reports, as journalists pay close attention to it. They visit filming locations to understand what to expect when filming certain reportage scenes. Therefore, lighting is of utmost importance “for the captured image, as it adds expressiveness to the journalistic image and influences the subject being referred to, while also enhancing the beauty of the image and achieving the desired feeling” (Mahmoud Sami Atta Allah, 1997, p. 35).

It is a well-known rule that each type of subject has its own lighting requirements. For example, reportages with sad and sombre subjects require soft lighting, while subjects characterised by joy, happiness and cheerfulness require strong, high and prominent lighting.

The sources of light used by journalists to produce reports vary according to their nature. We find that “there is the key light and the fill light” (Mohamed Adel Al-Mahdi, 1995, pp. 52-53). The first source is natural light derived from sunlight, while the second is used to replace the shadows created by the key light. The journalist must use the fill light skilfully so that it does not interfere with the key light, as it is less effective and clear. It is worth noting that the technical means of lighting have now evolved, along with the considerable capabilities of modern digital cameras, which have various high-quality lighting components.

5.2.2 Music :

Music is a central element in various forms of television work, especially in expressive arts such as reportage. It is “a universal language that speaks to all cultures with one voice, relies on sound and has a significant aesthetic impact on the work” (Abdelhamid Mash’al, 1973, p. 27). Music greatly enhances taste and attracts the audience; one cannot imagine a visual reportage without a musical background. It serves as a bridge between scenes and segments, allowing them to resonate in the desired tone, whether sad or joyful.

The journalist works diligently to use appropriate music, especially at the beginning of the report, which reflects the overall atmosphere and accompanies the moving images. This music acts as a distinctive melody that helps prepare the audience. It is used to express emotions and imitate nature through various musical instruments.

The role of music in television reporting varies according to the topics and phenomena the journalist is covering, as well as the prevailing aesthetic in the presentation of different images. "Sometimes it acts as an organic element that gives rhythm to the event, while at other times it serves as a complementary element with an aesthetic function in shaping meaning" (Adel Al-Nadi, 1987, p. 215).

Television stations have a dedicated reporting department that includes a music specialist whom journalists consult when selecting appropriate music for their work. This is a complex and challenging process, requiring an expert who can translate ideas, images and scenes that lack vitality into music that is closely related to the subject being covered, especially if it involves a lot of fluctuation. The role of music is to interpret these emotional variations - such as joy, loss, enthusiasm and contemplation - and to provide a heartfelt translation, presented in various forms, for the audience following the reportage.

It is a well-known rule that viewers are easily bored, so it is a challenge to hold their attention until the end of the television report. Typically, they look for engagement as they move from one scene to another. To maintain their ability to follow along, they find companionship in the accompanying music, which alleviates boredom and stimulates endless suspense by arousing their emotions about past events or places associated with memories. For example, filming historical sites has its own melody, just as travelling and walking among sand dunes has its own tune, and so on.

5.2.3 Sound effects :

Sound effects are those elements used by journalists in the art of reporting to create a certain psychological state or to suggest certain sounds and areas. They play on the audience's emotions and invite them to anticipate the outcome of the subject being covered. Sound effects work in perfect harmony with the images conveyed to the audience, adding value to the recorded footage and playing a crucial role in enhancing the understanding and comprehension of what is shown on the screen.

Sound effects are complementary factors in journalistic reportage because they imply movement, place and time. They can be divided into two types: "natural live effects and

artificial sound effects” (Nahla Issa, 2020, p. 72). The first type includes more complex sounds derived from nature, such as the sound of running water, birds singing, wind, thunder and rain. These sounds tend to facilitate a smooth transition from one emotion to another through different feelings. Artificial sound effects, on the other hand, are produced away from their source and involve tricks to imitate other sounds, especially with today’s significant technological advances that allow the imitation of many natural sounds.

A successful journalist has a keen sensibility, filled with emotion and artistic taste, and will take the opportunity to record any natural sounds he encounters for future use, especially when dealing with subjects in the art of reporting.

Sound effects can also be used to suggest events beyond the confines of the screen. For example, unfamiliar sounds can make the viewer feel confused or frightened, such as the sound of soft footsteps in an abandoned place, or the sound of crickets in total darkness, along with the hooting of an owl, among others.

An experienced journalist is one who is able to handle situations and moments in television reportage, doing their best to engage with the human instinct for survival by using sound effects, for example, in scenes of anger or suffering due to poverty. However, it is advisable for journalists not to overuse sound effects, as this can be detrimental to the work and distract the viewer.

6. General conclusions:

As viewers' interest in television reporting increases, so does the journalist's responsibility for the content presented to the audience. This requires monitoring all stages of production, taking into account public taste. The basic rule is that there is no place for subjects that do not captivate and amaze viewers with the beauty of artistic presentation, which is based on the integration of all technical services into a coherent format that enhances emotions and feelings. Accordingly, we present the main conclusions of this research:

- An essential element in the creation of reportage, set design can effectively simulate reality. Attention to set design reflects the overall psychological atmosphere of the scene and conveys meanings derived from visual symbols, especially simple and inexpensive designs that allow objects to speak for themselves. Journalists are advised to have a strong

understanding of composition and design as well as an artistic sense to achieve harmony with the set components.

- Accessories reflect the culture of an entire society and place the viewer in a specific historical context. They complement the set design and provide insight into the social status of certain characters or the general state of the reportage, and convey qualities that the audience understands at first glance, such as luxury or hardship.
- Journalists use other physical technical services in reportage, such as make-up for the various characters involved in the work, which can be used to beautify, hide flaws or even diffuse light. Costumes can also indicate specific historical periods and provide explanations about standards of living, offering special cultural insights in television reportage.
- Different types of lighting are crucial to capturing and emphasising scenes in television reportage. Journalists need to focus on lighting before filming, taking all the necessary precautions and choosing the type of lighting - whether natural or supplementary - to convey the captured images powerfully, with the aim of influencing viewers.
- Music has a great power to draw viewers to the television screen during a news report. It allows images to convey the desired emotions, whether sadness or happiness. Often the soundtrack complements the commentary, with the volume adjusted to enhance the emotional impact. In addition, sound effects play an important role in reflecting certain psychological states in the viewer.

7. Conclusion:

In summary, it is high time to re-evaluate the quality of the issues covered by the art of journalistic reportage on television channels. These institutions must improve the quality of their media products. Those in charge of these institutions should recognise that reportage is a collective effort, not an individual one, and they must provide the necessary material and human resources to facilitate diverse technical services and easy access to them.

The lack of attention paid to the art of reportage, which is confined to a few channels, has diminished its status among other journalistic arts. It is therefore essential and necessary to restore the importance of journalistic reportage, which uniquely appeals to emotions and feelings. Because of its noble approach, it can cover many issues that disturb the lives of citizens. Furthermore, it has the ability to bypass censorship and offer observations and directives to the relevant authorities in an aesthetically appealing format, encouraging decision-makers to engage with and respond to the issues at hand. For example, a set design

depicting a tragedy, such as rubble surrounding homes or dilapidated roads, combined with sad music and sound effects of predatory animals, can stir the conscience of those in authority and evoke emotional responses from viewers. A journalist can be proud of his work and the responsibility entrusted to him. The primary aim of reportage is to create an atmosphere of interaction and enjoyment between the audience and the subject, emphasising human relationships.

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