

## Communication Techniques in Television and the Responsibility of the Parties Involved

**Odinakhon Qulmuradova**

Senior lecturer of the "Information Service and Public Relations", Department of the Uzbek State World Languages, University, Doctor of Philosophy (PhD) in Philological Sciences

**Abstract:** This scientific article examines the technical aspects of communication through television and the responsibility of the parties involved. It analyzes the roles of participants in television communication, their interactions, as well as the technical methods that ensure effective organization of communication. The article also addresses the responsible and ethical aspects of the communication process through television, as well as potential errors in information transmission and recommendations for their correction. This work is useful for specialists in the field of television and media, helping to improve the effectiveness of communication and ensure caution in the process of transmitting information.

**Keywords:** television, communication techniques, responsibility of the parties, communication, information transmission, communicative strategies, communication process.



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### Introduction

The essence of the communication process is reflected in the exchange between interlocutors based on their personal relationships, views, impressions, intelligence, and experience. The more the communicator's feelings, memory, experience, and intellect are involved in the process of communication, the more effective the communication process becomes. A journalist working in an interview mode goes through three stages of communication: a) visual contact; b) information exchange; c) mutual influence. This communication is of particular importance for both the journalist and their interviewees.

The result of professional communication depends on whether the journalist works with the interviewee in an open or closed system. In an open system, the conversation is complete, balanced, open, ensuring the full freedom of any debate and implying self-respect. Such communication is emotional and effective. If the interviewee's self-esteem is low, communication may become vague and ineffective. If the approach to the interviewee is superficial, this may lead to doubts about the established connection. A journalist is better than others at recognizing that people tend to play different roles. It is not without reason that the world is called a stage, and people are the actors. In such cases, the communicator's task is to distinguish between truth and

lies. Communication with different people teaches a lot, and as communication effectiveness increases, the journalist's ability to understand people around them grows, helping them develop stress-relief skills and learn to manage situations.

### **Main part**

Communicative competence requires appropriateness in any situation. However, the activities of a publicist are associated with various degrees of risk, uncertainty of outcomes, and the possibility of unexpected consequences in interpersonal communication. A journalist, who attempts to change others' behavior through their thinking and perception, always wants the object of communication to treat them as a person. Therefore, it is important for them to adapt to the interviewee's attitudes, values, character traits, and unexpected situations arising in communication. The success and outcomes of communication depend on many factors. To achieve a goal, everyone uses their own linguistic tools. Some succeed in conversation through speech, intonation, emphasis, style of expression, verbal and non-verbal tools (gestures, appearance, body language, voice, articulation, timbre).

In professional communication, the roles of participants are diverse: the journalist is the subject of the research, while the interviewee is the object. It is important to remember that every person belongs to a specific psychological group, and their behavior reflects the behaviors, principles, and norms of this group. However, a person can be better or worse than the norms of this group.

Observing the specific features of perception, being able to distinguish even the smallest changes in the mood of the interviewee, studying and analyzing human behavior, is an integral part of the communicator's psychological culture. A journalist must have a memory capable of recalling habits that include facial expressions, as well as factors that disturb or calm the interviewee. Imagining how the upcoming conversation will develop beforehand helps in creating an algorithm for the interview and forming a logical chain of facts, ideas, and evaluations on the topic of the conversation.

During communication, the journalist maintains control over the subject, based on their acting skills, meaning they control its relevance: they strive to avoid deviating from the general topic and the accepted dialogue framework; they control the causes and consequences of the information the interviewee conveys. They also monitor the accuracy of the information, any errors in the interviewee's story, as well as mistakes and shortcomings in descriptions and opinions.

However, even if all these conditions are met, effectiveness can only be achieved if the psychological aspect of communication, which leads to mutual understanding, is ensured. Psychological factors in communication include the context, the cultural background (language, traditions, norms), which determine the communication style. The course, outcome, and level of communication can be pre-determined on both the macrosocial level (which includes the general norms in practice) and the microsocial level (considering standard situations such as interviews, press conferences, official negotiations).

A person tends to attract those who are similar to themselves, with similar social backgrounds, interests, and views. The interviewee must clearly understand the purpose of the conversation and its reasons. The journalist, on the other hand, must explain what is expected from them, the duration of the conversation, the level of complexity of the questions, and make their motives clear before the interview begins. This is very important, as any person tends to be suspicious of uncertainty and becomes nervous. For the journalist, a strong motivation is the seriousness of their intent. A professional conversation partner builds the interview or conversation based on clear rules, not on assumptions.

In this regard, P. Thomson's<sup>1</sup> advice is relevant: If you want to communicate with someone, make sure you fulfill their needs, not yours. This is when cooperation is based on the principle “your win is my win.” The main psychological needs based on motivations are as follows:

- ✓ Strong personality
- ✓ Self-esteem
- ✓ Interest
- ✓ Emotional security
- ✓ Sense of gratitude
- ✓ Creative ability
- ✓ Freedom and personal privacy
- ✓ Self-respect

Polish psychologist Yeji Melibru <sup>2</sup>highlights three important characteristics that facilitate communication: the first is the speaker's credibility, the second is the clarity of the message being presented, and the third is considering the feedback regarding how accurately the message has been understood. By understanding the psychological motivations for communication, a journalist can strengthen interactions, simplify communication, and minimize the impact of factors that hinder the exchange. To achieve this goal, during the communication process, the journalist constantly strives to stay on script. A professional journalist always views the following as tools to help establish communication:

- ✓ The desire to fulfill needs and wants
- ✓ The need for knowledge and affirmation
- ✓ Altruistic motives
- ✓ The need for understanding and empathy
- ✓ The desire to gain new experiences

Carl Rogers<sup>3</sup> outlines several characteristics of the psychological environment that help establish communication with a journalist:

1. The journalist's warm and empathetic attitude towards the interviewee, accepting them as an individual
2. Allowing the respondent to express their emotions
3. Freedom from any pressure or coercion (avoiding the imposition of personal opinions)

Typically, meetings with familiar people help in selecting the right communication algorithm based on the situation. Through verbal communication with people, we know in advance what to expect from them. However, stereotypes formed about the respondent can lead to misconceptions. Relying on stereotypes can cause us to miss out on the advantages of knowing and disclosing personal information. If the journalist remains firm in their opinion and perspective, they will not be able to adapt to the interviewee, which will lead to failure, even if they are professional.

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<sup>1</sup> Emilio Matricciani. A Statistical Theory of Language Translation Based on Communication Theory. Open Journal of Statistics Vol.10 No.6, December 7, 2020. - P. 237.

<sup>2</sup> <https://www.interconnectionshealing.com/yeji-son/>

<sup>3</sup> Rogers, Carl (1942). Counseling and Psychotherapy: Newer Concepts in Practice. Boston, Massachusetts/New York: Houghton Mifflin. - P. 134.

Without communication skills, it is impossible to quickly direct ideas, understand the interviewee's point of view, and resolve communicative issues and uncomfortable situations during joint activities. The ability to build verbal and speech communications according to the rules of human interaction makes the conversation more effective. The journalist's knowledge of social and cultural codes allows them to decode functional expressions, signs that express meaning and content. A strict focus on the goal without establishing communication is incorrect. Emotional communication strengthens trust and demonstrates openness. A person wishing to establish communication shows a friendly attitude to the interviewee through eye contact, body movements, gestures, and facial expressions. However, this is not enough. It is crucial to genuinely understand the interviewee. In effective communication, the key principle is to adhere to the rule "I respect you."

Reading verbal signals is one of the most important conditions for effective communication between a journalist and an interviewee. Facial expressions and body language include all the forms that a person cannot express with words. According to experts, a person receives 70-90% of information through visual channels. Experimental research shows that while words express only 7% of the meaning, 38% is conveyed through sound and intonation, and 55% of the meaning can be expressed through body language. Nonverbal signals during communication can reveal the true feelings and thoughts of the interviewee. Sometimes, gestures, body movements, and facial expressions convey emotions and hidden desires more effectively than words. The manifestation of such signals is trusted more because they trigger impulses in the human mind. Usually, when the interviewee is lying, it is reflected in their movements. To intuitively sense this, it is enough to "read" the difference between the speaker's words and their body language. In communication, if the verbal and nonverbal signals from the information source do not match, people unconsciously trust the verbal signals. To perceive, understand, and interpret what is happening, the journalist must be well aware of the hidden information. By observing what the information source is saying, how they are saying it, and what they are doing, the journalist can gather the necessary information. After all, body language is closely linked to a person's inner world.

Nonverbal communication is described as additional actions that provide signals about the communicator's interaction and emotional state. A.V. Zuev<sup>4</sup> describes the forms of its manifestation as follows:

- 1) Non-linguistic sounds (shouting, exclamations), volume and intensity of sound, emotional indicators – hesitation, pauses, silence;
- 2) Facial expressions;
- 3) Kinesthetics (body movements);
- 4) Eye movements, frequency of blinking, and duration;
- 5) Characteristics of interpersonal distance.

Nonverbal communication also has several forms:

1. **Interpersonal space.** The internal space of a room creates the initial context. Direction is the angle at which people stand or sit relative to one another. The intermediate distance varies depending on the situation. Generally, close people sit side by side, while enemies occupy opposing positions (180 degrees). The distance between people usually changes: a) intimate distance is between 0 to 45 cm for close individuals; b) personal distance is between 45 to 120 cm (when communicating with friends); c) social distance is between 120 to 140 cm (in official interactions); d) public distance is between 40 to 750 cm, used during public speaking.

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<sup>4</sup> A. Gorbachev, G. Prorokov, N. Kostrova. "History of Pop Music from Vetlitskaya to Yolka 1991-2011" // Afisha. — 2011. — No. 312. Archived on August 27, 2017.

Moreover, the shape of the table can also affect relationships. A square table creates an informal communication environment where participants interact equally. If the participants are "against each other," they will sit opposite one another, and if they are "cooperative," they will sit side by side. Knowing these small details is very important for a television journalist. The smallest detail can play an important role when organizing the studio for an event. For example, the studio of the TV presenter Verka Serdyuchka<sup>5</sup> was designed like a compartment, and its interesting appearance was well remembered by the audience. In this program, the guest bringing a "stimulant" drink in an iron cup became a mandatory but very interesting part of the show.

Moreover, the decorated studio should delight the eye with its unusual design discoveries. There shouldn't be too many details in the frame that attract the viewer's attention. For instance, the design of news program studios should be serious, without drawing too much attention. Here, more focus is placed on perceiving the presenter's words. On the other hand, in the design of studios at MuzTV, the rooms are usually decorated in bright colors. In the frame, everything except the presenter and guest is visible. In most cases, these things are completely unrelated to the program or its topic. The constant changing of frames and perspectives creates a dynamic live scene.

Every television program has its own filming style. For example, in talk shows, cameras are placed at specific points in the studio, and the audience becomes accustomed to these angles. Naturally, there are general rules for placing cameras as well. Electronic technologies have provided journalists with unlimited opportunities to present a person. In general, program creators organize the studio space in a distinctive way. For instance, to create a comical effect with a tall person, they might be seated on a low chair with their knees bent, and conversely, seating a short person on a high chair creates a funny appearance.

**2. Optical-kinetic system.** The interviewee's appearance, facial expressions (mimics), and gestures (pantomime) reveal important information about their inner world. For example, the downward position of the lips and raised chin are commonly seen in people who assert their dominance and tend to control conversations. When meeting with the interviewee, the journalist evaluates the person's social status, hobbies, taste, or mood based on their external appearance. It's not just the color or style of the clothing, but how a person dresses that matters. With this in mind, the journalist should take care of their own appearance: their image. People who stand out from the crowd usually intrigue the audience. The screen likes bright, interesting, colorful images. In the audience's mind, the hero should present themselves in the visual "image" they have chosen. A person's body structure changes according to their emotional state.

During the interview, a person's body posture can reflect the family they were raised in and their cultural background. Body posture, along with expressing interpersonal relationships, shows the interviewee's social status. Posture can convey interpersonal relations and social status. If the interviewee crosses their arms while sitting, it's called a closed posture, which indicates they find the topic of conversation uninteresting. They are unconsciously blocking the incoming information. If the person physically retreats during the conversation, it indicates they are being subjected to strong pressure and are trying to avoid the conversation. A person in a good mood, feeling free and relaxed, sitting upright, is a sign that the communication is effective. The most democratic form of communication is when everyone sits within a circle, speaks through eye contact, and has an open exchange of thoughts. A journalist who has mastered verbal language competency will discover new communication participants for themselves and their audience.

**3. Facial expressions** – the "mimic passport" of a person. It's not for nothing that they say wisdom is reflected in the eyes. Feelings or attitudes toward the interviewee are revealed through mouth movements and facial expressions. A person can calmly endure sharp glances directed at

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<sup>5</sup> Ukrainian comedian, actor, and singer.

them for 10-12 seconds. A person wearing glasses can endure such glances more easily, as glasses provide additional protection. A person's gaze is a very ruthless thing – it can mentally crush a weaker person. First of all, attention should be paid to the interviewee's face. In any interaction, the feelings expressed through facial expressions determine the direction of the interaction.

Human eye contact plays an important role in establishing interpersonal communication. It can signal that interest has arisen towards someone. A calm gaze can indicate self-control and determination, while a defiant look shows firmness. Someone trying to catch the eye may be a person with a high opinion of themselves, someone claiming superiority. A journalist must observe changes in emotional states reflected in facial expressions to properly guide the conversation. If they can correctly understand the essence of emotions conveyed through facial expressions, they will gain a deeper understanding of the interlocutor's issues. Throughout their careers, journalists often encounter individuals who are not particularly fond of communication and are forced to engage with them. Depending on the situation, there are various forms of communicating with non-communicative individuals. However, the most effective method is an empathetic approach, a response based on compassion towards the interlocutor. Some aspects of emotional states are difficult to manage. Speech is linked to facial expressions. The speaker manages the audience with almost imperceptible movements of their words, eyebrows, and lips.

4. **Nodding the head** – this is a supportive gesture that allows the speaker to continue their thoughts.

5. **Sign language.** Sign language also holds distinct expressiveness in television journalism. Journalists speaking in front of the camera are well aware that their posture and gestures often convey more information than words. All of this must align with the event happening on screen. Sign language expresses a particular communicative situation or condition. All gestures are divided into two categories: specific (symbolic, indicative, and descriptive) and nonspecific gestures (rhythmic and emotional). Kinesthetic gestures are movements of the hands, legs, and other parts of the body. The use of gestures is directly related to speech: the speaker refers to them to describe things, especially when words are insufficient or to describe things of specific shape and size, where their role is significant.

There are more than a million “body languages” and signals in the world. They express only 7% of emotions and thoughts. In addition to these, there are vocal gestures. The key difference from kinesthetic gestures is the liveliness of speech. The most active user of vocal gestures is Andrey Malakhov, the host of the show "Pust Govoryat"<sup>6</sup>. He makes extensive and free use of the speech apparatus compared to the conversation. Therefore, it is common for the presenter to use non-verbal sounds in their speech. Among these are sounds that cannot be linked to the normal phonetic realization of language because the sounds produced by unusual combinations do not obey the rules of phonetics and are freely expressed.

According to V. M. Shepel<sup>7</sup>, without beautiful looks and gestures, the presenter's image is incomplete. The presenter's posture and gestures can communicate their thoughts and feelings. It is important to note that gestures can express more than words. A prime example of this is the host of the NTV show "Dvoe," who, while asking a question and expecting a response, demonstrates how gestures can contradict words. The host folds their arms, leans back, and crosses their legs, which is inconsistent with their verbal intent.

Another example is from the "Dobroe Utro" show, where a sportswoman guest appears. Despite being open and sincere, the host's posture, actions, and reading from the script create an artificial impression. Tim Wilcox, the news presenter for the BBC, has achieved professional success by

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<sup>6</sup> A. Malakhov, "Pust govoryat" // First Channel.

<sup>7</sup> V. M. Shepel, "Human Competence of the Manager," Managerial Anthropology, Moscow, 2000. - P.276.

mastering sign language and gestures. He skillfully uses his hands and facial expressions during news delivery, creating the image of a dedicated and passionate presenter.

François de La Rochefoucauld, who lived in the 17th century, once said, “More meaning is embodied in the voice, eyes, and appearance of the speaker than in the words they choose.” Presenting oneself involves showing oneself properly, drawing others' attention, and increasing people's interest in their video and audio qualities. Aspiring journalists often strive to adopt the style of successful ones. A clear example of this is Natalia Firsova, the host of the show “Prostie Istorii” (“Simple Stories”).

### **Conclusion**

In conclusion, as the new century brings changes to the relationship between information and its consumers, new trends are also emerging in modern television. The rapid development of information communication technologies, the development of new models of mass media, and the changing processes of information production and consumption are transforming and renewing the modern media industry. This is due to significant changes in the industry. However, traditional forms of mass media (print, radio, television) will not disappear. These forms will enrich and complement each other with several digital (multimedia) platforms, expanding the technological and functional capabilities of mass media, particularly television.

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