PG JMC S1 04

(DSE)

TWO YEARS POSTGRADUATE COURSE

(CBCS and Accordance with NEP 2020)

SEMISTER - 1

MEDIA STUDIES

JOURNALISM AND MASS COMMUNICATION

Bhupen Hazarika School of Mass Communication

KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY

Subject Experts

Prof. K. V. Nagaraj, Former Head, Dept. of Mass Communication, Mizoram University

Prof. Mrinal Chatterjee, Head, Indian Institute of Mass Communication, Dhenkanal, Odisha

Prof. K. S. Arul Selvan, Director, School of Journalism and New Media Studies, IGNOU, New Delhi

Prof. Khaba Kabi, Dean, Faculty of Information Technology, Rajiv Gandhi University, Arunachal Pradesh

Dr. S. M. Alfarid Hussain, Associate Professor, Dept of Mass Communication, Assam University

Course Co-ordinators: Dr. Trisha D. Baruah & Dr. Juri Hazarika, BHSoMC, KKHSOU

SLM Preparation Team

Units	Authors
1, 2, 3	Prof. Abhijit Bora, Tezpur University & Dr. Charvak, Assam University
4	Dr. Anjuman Borah, Tezpur University
5	Tapan Dutta, Programme Executive, All India Radio, Guwahati
6, 9,10	Dr. Ankuran Dutta, First Secretary/Director, Swami Vivekananda Cultural Centre, High Commission of India, Colombo, Sri Lanka
7	Dr. Juri Hazarika, KKHSOU, Dr. Machunwangliu Kamei, SVKM's Usha Pravin Gandhi College of Arts, Science and Commerce, Mumbai & Tapan Dutta, AIR
8	Niharika Buragohain, Sikkim University
11,13	Bidisha Singha
12	Niharika Buragohain, Sikkim University & Dr. Trisha Dowerah Baruah, KKHSOU
14	Dr. Juri Hazarika, KKHSOU
15	Dr. Trisha Dowerah Baruah, KKHSOU

Editors

Content : Prof K.V. Nagaraj, Former Head, Dept of Mass Communication, Mizoram University

Language: Prof Robin Goswami, Former Senior Academic Consultant, KKHSOU

Structure & Format : Dr. Juri Hazarika, KKHSOU

JULY, 2023

This Self Learning Material (SLM) of the Krishna Kanta Handiqui State Open University is made available under a Creative Commons Attribution-Non Commercial-Share Alike 4.0 License (international) http://creativecommons.org/licenses/by-nc-sa/4.0/



ISBN: xxxxx xxxxxx xxxxxx

Printed and published by Registrar on behalf of the Krishna Kanta Handiqui State Open University.

Headquarters: Patgaon, Rani Gate, Guwahati - 781 017
City Campus: NH 37, Resham Nagar, Khanapara, Guwahati - 781 006; www.kkhsou.in

Contents **Page Nos.**

Unit 1: The Mass Media **(Pages 5-21)**

Media of mass communication, characteristics of different mass media, audience, reach and access, role of media: creating opinion, agenda setting

Unit 2: Development of Mass Media **(Pages 22-41)**

Early communication systems in India, role of media in India: freedom struggle and role of media, pre-independence era of mass media, development of mass media in post independence era

Unit 3: Traditional Folk Media **(Pages 42-59)**

Traditional folk media, advantages, folk media reflects social changes, traditional folk media as development media

Unit 4: Print Media **(Pages 60-74)**

Print Media- an introduction, types, relevance and importance, problems and prospects, history of newspaper: world scenario, Indian scenario, newspaper categories and formats

Unit 5: Audio Media: Radio **(Pages 75-103)**

What is audio media, audio media vs print media vs audio-viasual media, radio contents: classification of programmes, elementary knowledge of radio programme

Unit 6: Visual Media: Photography **(Pages 104-123)**

Concept of photography: basic idea, beginning, still photography, technical concepts, types of camera: types, parts of still camera, movie camera, shots and camera movements

Unit 7: Photojournalism **(Pages 124-139)**

Concept of Photojournalism, basics of photojournalism, photo feature or photo eassy, qualities of a photo journalist, ethics of photography, writing and editing of captions

Unit 8: Audio-Visual Media: Film **(Pages 140-163)**

Film as a mass medium, characteristics, audience, impact of film on audience, film as an industry, art and commercial movie, film appreciation, film in India: regional film, Assamese film, few important filmmakers of India, CBFC, concept of documentaries

Unit 9: Audio-Visual Media: Television **(Pages 164-174)**

Introduction to television, brief history of television in India, Doordarshan

Unit 10: Television Programmes and Production **(Pages 175-185)**

Television programmes, television production, writing for television

Unit 11: Introduction to New Media **(Pages 186-198)**

Concept of new media, definition, difference between conventional media and new media, characteristics of new media, most common vehicles of new media

Unit 12: Reporting for Media **(Pages 199-215)**

Concept of reporting, the news reporter, qualities, responsibilities, basic facts about reporting

Unit 13: Media Convergence **(Pages 216-229)**

Convergence- an introduction, relevance of convergence in the present circumstances, impact of convergence on conventional forms of media

Unit 14: Writing for Radio (Practical Based) **(Pages 230)**

Instructions regarding how to prepare to write for a radio programme

Unit 15: Film Review (Practical Based) **(Pages 231-234)**

Instructions to write review for films

UNIT - 1 : THE MASS MEDIA

UNIT STRUCTURE

1.1 Learning objectives
1.2 Introduction
1.3 Media of mass communication
1.4 Characteristics of different mass media
1.5 Audience, Reach and Access
1.6 Role of media
    1.6.1 Creating public opinion
    1.6.2 Agenda-setting role
1.7 Let us sum up
1.8 Further readings
1.9 Answers to check your progress
1.10 Model questions

1.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- Name the different mass media
- Describe the characteristics of different mass media
- Explain the terms ‘audience’, ‘reach’ and ‘impact’
- Illustrate the role of mass media in the society

1.2 INTRODUCTION

By now you must have understood that mass communication is the process of communicating with the masses, which needs different media or tools for carrying out this task. These media which act as the carrier of the mass communication messages to the people are known as the mass media.

Mass media is an essential element in achieving the goals of mass communication. Therefore, in the first unit of this course of post graduation

programme of mass communication, we will discuss the various aspects of mass media in the light of its importance in the life of human beings as the bridge between the masses and mass communicators.

1.3 MEDIA OF MASS COMMUNICATION

In communication, media (singular 'medium') are the storage and transmission channels or tools used to store and deliver information or data.

As carriers of messages of mass communication, mass media are very powerful instruments for informing the people or masses about virtually anything on the earth. The various types of mass media possess different characteristics, advantages and disadvantages. And most of the time, it is important to note that whenever a media publicity campaign has to be taken up in any sector or for any product, it will be a wiser idea to have a media mix of all the available media in the society rather than depending upon only a few selected ones. This is because due to technical and other characteristics, every mass medium has its unique aspects which also determine what kind of audience or readership it will attract.

Mass media can also be classified into several categories as given below-

Print media — Newspapers, journals / magazines / books

Electronic media / Audio-Visual media — Television / Radio / Films,

New media — Internet, Internet Radio, Blogs.

As is obvious from the above description that the category of print media includes the mass media of printed words. On the other hand electronic media or audio-visual media have under their jurisdiction TV, Radio, films etc. These are the traditional forms of mass media.

Nowadays, as the Internet is gaining an ever-increasing popularity among the masses all over the world, it is being included in the category of New Media. In this category, the system of **Blogs** is also becoming highly significant as they are being increasingly accepted as a medium of expression for mass use.

However, it is still being debated by mass media experts whether the Internet and blogs can be declared as media of mass communication and an unanimous agreement is yet to be arrived at.

It is true that when a message is uploaded into the Internet through an e-mail address or a blog, it becomes accessible to innumerable people anywhere in the world. But it lacks the specific characteristic of mass communication that the messages or information has to be available at the same instantly to anyone interested in receiving it. This is because all the people that the messages is aimed at, may not access it at the same time.

We all know that when we listen to or see something it leaves a much better influence on our minds than when we just read the same thing. We can say that credibility as well as influence increases in an ascending order from print to radio and TV. In other words, reading, listening and listening-viewing (combined), in this order, have influences over us.

This happens because when sound and visuals are combined together, their influence and effect on human beings are greater than that print media.



CHECK YOUR PROGRESS

Q. 1. What are the media of mass communication?

.....

.....

.....

Q. 2. What are the categories into which mass media can be classified?

.....

.....

.....

1.4 CHARACTERISTICS OF DIFFERENT MASS MEDIA

In the last section you have learnt about the different mass media. Let us now glance over the different characteristics of the mass media.

Print Media:

1. Being a portable medium people can carry it along with them to read it at leisure time, according to their convenience.
2. Lot of space available for covering many news items,
3. The professional communicators involved with 'the read only medium' must be able to create the desired impact on the masses by using the appeal of written languages,
4. It has to be physically delivered to the people's houses by someone in person, but is a time-consuming process.
5. A person must be literate to read a newspaper.
6. Delivering it may be difficult at some places due to geographical constraints.
7. It is the oldest form of mass media, and it has already acquired a special status in the minds of the masses inspite of the growing popularity of TV and Radio.
8. It provides enough scope and space for in-depth analysis of various current events and detailed description of incidents and events.
9. Scope for manipulation of news items is high in this medium.

Radio:

1. This old and widely-used technological communication device for disseminating information is a flexible, diversified and easily-accessible medium.
2. As it is an electronic medium, its messages need not be carried physically to the readers. If a person possesses a radio receiver set, he or she can receive the programmes anywhere under the coverage area of that particular radio centre.
3. One need not be literate to listen to radio programmes.

4. It being an audio medium the professional communicators involved in it must be able to create an influence on the listeners by the modulation of one's voice only.
5. As it is a portable medium one can carry a receiver set anywhere and listen to its programmes whenever one feels like.
6. It is a cheap medium which can be enjoyed by anyone irrespective of being rich or poor, literate or illiterate. Therefore, the radio enjoys the reputation of being truly the 'medium of the masses'.
7. One can listen to programmes only at scheduled times.
8. It is also termed as a 'sightless' medium because the communicator remains invisible to the audience.
9. Many communication experts and practitioners firmly believe that it is primarily a rural medium.
10. Scope for manipulation of information is somewhat less compared to print medium.

Television:

1. The retention rate of messages among the masses is quite high in television due to its visual impact.
2. Being a bulky instrument it is not portable one.
3. Programmes can be enjoyed only at scheduled breaks of time.
4. Scope for manipulation of information is the least in this medium as visuals constitute a considerable part of its programme contents.
5. Like Radio, physical delivery of messages is not necessary which is a major convenience point.



CHECK YOUR PROGRESS

Q. 3. Enumerate the advantages and disadvantages of radio, television and newspapers as mass media.

.....

.....

.....

1.5 AUDIENCE, REACH AND ACCESS

When we are talking about media, one term which we cannot avoid is 'audience'. Audience here means the total number of persons, who form the class of readership of a newspaper, listenership of a radio programme, viewership of audio-visual programmes.

Now, depending upon several factors, the size of audience of a particular mass medium and its types may differ widely. Such as – Doordarshan India (DDI) and All India Radio (AIR) have an almost exhaustive terrestrial network coverage of the whole country including even some areas of the neighbouring countries. So, the entire population of the country can be termed as the audience of these two organizations. Similarly, if a newspaper or a magazine is available in most of the places in a state or a country then also the whole population is normally termed as its audience.

As against this overall audience, in a specific mass communication vehicle or media also, particular programmes, columns, events and issues do have their own individual audiences; For example – in TV or radio or newspapers, different columns, different serials, different news bulletins, talk shows may have their own fan following which can be called its individual audience.

Many a time you will also come across the term target audience which means nothing but the segment of audiences who are specifically targeted by a company for selling something. For a company selling any product, there are more chances of being successful if it can identify and pinpoint the audiences in an exact manner so that all efforts in advertising can be directed at them.

Further, the different types of products from the same group of companies will have different target audiences as the products are quite dissimilar to each other even though they are produced by the same company or group of companies.

Audiences, in other words, are the customers of those products. As 'customer is god' in the business world, companies try their level best to make themselves as much popular as possible. Because more popularity or circulation translates into more people receiving the advertising messages and this is expected to boost sales of that product.

Audience as 'consumers'

This is a new concept gaining ground over the last few decades which considers mass media instruments like TV / radio / newspaper contents as brands and audiences as the consumers of these services. So, packaging has become important due to the intense competition for attracting more and more audiences.

Today, as mass media organizations are driven by the urge to make maximum profits they seem to be governed by extremely market-friendly programmes and consider the audiences as mere 'consumers' of media contents. And just as there is immense cut-throat competition among various products or services for gaining customers' attention, the same is the case with media contents also.

Quite often advertisers make a choice between mass advertising and targeted advertising. Now, an advertisement in a local general commodities shop or a departmental store is aimed at the overall customer base of the area and so it is called mass advertising. On the other hand, a high profile motor vehicle or a luxury jewellery product range would aim only at a specific customer base identifying the places which such potential customers normally visit. Its advertisement is targeted advertising.

Now, mass media and the audiences form the two integral sides of the same coin. The very existence of media would be threatened if the other did not exist but not vice versa. Ideally, the relationship between mass media and their audiences should be very cordial and constructive.

This is because the media on their part should try their level best to inculcate a healthy, progressive and thought-provoking attitude in the audiences so that the **edutainment** function of media can be properly carried out.

Mass media are an 'informal open university' which, in addition to the profit-making goal, have to necessarily shoulder the responsibility of educating the masses through entertainment, agenda-setting and showing the right path at times of crisis.

Reach and Access

These two terms are very important constituents of the mass communication process and a clear appreciation of them will help one understand the process in a better manner.

Now, Reach in mass communication means whether a particular mass medium is available to the masses at a certain place or not. For example, I stay at Namrup, a town in Dibrugarh district of upper Assam. Reach in this context will mean whether various cable / satellite TV / radio channels or newspapers and journals actually are available there or not. If they are available that means the place has the Reach to those media. And if I possess the means for availing them I should be able to watch or read them without any hitch at all.

Again, let us say that the signals (messages / programmes) of All India Radio (AIR) Dibrugarh are not available in Guwahati and the same for AIR Guwahati in Dibrugarh. This means that AIR Guwahati does not have the Reach for Dibrugarh and vice versa.

On the other hand, Access means whether a person has the necessary means to avail the services of mass media vehicles like TV channels, newspapers if they are available at that place. For example, if I do not possess a TV / radio receiver set or cannot afford to buy a newspaper or a journal that means despite having the Reach of those media, I personally do not have Access to them.

This inability to access the mass media products / software may be due to several factors including financial problems and technical reasons for which a particular TV channel or a newspaper might not be available or 'reachable' at a particular area / spot of a place eventhough in general the larger area might have its availability.

Of course, there are examples of technical deficiencies due to which many times we may find that a mass medium does not enjoy Reach in a certain area even within its general Reach area. Let us take the example of mobile phones to illustrate this point. That is – we all know that Guwahati enjoys the Reach of several mobile phone service providers. However, at times we find that some pockets in the city show a lot of difficulty in accessing those signals and networks. This is due to technical problems.

Another important aspect in this connection is that eventhough we might be enjoying adequate reach of some mass media yet due to our personal preferences, interests and personality we may not access all of them and choose only one or a few of the available ones. This is because we like to expose ourselves only to those things which we like or with which we are familiar, and none otherwise. We have discussed in detail this phenomenon in the earlier part of this text.



CHECK YOUR PROGRESS

Q. 4. What do you mean by the concept 'audience'?

.....

.....

.....

Q. 5. Define the following terms:

a. Reach

.....

.....

b. Access

.....

.....

1.6 ROLE OF MASS MEDIA

1.6.1 Creating Public Opinion

By now you must have realized that mass media are a powerful instrument for informing people at any level of the society about anything we would like to. Can any other media reach such innumerable masses at the same instantly or within a very short time? The answer would be a certain 'No'.

Further, media also influence our minds to a great extent by shaping our attitude, personality and the overall lifestyle. Hence, whenever there is a

need for creating public opinion about any specific issue, mass media is the most effective and important tool to do so.

For example – in recent times, the new style of national level talent shows like the Indian Idol followed by others have become a craze among the viewers. Things have gone to the extent of instilling even regional or state-level sentiments for voting for the contestants in the competition. All of you know yourself how much publicity and public opinion these have developed during those days which even went on to decide who will win and who will not win.

In the same way, in the case of digging up of the Ram Setu at Rameswaram for facilitating better sea transport had to be abandoned due to widespread public protests. These public protests were also orchestrated by the media.

This is done in a careful manner to give an impression that the opinions and reactions from the masses are spontaneous and not projected by the media. But, in reality, media are responsible to a high extent for stoking up these issues and then suggesting the course of action to be taken up by the people.

Eventhough media are not supposed to tell people what stand or side is to be taken on important issues at discussion, they give adequate amount of hints to the people indirectly dictating which side should be taken and which side should not be.

Let us take another example. You must be familiar with the Illegal Migrants (Determination by Tribunal) Act or the IM(DT) Act which was declared null and void by the Supreme Court when its validity was challenged in the court.

Now, quite naturally, there might always be different opinions about the validity of the Act – someone may support it or oppose it. Now, the role of mass media is to present the divergent views about the Act to the readers / people and let them form their own opinions.

On the other hand, media as an integral part of the society have a definite responsibility to the nation or society and must provide a 'leadership' through opinions to the masses who might not be educated or wise enough to know what to do under certain critical conditions or situations.

During our freedom struggle, media – newspapers – played a leading role in informing the people as well as making them aware about the bad effects of the colonial rule and encouraged them to oppose it tooth and nail.

1.6.2 Agenda-setting role

We have earlier mentioned that our literacy rate is not very impressive and even among literate people, a majority of them are not much concerned about different issues of our society, whether of utmost importance or not.

But, everyday we are being confronted by hundreds of important issues with a potential to cause a big damage to our society. And if the society in which we live is disturbed by them, definitely we will also be affected by them.

Now, the question is - out of so many issues and events taking place, trying to catch our attention, which of them should be given priority and which of them need not be given attention.

Here mass media have a great role to play by preparing an agenda to be put in front of the people to act on significant issues.

For example, sometime back, during the time when the Sony TV Indian Idol programme was at its peak, an important incident took place in Assam in which one question paper of the HSLC examination was leaked before the examinations. Definitely there was some amount of protest at that time about it. But as the mass media were too busy featuring the Indian Idol contest, adequate emphasis was not given to this issue though this was a more important issue than the Sony TV contest. This is because it concerns the lives of lakhs of our future citizens. Media should not discriminate news and information but the scale of coverage should be adequate enough for making people properly aware about a certain issue so that they can take a stand – whether to support it or oppose it.

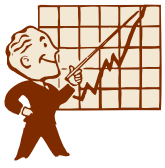
It is natural that people look towards mass media for leadership and opinions at times of crisis. This is because most of the time we – the mass of people – do not have enough access to sources of information which the media possess. And that is why they are in a much more advantageous position

to form a balanced opinion on those issues and can place them before the people for creating public opinion.

So, it is the duty of the media to decide whether cricket matches between India and other countries should get more priority than the question paper leakage or whether panchayat elections will get better coverage than hundreds of self-help groups (SHGs) doing a commendable service at the grassroots level of the society. This activity reflects the maturity of mass media in any society.

	Radio	**Television**	**Newspaper**
1.	Being a portable medium it is convenient	It is not a portable medium	Being a portable medium it is also convenient
2.	One has to listen to the programmes at the pre-scheduled time slots; if not, then the programme is missed by the listener	One has to watch the programmes at the pre-scheduled time slots; if not, then the programme is missed by the viewer. However, popular programmes are usually retelecast	Can be read and referred to, anywhere, anytime, no worry for missing news items,
3.	As the messages are transmitted through air, if a person possesses a radio set it is very convenient and can listen to programmes at the same time all over the world	In the case of TV one can watch the pro-grammes anywhere in the world at the same time, provided that a TV set is available in that place	As it has to be delivered physically, it is a time consuming process,

	Radio	**Television**	**Newspaper**
4.	In the case of emergency situations, it can continuously provide updated information every hour or half hourly basis	In the case of emergency situations, it can also continuously provide updated information every hour or half hourly basis	There is a problem of time because usually there is a time gap of 24 hours or at least 12 hours between the publication of two editions of a newspaper
5.	Radio has a natural advantage as spoken words are much more effective and influential to people than written words	TV has the advantage of both spoken words and visuals making it much more effective and influential to people than only spoken words	Written words have a limited amount of expression capability compared to spoken words



CHECK YOUR PROGRESS

Q. 6. What are the two main functions of mass media?

……

……

……

Q. 7. How do mass media set the agenda for the people?

……

……

……



ACTIVITY - A

1. Read any two daily newspapers - one in English and one in your mother tongue – regularly everyday for 30 days at a stretch. Now classify the main news items and other features into the different functions of mass communication described above. Which function has the most number of entries?
2. Carry out the same exercise for two TV channels or radio stations. Try to take Doordarshan and a cable TV channel for the purpose.
3. Now, out of the findings in both the exercises, make a comparative study of the volume of functions performed by the electronic media and the print media.

1.7 LET US SUM UP

- The media which act as the carriers of the mass communication messages to the people are known as the mass media.
- Mass media can be classified into several categories:
  Print Media — Newspapers, journals / magazines / books
  Electronic Media / Audio-Visual Media — Television / Radio / Films,
  New Media — Internet, Internet Radio, Blogs.
- Every mass medium has its unique aspects which also determine what kind of audiences or readership it will attract.
- Audiences are the consumers of different programmes or news stories of mass media.
- More audience means more popularity of that specific media organization or a specific product which in the end means more revenue from advertisers.
- Control of the mass media is in the hands of the audiences / readers. They may switch it off if they don't like the programme or decide not to read a particular newspaper/ news story. So, every mass media organization tries its best to attract the maximum number of people to itself by all possible means.

- Reach in Mass Communication terms means whether a particular mass medium is available to the masses at a certain place or not.
- Access means whether a person has the necessary means to avail the services of mass media vehicles like TV channels, newspapers if they are available at that place.
- Media are a highly potent and effective weapon for creating public opinion on any important issue of the society.
- It is the duty of media to prepare agenda of issues to be taken up and deliberated by the people in the society, especially at times of crisis.



1.8 FURTHER READINGS

- **Handbook of Journalism and Mass Communication** — *VB Agarwal & VS Gupta, Concept Publishing Company, New Delhi*
- **Mass Communication in India** — *KJ Kumar, Jaico Books, Mumbai*
- **Understanding Human Communication** — *Ronald B Adler & George Rodman, Harcourt Brace College publishers*
- **Mass Communication in India**, *JV Vilanilam, Sage Publications, New Delhi*
- **Mass Communication, Theory and Practice**, *Uma Narula, Harchand Publication, New Delhi*



1.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q. No. 1. Media of mass communication or mass media are the vehicle or carriers of the messages of mass communication as they carry the messages to the people from the main communicator. While mass communication is the process of communicating with innumerable people, the word 'mass' media implies the instruments through which those messages move around.

Ans to Q. No. 2. The categories into which mass communication can be classified are – Print Media, Electronic Media and New Media.

Ans to Q. No. 3. Make a comparison between radio and newspaper as tool of mass communication.

Ans to Q. No. 4. Audience means the total number of persons who form the class of readership of a newspaper, listenership of a radio programme, viewership of audio-visual programmes etc.

Ans to Q. No. 5. a. Reach: Reach means the availability of a specific mass medium in any locality. So, when we utter this term we mean whether that media are available in that area or not. For example – if we say that XYZ Cable TV has the reach in Guwahati it implies that the signals of this channel are available in Guwahati and if anybody wants, he or she can catch them through their TV or radio (in the case of radio stations).

b. Access: Access means whether the people or the readers / audiences can view or listen to those programmes / read the news at their homes if they possess the means to do so – own TV or radio sets for accessing them/ afford newspapers.

Ans to Q. No. 6. The two main roles of mass media are – creating public opinion and agenda setting.

Ans to Q. No. 7. If you think deeply, you will observe that people normally learn or pick up a lot of things from mass media, whether knowingly or unknowingly at any moment of time. Besides, it is a well-known fact that media influence us to a very high extent. So, media set the agenda for discussion among the people by taking up a certain issue. You may remember that sometime back, mass media decided to focus on a few singers from the North-Eastern region in a national level singing contest. But at the same time, a question paper was leaked in the matriculation examination in Assam. But the latter incident never received the same kind of treatment like the singers managed to get. In other words, this means that media wanted the people to think or discuss more about the signing contest than the question paper leakage. Hence, we find that most of the time it is the media which decide what issues we should think about and what issues we need not think about. Eventhough many a time, media's agenda-setting decisions may not conform to our own decisions, yet we have to go by it because this is what the majority ask for.

Thus, we can say that mass media set the agenda by consciously promoting certain issues, events at the cost of others. This depends upon quite a few factors including the interests, principles and goals of the individual media organizations, the editorial people in authoritative positions in the media and others.



1.10 MODEL QUESTIONS

A. Short Questions (Answer each in around 150 words)

Q. 1. What is Mass Media?

Q. 2. Write a short note on audience as consumers.

B. Long Questions (Answer each in around 300-500 words)

Q. 1. What do you understand by the term 'mass media'? What are their characteristics?

Q. 2. What are the different types of mass media? Which one of them is the most suitable for communicating with the rural and underdeveloped areas of the country and why?

Q. 3. How would you define audience? Why is it important in connection with Mass Communication?

Q. 4. Compare the advantages and disadvantages of the different mass media vehicles. Which of these is your favourite and why?

UNIT - 2 : DEVELOPMENT OF MASS MEDIA

UNIT STRUCTURE

2.1 Learning objectives
2.2 Introduction
2.3 Early communication systems in India
2.4 Role of media in India
    2.4.1 Freedom struggle and the role of media
    2.4.2 Pre-independence era of mass media
2.5 Development of mass media in the post Independence era
    2.5.1 Press
    2.5.2 Television
    2.5.3 Radio
    2.5.4 Films
    2.5.5 Advertising
    2.5.6 Public relations
2.6 Let us sum up
2.7 Further reading
2.8 Answers to check your progress
2.9 Model questions

2.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- outline the development of mass media
- discuss the role of press, TV, radio, advertising, public relations and films
- explain the early communication system of India,

2.2 INTRODUCTION

In the first unit of this course we have discussed the various aspects of mass media in the light of its importance in the life of human beings as the bridge between the masses and mass communicators.

We all know that there has been a major boom in the media sector almost all over the world. Our nation – India is also benefiting from this unprecedented growth of the media sector which is helping our population to have a much wider choice of media options. So we can now pick up a newspaper, a magazine, a TV or radio channel, a film, a book, an advertising or public relations agency out of hundreds or thousand of such agencies functioning today.

In this unit, we would like to introduce you to this growing world of mass media in India, so that you can get a fair idea of how the mass media in India has developed over the years despite so many constraints in the initial years. You will also be familiarized with its the latest trends along you with various aspects of this development. This may help you while looking for a career choice in this field, enabling you to judge for yourself as to which one has a potentially better prospect in the future.

After completing this unit you will be able to have a comprehensive idea of the different aspects of the trends and developments in the mass media sector in our country.

2.3 EARLY COMMUNICATION SYSTEMS IN INDIA

India had a strong tradition of communication system that predates to the time when there was no formal method of communication. Traditional beliefs and practices were passed on orally to generations after generations. Our very own Vedas, Puranas, Upanishads, stand as the testimony to the rich treasure house of the earlier thoughts in the forms of folk tales, myths, epic stories and hymns. History unfolds the existence of wandering monks and mendicants (Parivrajakas) who used to wander from place to place to spread ideas, stories and give religious discourses on epics, books and scriptures, accompanied by some sort of music.

Pilgrimages or Teerthasthanas always acted as the centres of all cultural and religious activities since time immemorial, where people used to go to enrich their religious and cultural ideas and knowledge. India also possesses a history of the existence of formal education system for the purpose of imparting religious ideas and thoughts. Knowledge centres like Nalanda, Taxila, Vikramsila are only a few to name where education was imparted,

eventhough the educational contents mainly consisted of spiritual, religious and cultural discourses, unlike what we have today.

The later period saw the Christian missionaries playing a crucial role in developing Indian languages and literatures. Despite their efforts being directed towards spreading Christianity in India, it worked as a boon for the development of many regional languages. Christian missionaries are also credited for bringing about mass communication environment in India. It was the missionaries who first established printing presses at many places in India during the sixteenth century. This had changed the communication environment in the continent after which communication became easy. Human tasks were taken over by the machine and could reach many people at a time in the form of books, pamphlets and other propagandist materials. Gradually, printing centres were established in other places as well and India saw the proliferation of mass communication in the country.

However, the real Mass Communication process started much later, during the British rule in the country and the first newspaper started by James Augustus Hicky on January 29, 1780 was Bengal Gazette or Calcutta General Advertiser.

However, prior to that, another Englishman William Bolts, tried to bring out a newspaper in the year 1776, but it dit not succeed. It may be mentioned that after the attempt by Hicky, many other newspapers, both in English and Indian languages, gradually appeared during the British rule.

Books, newspapers and some other kinds of printed materials were the only mass communication vehicles present in the pre-independent India. In the post Independence period India first saw the advent of electronic media in the form of radio and then in the television much later especially during the seventies. However, cinema, as an aid of the mass communication system and enthralling the masses, came into existence from the last decade of the nineteenth century.

And this is how the Indian communication system developed over the ages, eventually reaching the present situation, in which the mass communication system overrules all other forms of communication.



CHECK YOUR PROGRESS

Q. 1. When was Bengal Gazette published by James Augustus Hicky?

.....

.....

.....

Q. 2. Who tried to bring out a newspaper in the year 1776?

.....

.....

.....



ACTIVITY- A

Pilgrimages always acted as the centres of all cultural and religious activities since time immemorial, where people used to go to enrich their religious and cultural ideas and knowledge. Do you believe it? Visit a pilgrimage hearer to your place and try to justify the comment.

2.4 ROLE OF MEDIA IN INDIA

2.4.1 Freedom struggle and role of media

India was under the British colonial rule for several decades. The freedom struggle was aimed at securing independent and self rule by throwing out the British power. The freedom struggle finally met with success in 1947 when India won freedom from the hegemonic foreign rule that lasted for about 200 years. But it was during this period that the Indian press was first born and its journey along the rough terrain of an oppressive foreign rule had not been smooth.

The first newspaper was brought out in 1780 by an East India Company's employee James Augustus Hicky. It was called Bengal Gazette or Calcutta General Advertiser. This paper mostly dealt with sob stories, highlighted the personal lives and doings and wrongdoings of the company's officials. However, the paper earned the wrath of the Government and did not last long.

But, the closure of the paper led to the appearance of many other newspapers in India, like The Madras Gazette in Madras, Bengal Journal, Bengal Harkaru, Samachar Darpan, Dig Darshan and Friend of India in Bengal, Raja Ram Mohan Roy's Sambad Kaumudi in Bengali language and Mirat-ul-Akbar in Persian are to name a few.

The first Indian owned newspaper 'Bengal Gazette' started by Gangadhar Bhattacharya also made its way into the scene. However, it needs to be mentioned that during this time a number of censorship rules were employed by the East India Company upon the press. Yet these rules were neither severely enforced nor strictly followed by the Indian press. In a way, the press in India had seen a conducive atmosphere. A number of language newspapers in Bengali, Marathi, Oriya, Assamese, Gujrati, also appeared during this period. In 1878, by which time the nationalist movement was beginning to show signs of becoming strong, the then Governor General, Lord Lyton, promulgated the Vernacular Press Act. The Act allowed the government to clamp down the publications of newspapers and journals in Indian languages on grounds that they were seditious and also to impose sanctions on printers and publishers who did not support the British Empire. This Act was repealed in 1880 after Lord Ripon became the Governor General.

The arrival of Mahatma Gandhi onto the scene and thereafter his hold on the freedom struggle was a landmark event for the nation and the press as well. Gandhi, along with some other leaders of the struggle used the press to speed up the momentum of the freedom movement they were leading. In fact, the press was a means to reach the people across the nation. Otherwise it would have been a daunting task for the leaders to bring the entire masses to a common platform and to make them fight unitedly against the oppressive British regime.

Most of the leaders at the forefront of the freedom movement like Bal Gangadhar Tilak, Annie Besant, Raja Ram Mohan Roy, Lala Lajpat Rai, Maulana Abul Kalam Ajad, and above all Mahatma Gandhi, brought out their own newspapers to propagate their views, generate public support and ensure their participation in the movement. Their daring writings through the editorial columns of their papers inspired millions, accelerated the pace of the freedom movement, so much so that the British Government enforced stringent laws to curb the press, like Official Secrets Act, 1923, Books and Publication of Newspapers Act, were some of the laws enforced to gag the press with an iron hand.

But such ruthless laws of the Brutish Government failed to halt the growth of the Indian press. On the contrary, the implementation of these series of laws by the rulers, stirred the passions of the native press and they continued with a stronger determination their crusade against the British. Many existing newspapers of today had their birth during this period, The Times of India, The Pioneer, The Hindu, The Statesman, Anand Bazar Patrika, The Tribune and The Indian Express. are some of the most notable examples. The sacrifice of the leaders of the movement, the relentless crusade by press and the massive participation by the people finally brought in fredom for the country and put a curtain on the British rule on Indian soil.

2.4.2 Pre-Independence era of mass media

Mass media in the pre-Independence era refer to the newspapers of that period, as the other forms of mass media like television and radio came later. Apart from newspapers, film was another mass medium meant especially for entertaining the Indian masses with screen spectacles. Films were theme carriers on many vital issues of the period, the freedom movement being one of them. Therefore, apart from entertaining the people, film was also used to educate them and inspire them to cope with the various problems of life at both personal and social level.

The press at that time comprised both English and language newspapers. As mentioned earlier, during the initial phase of the freedom struggle, the press was relatively free, eventhough the British government enforced some laws to keep a control over the press. These laws, in fact, helped the ruling

elite to maintain a check on the voice of the press and the press indeed did not dare to go beyond exposing some lacunae on part of the government officials.

However, as the freedom movement gained momentum, the Indian press also became more unsparing in their criticism of the British government. This led the government to enforce stronger laws against the press. This plethora of laws proved to be a major setback for the growth and development of Indian press resulting in the closure of many newspapers. Finally the press could not be cowed down and it continued its role as a champion of the cause of the freedom struggle. Thus the Indian press in the pre-independent period gifted us not only the leaders but also the very foundation of an independent press system in India.

It is worthwhile to mention that since its infancy till India gained freedom, the Indian press exhibited some common traits. Barring a few newspapers, all of them struggled with the common mission of liberating the country from the foreign rule. Most of the newspapers of that period were imbued with the same zeal of throwing out the British rule. The press was an effective instrument for drawing the entire masses to the same platform for mobilizing them and ensuring their support for the freedom movement. The press was a strong force to reckon with at that time and hence the incumbent government tried to muzzle it by all means.



CHECK YOUR PROGRESS

Q. 3. Which was the first newspaper published in India?

.....

.....

Q. 4. What was the name of first Indian owned newspaper in India?

.....

.....

Q. 5. What was the name of the first newspaper brought out by Raja Ram Mohan Roy in Persian language?

.....

.....



ACTIVITY- B

Try to prepare a list of newspapers and magazines published before India's Independence

2.5 DEVELOPMENT OF MASS MEDIA IN THE POST INDEPENDENCE ERA

Mass media in India – the largest democracy in the world - have been showing an unprecedented development which can be adequately termed as nothing short of a revolution. The media scenario of the country has come of age as tremendous advancements are being made in each and every aspect of this field.

A country with continental proportions and a 105 crore strong population - only next to that of China - today is served by more than 62,000 newspapers and journals of all categories, about 300 hundred round-the-clock TV channels and radio stations, and almost 60 of them exclusively went for news. This figure of print media represents only those which are duly registered with the Registrar of Newspapers, India (RNI) – a Government of India organization under the Ministry of Information & Broadcasting (MIB) which is responsible for registration of newspapers and journals. The figure for unregistered ones will also be quite large by any standard. Let us discuss the development of some important mass media in India such as press, radio, television and some allied mass communication disciplines like advertising and Public Relations etc.

2.5.1 Press

Eventhough we have more than 62,000 newspapers and journals of all types today, the situation was quite different in the early days of our Independence. In 1956, there were just 6,500 newspapers and journals or

magazines having a circulation figure of nine million copies in all, with an expanding All India Radio (AIR) network. TV had not yet made its appearance.

In the 1990s the number of journals and newspapers rose to more than 30,000 contributing about 127 million copies in circulation. This figure went up to 14 crore copies by the year 2000 putting us at the second spot from the top with China leading the list.

It is important to note that the Indian print media are steadily expanding their market share even against a very stiff competition from the electronic media. This is at a time when people all over the world cast a serious doubt about the future of the print media but it has been proved wrong now.

In quantitative terms this means that the country's print media circulation has scaled a new high of 142 million copies from a mere 115 million in a matter of just a year (2001–02 to 2003–03). This translates into quite an impressive 24 per cent growth.

This is a fact established by the World Association of Newspapers (WAN), a global print media organizations' association. WAN also maintains that during the last half a decade Indian print media circulation has registered almost a 23 per cent rise. The same phenomenon has also contributed towards a corresponding expansion of the readers' base at an encouraging 10 per cent growth.

Further, sources in WAN has also informed that India and China are the only two countries in the world with an ever-growing newspaper circulation.

2.5.2 Television

It may look quite surprising that television which is considered as a major instrument for entertainment today, started in our country as an educational medium way back in the late 1950s. It was launched as a part of AIR with a very limited share of programmes till 1978 when it was separated from AIR.

The telecsting in colour was started in Indian in 1982 and it may be considered as an important moment for Doordarshan (DD).

Today, coming into a close competition with so many private cable and satellite TV channels in the country, DD has also launched several channels for catering to the crores of people in every nook and corner of the country.

Like AIR, DD has a very good presence and penetration in the country's remote rural and semi rural areas in addition to the urban areas and thereby it enjoys a very high revenue earning capacity from advertising. Most of the companies prefer it compared to the private channels for this very reason.

In the 1980s DD also went for a major expansion by making its presence felt even the remotest places of the country. Today, most of the semi urban and town areas have DD centres as well as transmission and relay centres for carrying the programmes to the masses in the proper sense of the term.

It is important to note that two interesting experiments on a big scale was carried out to check the effectiveness of TV as an educational medium in 1975.

One was the famous 'Satellite Instructional Television Experiment' (SITE) and the other one was the Kheda Experiment. The SITE programme had selected 2,400 villages in six states of the country including Delhi, Rajasthan, Orissa. where many TV sets were installed, mostly in the public places of those villages where many people congregated everyday. Women and people from weaker sections of the society were specially encouraged to watch those TV sets.

And, specially prepared educational programmes were produced and broadcast. They aimed at these target audiences to make them gain some benefit from those programmes. The themes of these programmes included those professing a better livelihood, awareness about bad habits like tobacco consumption, early marriage of the girl child, female foeticide and many others.

The programme was quite successful in achieving its goals and is still regarded as one of the major experiments in utilizing TV as an instrument for public awareness and education.

On the other hand the Kheda experiment was somewhat similar to the community TV or community radio station system which has become highly

popular nowadays. Under this programme, a small-calibre TV station was set up in the then backward district of Kheda in Gujarat with the help of Indian Space Research Organization (ISRO) in 1975.

The target area of the station was small and all the programmes which were produced and telecast addressed at least some types of issues concerning the local people. And every programme was pre-viewed by a select group of elders and learned persons from the area for spotting anything which might be discriminatory to any section of the people and also to ensure that the programmes did not contain anything derogatory about anyone, any organization or institution. If anything in this manner could be detected it was immediately corrected before telecasting.

This experimental project initially with a year-long time frame was so successful and popular among the people that when it was to be concluded, that the people demanded its continuation.

These two projects are examples of how TV could be used for people's awareness when we regard this medium basically as a means of entertainment.

To come back to the present scenario again, DD today has mainly two important channels – DD National and DD News. While the first one is an old channel, the News channel is a new one launched just a few years ago. DD News is being promoted effectively and is comparable to the professionally-managed private cable TV news channels to some extent.

DD also telecasts several public-service-oriented programmes through its channels at national and regional levels for people's benefit.

2.5.3 Radio

Radio is a very familiar medium for all of us. Till a few years ago, radio in our country meant only All India Radio (AIR).

Radio in India was started in the form of a few private short distance transmission centres in the decade of 1920s and in 1927, Indian Broadcasting Corporation was started by the Government. This was later renamed as Akshvani and All India Radio (AIR) and became highly popular under this name.

In 1947 when we became free from foreign rule, there were just six radio stations all over the country which have gone up to more than 200 full-fledged AIR stations today supported by a network of many transmission and relay centres taking its messages into remotest of the villages and towns.

AIR has been doing a highly commendable job ever since its inception as it broadcasts programmes in 146 languages and dialects including foreign languages also.

Till about early 1980s when DD or television network was not so much widespread, AIR was one important medium for dissemination of information that included news as well as other programmes. AIR is also one of the most successful examples of the concept of public welfare oriented mass media systems all over the world.

Earlier, it was an organization maintained by the Ministry of Information and Broadcasting (MIB) whereas nowadays it is governed by the Prasar Bharati Board.

Radio is still not a free medium, but the Government went ahead with the programme of allowing private parties to set up radio channels when in the early 1990s private FM channels were allowed to operate. Though the first round of allowing private FM radio centres was not very successful, yet in the third round of this initiative launched just a few years back, about 330 FM radio centres were opened and will be opened up all over the country. This initiative will allow private concerns, public sector undertakings, NGOs etc. also to operate radio stations for informing the people in a better manner. One important point is that till date, the Government has not granted permission to private FM stations to broadcast news and current affairs.

Radio is the true medium of the masses because it is cheap and easily available to people. There is a great future scope for this medium and we must not neglect this medium as an essentially rural medium.

It needs to be mentioned here that in a landmark judgment in 1995, the Supreme Court of India declared that the use of airwaves which are public property must be regulated for the optimum use for public good of the greatest number. Besides, broadcasting being a means of communication and thereby, it has a far-reaching effect for the masses and so no party

including the Government, NGOs, individuals or others can claim exclusive rights over them.

Other major projects and initiatives in this regard include Rural Radio Forums for agricultural development (1967), promotion of adult literacy, GRAMSAT experiment of 1995 using the medium for training women *panchayat* members (village level local bodies). These experiments have yielded valuable lessons on software, hardware and organizational management.

A pioneer in the field of using radio for educational purposes is the Indira Gandhi National Open University (IGNOU) which is dedicated towards spreading formal education amongst the masses residing in the far and wide corners of the country and abroad through the distance education mode.

It was in December 2001 that it started setting up a series of FM Radio stations at a few selected places in a pilot project which is gradually being expanded all over the country. There will be about a hundred such centres having a coverage capacity radius of about 60 - 70 kilometres each, sufficient enough for a better broadcasting service aimed at educational purposes. The signals can be further transferred by a relay system to long distances, using the existing network of transmitters of AIR.

2.5.4 Films

There is hardly any need to introduce you to the world of Indian film industry. Our country produces on an average 800 films every year – one of the highest even by global standards. While Mumbai is the topmost film producing centre for the country, yet we have a highly vibrant regional film industry also mainly in south Indian states and to a lesser extent in the other states.

Since Independence, we have been served with a big variety of films, mainly led by social drama, artistic movies and films virtually on every possible theme of our life – sports, science fiction, violence, underworld, children's issues, women's issues and others. The list is endless.

It is important to note that our films have been making their presence felt in a big way in many foreign countries – irrespective of whether there are

people of Indian origin in those places or not. This is because many people in the erstwhile USSR, societies in the African continent and Gulf Nations have provided a good audience base for our films since the 1960s.

Now this trend is slightly changing its functioning. That is – nowadays some of the established and accomplished filmmakers produce or direct their films with a dual audience base in their minds – the people of Indian origin settled in a foreign land for a long time in addition to the local audience base. Hence, we have managed to gain a globally-accepted clientele for our film industry today and this trend has been going on smoothly and steadily over the years.

2.5.5 Advertising

The advertising industry scenario in India is quite dynamic with a majority of the world's most prestigious and large advertising agencies having their presence here. The industry is worth more than Rs 10,000 crore per annum, according to latest statistics.

It is important to note that both the print media and the TV news channels, being significant media entities in the country, have managed to gain a major lead in advertising. The news channels have managed to garner an impressive 15 per cent growth rate in the last financial year while the print media has achieved a 14 per cent growth on a total advertising revenue of Rs 5,500 crore.

2.5.6 Public Relations

The scope and benefits as well as the importance of Public Relations (PR) were not understood and appreciated in the right manner for quite a long time in the Indian society. However, in about last two decades or so, the industry has realized its due significance and has taken up a lot of steps for utilizing this system for improving the image of the institutions, organizations and even for personal images.

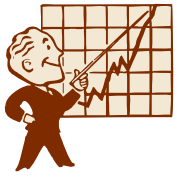
Today, most of the government departments, public sector undertakings, private enterprises, educational institutions from lower to higher levels are

employing the services of PR for making their presence felt in the industry as it makes them more visible to the people – the target audiences.

This is done mainly by two ways. First of all – many of these organizations and institutions employ their own full-fledged PR department whereas many others get this job done from outside service providers on a contractual basis. So, this system is becoming a highly potential tool for providing professional services for image management and improvement of any organization and also as a source of professional and meaningful jobs.

PR is an established business activity in our country today as many PR consultancy agencies have started functioning along with quite a few foreign, multi-national companies with good profitability over the years. Several such consultancy services have come up in the North-East also.

Looking at the growing prospects of this field of mass communication, these days, a majority of the established advertising agencies have also started their PR consultancy services as a value addition service to their clients. This industry in India is going to bloom to a very high extent in the coming days.



CHECK YOUR PROGRESS

Q. 6. What is the status of Indian print media ?

.....

.....

.....

Q. 7. Write a few lines about our film industry.

.....

.....

.....

Q. 8. What is the advertising scenario in the country ?

.....

.....

.....



ACTIVITY- C

a) Visit a newspaper house and try to prepare a list of newspapers published from different places of the country and note down the name of the editors and place of publication.

b) Visit your district library and find a newspaper published a few years earlier and try to compare the newspaper issue with a recent issue of that particular newspaper. Prepare a report on the differences you have seen.

2.6 LET US SUM UP

India in the past had a unique system of communication in the form of wandering monks, travellers and pilgrims who used to move around in order to pass on messages in the form of religious discourses. However, after the establishment of printing press in the country, communication became easier as books, pamphlets and other kinds of printed materials could be easily circulated among the masses. And as time progressed newspapers also came to the fore as a powerful medium of mass communication.

We have found that the Indian media industry has achieved significant success in terms of volume of business and a global presence during the six decades after Independence. Today, we have a booming mass media industry covering every field of mass communication from journalism, advertising to Public Relations, films and others.

One major issue we have been confronting here is the lack of sufficient amount of trained and experienced manpower or human resources for working in these outlets. The mass media training institutions in universities and other organizations have a lot to do in this direction in the coming days.

Today, we can comfortably say that our mass media industry is more or less comparable with any of its counterparts in the modern developed nations in every count – professional standards, contents, reach and access

etc. This trend has to be carried on further as this will help us immensely in establishing ourselves in the global forum as well as keep on providing adequate opportunities for professional and meaningful employment for our students in the days to come.



2.7 FURTHER READINGS

- **India 2008** : *An annual publication of the Ministry of Information & Broadcasting, Government of India,*
- **Survey of Indian Industry** : *An annual publication by The Hindu Group of newspapers,*
- **Handbook of Advertising Association of India**
- Compilations of the Press Council of India from time to time and the Articles collection of articles related to this organization on the occasion of National Press Freedom Day which falls on November 16,



2.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q. No. 1. On January 29, 1780, the Bengal Gazette was published by James Augustus Hicky

Ans to Q. No. 2. An Englishman William Bolts, tried to bring out a newspaper in the year 1776.

Ans to Q. No. 3. The first newspaper in India was the Calcutta General Advertiser or Bengal Gazette by James Augustus Hicky.

Ans to Q. No. 4. The first Indian owned newspaper in India was Gangadhar Bhattacharya's Bengal Gazette.

Ans to Q. No. 5. The first Persian language newspaper brought out by Raja Ram Mohan Roy was Mirat-ul-Akhbar.

Ans to Q. No. 6. Our country today possesses a thriving print media industry which enjoys a place in the top five positions of the world in terms of total number of publications, copies of circulation, reach and access. We have around 62,000 newspapers and journals of all types in English and about 100 Indian languages and dialects in all. One interesting

development here is that more than 40 % of this circulation figure and number of circulations is cornered by Hindi newspapers and journals and the rest is divided in varying numbers among the major Indian languages led by Malayalam, Gujarati, Bengali and Tamil.

The circulation figure is also next only to that of China at the global level. Besides, over the years, the per copy readership for every newspaper is also rising to a high scale due to various factors like growth in literacy, easy accessibility and interest among the people for knowing what is happening the world around.

The best thing is that this trend is set to grow at an impressive rate in the next decade or so.

Ans to Q. No. 7. Our film industry is a unique one all over the world. This is because probably nowhere in the world on an average 1000 films are produced annually even though all of them do not become successful. It is an industry with crores and crores of rupees as well as lakhs of people directly and indirectly involved with it.

While Mumbai is the focal point of our film industry, the industry is also well grown in quite a few regional languages such as Tamil, Telugu, Bengali, Punjabi, Manipuri and other languages. This is definitely a good sign as the industry enjoys such a good status at different regional centres of the nation.

Further, today we are catering to a global audience also – basically the people of Indian origin settled in foreign nations for their life and our films are being well-received in those places by these people.

On the other hand while most of the films produced annually are commercial features films aimed at making a profit as their primary goal, a good number of serious and artistically-acclaimed films are also being made every year on a parallel basis which have definite messages for the society. This is a healthy sign.

The governments (both at Centre and State levels) are encouraging this industry as far as possible by offering various helps to it like declaring it as an industry, return of certain taxes collected at the tickets

in movie halls. so that it can flourish. We do expect a better picture in coming days.

Ans to Q. No. 8. The Indian advertising scenario is highly encouraging as it is worth more than Rs 10,000 crore on an average a year, according to latest statistics. Today, we have most of the major multinational advertising companies having their base in the country, reaping the benefits of the developments in various sectors in the country particularly economic reforms.

Today, we have also advertising agencies offering public relations services, media buying or space buying or space selling agencies which are offering quality services to the advertisers in return for their money.

It may look surprising that eventhough the programme quality of Doordarshan has scope for improvement to meet the challenge of the private cable TV channels, yet Doordarshan has the major chunk of advertising campaigns of the country because of its enormous reach of the people including the remotest corners of the country.

However, though some stagnation was seen some years ago in respect of advertising in radio – especially AIR, this medium is now showing a much improved growth in earning its advertising revenues.

A new kind or advertisement is also being practiced now-a-days by the film makers in the country – that is, inserting advertisements in the feature films by different skills. It has opened up enormous scope for further growth in advertising revenue for the country's media business.



2.9 MODEL QUESTIONS

A. Short questions (Answer in around 150 words)

Q. 1. What is the status of the film industry in India ?

Q. 2. Why is Public Relations assuming a lot of importance for our industry in recent the years ?

Q. 3. How is the print media journalism in India doing ?

Q. 4. Write a short note on the development of media scenario in North-East India.

B. Long questions (Answer in around 300-500 words)

Q. 1. Give an overall idea of the development of the mass media scenario in India.

Q. 2. Describe the growth of radio in India in the post independence era.

UNIT-3 : TRADITIONAL FOLK MEDIA

UNIT STRUCTURE

3.1 Learning objectives
3.2 Introduction
3.3 Traditional folk media
3.4 Advantages of traditional folk media
3.5 Folk media reflects social changes
3.6 Traditional folk media as development media
3.7 Let us sum up
3.8 Answers to check your progress
3.9 Further readings
3.10 Model questions

3.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- define traditional folk media
- discuss the advantages of traditional folk media
- explain how folk media reflect social changes
- discuss the role of traditional folk media as development media

3.2 INTRODUCTION

In the previous units, we have discussed about mass media and the development of media. You have also familiarized with its the latest trends along you with various aspects of this development.

Now one form of media which is gaining a lot of importance for the past few years in reaching out to the people, particularly the rural masses, is the traditional folk media. In this unit we will study about the various aspects of traditional folk media.

So, let us begin with a discussion on what are the traditional folk media.

3.3 TRADITIONAL FOLK MEDIA

'Traditional folk media' is a term used to denote ‘people’s performances’. This term refers to the performing arts which can be described as the cultural symbols of the people. Folk dance, rural drama and musical variety of the village people, all come under traditional media. Traditional folk media are not just confined to dance and music, but also includes art and crafts. Traditional folk media originated as a consequence of people’s need to express themselves. These performing arts pulsate with life and slowly change through the flux of time. In India folk performance is a composite art. It is a total art created by the fusion of elements from music, dance, pantomime, versification, epic ballad recitation, religion and festival peasantry. It absorbs ceremonials, rituals, beliefs and of course the social system.

According to veteran folk media scholar Balwant Garhgi “Folk media represents the people in their natural habitat, with all their contradictions and multifarious activities. It gives a glimpse of their style of speech, music, dance, dress and wisdom. It contains a rich store of mythological heroes, medieval romances, chivalric tales, social customs, beliefs, and legends. In order to understand the colourful diversity and unity of India, it is important to see the folk theatre in its natural settings.”

Rural India is a treasure trove of folk art, theatre, music, dance, art and craft. The folk art forms satisfy our innate need for self expression. The traditional forms preserve and disseminate the tradition and culture of our forefathers infusing life into them. Every region has its own folk art from that is immensely popular and relevant in that area and Assam is no exception.

Some of the most popular traditional folk media of Assam include Ojapali, mobile theatre, Bhaona, Sattriya dance, Loka Geet, Bor Geet, Bon Geet, Bihu puppetry and street theatre are also quite popular. Again there are several types of variations of a single art from. Bhaona for instance is a classical form which is performed within strict norms in the naamghars. On the other hand, in parts of lower Assam, there are Dhuliya Bhaona and Khuliya Bhaona which are free from the rigidity of the classical Bhaona and are very flexible. Similarly the Bihu is performed with slight variations by the Assamese, the Misings, the Bodos, the Karbis and others.

Being ancient forms of art, the folk media are very close to the hearts of the people. Traditional media hold universal appeal. Their understanding is direct and at the personal level. Traditional folk performances are uniformly popular, irrespective of the educational, social and financial standing of any community. Various researchers have established the importance of traditional folk media in development communication. Traditionally, folk media were primarily used for entertainment, social communication and persuasive communication. Now, there are efforts to involve folk media for conveying development messages. In the past few decades traditional folk media have been increasingly recognized as viable tools to impart development messages, both as live performances and also in a form integrated with electronic mass media.

Here are some of the characteristics of traditional folk media :

1. They have sustained the onslaught of time.
2. They have sustained by changing with the changing times.
3. Any person can be a participant in the performance, never an audience.
4. It is spontaneous.
5. It is flexible.
6. It is cost effective and therefore has enhanced repeatability.
7. It is has immediate feedback and increased attentiveness.
8. It is performed in a common language promoting intelligibility.
9. It is direct and personal.



CHECK YOUR PROGRESS

Q. 1. Define the term 'traditional folk media'.

.....

.....

.....

Q. 2. Traditional folk media are not just confined to dance and music, but also include .....

Q. 3. Why is folk performance a composite art in India?

.....

……

.....

Q. 4. Name some popular traditional folk media of Assam.

……

……

……

Q. 5. What are the characteristics of traditional folk media?

……

……

……

3.4 ADVANTAGES OF TRADITIONAL FOLK MEDIA

Now let us glance over the advantages of these forms of media over the conventional mass media.

Intimacy with the masses: We know that every community or ethnic group of society has its own folk and traditional media which are close to their hearts. This is because it is in their person or simply speaking it runs in their blood. Hence, whenever it is performed or enacted by anyone in a society or place most of the masses feel like joining it and closely enjoy it to the maximum.

It is physically very close to the people: You must have seen that most of the folk and traditional media are performed in close proximity of the public gathering. Those of you from Assam and others who live here will know that *bihu* dances are performed in close proximity with the peoples' gathering. Thus its effects on the masses are much greater than that of mass media.

These are personal media: While reading about the characteristics of communication as well as mass communication you must have found that the latter is highly 'impersonal'. This is because the communicator is communicating with the masses through a mechanical device or medium. That is why the effects of the personal warmth which is found in folk and

traditional media are lacking in mass media. This is true for TV, radio, newspaper or a magazine. The personal charisma which can move the masses is absent in mass media.

Scope for repeat performances: In these two types of media there is ample scope for repeating a performance if the masses watching it like it. And the audiences can also take part in it by becoming themselves a part of the performing team. This scope is not there in mass media where programmes are broadcast only once and simultaneously. In other words it means that in folk and traditional media programmes and events can be repeatedly performed if people liked them. But in case of mass media this is not possible as programmes are broadcast at the same time for a wide variety of people across a huge area.

Regional / local level variations are important: We can see that folk and traditional media performances can be carried out with adequate scope for some amount of regional or local variations in different places of the country. For example, *bihu* performances in some areas of Sivasagar district will be somewhat different from the performances in may be Dibrugarh or Golaghat or Jorhat districts. Same is the case with other forms of folk and traditional media also. However, in the case of mass media the same kind of performance has to be watched or listened to by the people everywhere with hardly any scope for regional or local variations at all.

Scope for using body language or non verbal language is adequately available in folk and traditional media: You must have realized the importance of non verbal language in the field of communication. In folk and traditional media non verbal or body language plays a vitally-important role in enhancing the meaning of the messages being exchanged among the participants. So, there is a the scope for using voice modulations, facial gestures, overall body movement and these aspects make these two types of media much more effective than mass media where this scope is far less. Of course, you can say that TV, films and documentaries do have this scope in a good measure. But this can't be equal to that of a live performance by any person in regard to its effectiveness. Besides, you can realize on

your own that compared to this aspect, print media are a highly stale one in case of sending across the meanings of its information and messages. That is, eventhough exclamation signs are used in written languages, yet it does not carry the same kind of emotional strength and effect which one can get in the case of radio and TV due to voice modulation.

Use of local language, costumes : Every type of folk and traditional media has to be essentially based upon the local ethos, culture and other aspects. Thus the costumes, language used and the settings and background must invariably bear the stamp of that locality and general culture of the area. Otherwise it will not be able to carry the same effects and meanings for the masses.

It is performance oriented: Another important point to be noted in this regard is that most of the folk and traditional media are basically performance-oriented. In simple words, it signifies that majority of these two media are a finely-balanced combinations of performance of music and dances. This aspect provides much more effectiveness over its target audiences.

However, there exists a major drawback in folk and traditional media. That is, its reach is very limited at one time. That means a folk and traditional media performance usually is done for a group of a hundred or at the most few hundreds or thousands of people. So, to reach lakhs or millions of people their utility or capacity is not at all adequate. It is at best a localized medium. We can address the problems, issues or other aspects of a certain area in the locality's own language or culture.

Due to all these positive factors folk and traditional media enjoy a far more effectiveness and influence over the masses of whom they are a part of.

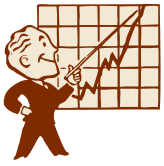


LET US KNOW

Differences between folk media and electronic media

Component	Folk media	Electronic media
Investment (Finance)	Negligible	Very high
Power	Not Essential	Essential
Receiver sets	Not required	Essential
Maintenance	None	Essential
Technical problems	None	Often
Interpreter	Not Essential	Preferable
Familiarity	Familiar	Familiar
Personal contact	Always	None
Language problems	None	Possible
Credibility factor	Very high	Lower
Audience participation	Very high	Seldom
Flexibility	Very high	Very high
Adult education	More effective	Less so
Repeatability	Easy	Difficult
Reactions	Can be gauged on the spot	Cannot be
Reach	Very wide	Restricted
Attentiveness	On the theme	Can be clouded by novelty
Intelligibility	Very high	Not comparable
Understanding	Universal	Isolated
Acceptance	Universal	Universal
Overall effectiveness	Very high	Not comparable
Programme designing	Easier	More difficult

(Source: Folk Arts as Mass Communication Media – CS Sreekumar)



CHECK YOUR PROGRESS

Q. 6. Mention any five advantages of traditional folk media over conventional media.

.....

.....

.....

Q. 7. What is the major disadvantage of traditional folk media?

.....

.....

.....

3.5 FOLK MEDIA REFLECT SOCIAL CHANGES

As we have already mentioned earlier, one major advantage and characteristic of folk and traditional media is that it is dynamic. That means it changes with the times embracing new elements from time to time. This is why its contents change in different eras of time.

Similarly, its dynamic nature is also reflected in the fact that most of the folk and traditional media are responsive to the major events and happenings in the society. For example, if you will look at Bihu songs over the years you will find that they also contain or address popular and major issues of the different periods of time. Such as – some of the songs depict stories about our freedom struggle against the colonial rulers, some of them depict things about the famous anti-foreigners' agitation of the 1980s, floods and many other socio-economic problems.

Again, maybe all of you are familiar with the folk culture of Ojapali of Assam. Interestingly, this form of folk culture is basically aimed at creating awareness among the masses through a judiciously-combined dance and scriptures sequences. It is active even today and is carrying on its duties properly for creating awareness about various social issues among the masses in the respective areas where they are performed.

In some parts of lower Assam, there is a folk tradition called 'mohoho' festival or the mosquito-repelling festival as *moh* in Assamese means mosquito. In this folk culture, people of the village form a group and visit all the families of the village for the purpose of alerting the family members about the need for mosquito-repelling. However, this activity also doubles up as a visit of the families for delivering the blessings of the villages elders to the families and reliving the touch of the residents of the villages amongst themselves.

Thus we can see that most of the forms of folk and traditional culture in our society can be transformed into carriers of our developmental communication messages aimed at the masses at grassroots level in each and every nook and corner of the country. This will ensure a much higher scale of success to our efforts in this particular field of communication aimed at the rural underprivileged and illiterate masses.



CHECK YOUR PROGRESS

Q. 8. What are some of the social issues depicted in some Bihu songs?

.....

.....

.....

Q. 9. Which folk performing art is basically aimed at creating awareness among the masses through a judiciously-combined dance and scriptures sequences.

.....

.....

.....

Q. 10. What is the purpose of the Mohoho folk tradition?

.....

.....

.....

3.6 TRADITIONAL FOLK MEDIA AS DEVELOPMENT MEDIA

The first significant international recognition of role of traditional media in the development in the developing countries came in 1972 when the **International Planned Parenthood Federation** and **UNESCO** organized a series of meetings on the integrated use of the folk and the mass media in family planning communication programmes in London.

Instances of use of traditional folk media for development communication in our country have been numerous though not consistent and regularly used phenomena like the other conventional media like newspaper, radio or TV.

Traditional media has been used in our country ever since the time of the Independence movement. “AHLA”, the popular ballad of Uttar Pradesh and its counterparts like “LAAVANI” of Maharashtra, “GEE-GEE” of Karnataka, “VILLUPAATTU” of Tamil Nadu and “KAVIGAN” of Bengal were effective in arousing the conscience of the people against the colonial rule of the British. Many of the social and political campaigns launched by Mahatma Gandhi used traditional folk media. Similarly eminent Tamil poet Subramanya Bharati used folk music to invoke patriotism in the people. Folk tunes succeeded in popularizing songs glorifying the charkha or spinning wheel and boycott British made goods.

Even after Independence there have been many instances of the government using traditional performances for development in rural areas. In the 1940s', Indian People Theatre Association (IPTA), used some of the popular regional theatre forms like “Jaatra” of Bengal, “Bhavai” of Gujrat, “Tamasha” of Maharashtra and “Burrakatha” of Andhra Pradesh to increase social awareness and political education.

In 1977, a voluntary non-governmental organization in Kerala called Kerala Sastra Sahithya Parishad (KSSP) organized Science Jatha, a science procession in to spread the message of people’s involvement in the development process. From 1980, the jathas began to use different folk art forms for conveying the themes which were mainly on education, health,

environment and social inequality. The repertoire consisted of songs, street dramas and other several forms of folk arts. Soon the jathas began to be known as Kala Jathas and they became so popular that they began to be used extensively not only in Kerala but in some other parts of India also where the local organizations and people have received inspiration from KSSP and have started delivering messages through folk arts.

Well-known theatre personality Ravi Varma of Vikas Lok Manch has been creatively interpreting social realities by interweaving them into the fabric of folk dances and choral singing with the help of slum children. He deals with issues like alcoholism, pollution, religion, inequalities of caste and class, communalism and so forth. One of the group's most famous street plays is Hame Jawab Chahiye (1985) on the Bhopal gas tragedy. The play reminds the audience who are mostly children that the Bhopal incident is not a dead issue and that its aftermath still haunts the lives of many.

Folk songs have played a very important in the **Chipko and Apeiko movements.** Folk Singers of the region composed songs in folk tunes and sang them in the street. The rural children picked them up immediately and sang them all the time. Thus, they played the role of communicators. In a similar instance, environmentalists used folk arts in South India in the Save the Western Ghats (1985) campaign which was headed by Seva Sangh and supported by a number of other activist groups.

Rajasthan Adult Education Association (RAEA) had conducted an experiment in a village Devakishanapura where they sponsored Ravi Chaturvedi, an alumnus of National School of Drama for formulating development messages through the use of theatre based on stories from the epics. He identified three main issues — untouchability, health hazards and internal feuds which was rampant in the village. He selected some episodes from the epic Ramayana which had dramatic elements and action and reinterpreted them in the context of the problems prevailing in the village. He enacted it with the help of the village youth with great success.

Chaturvedi conducted another experiment in the village Garudavasi of Jaipur district which was devastated due to floods. There Chaturvedi conducted a folk theatre workshop as a therapy for rehabilitation of the villagers. In the

workshop some scientific causes of the flood were explained. The enactment was done through songs sung in folk tunes narrating their problems. The audience participation turned out to be overwhelming.

In fact, now there are many organizations all over the country which use traditional folk media for generating awareness for change. They use popular folk form of dance, music and theatre. This underlines the fact that change is impossible if the masses at the grassroots are not involved. And for that the best media by far are the folk media. Even political parties use folk media to impress upon the people.

The development of rural India depends a lot on the communication that we are providing to the people. And for that nothing can be more functional and spontaneous than folk art. The Indian society is a melting pot of castes, classes, creeds and tribes. Rural India is faced by high rate of illiteracy and the inadequacies of mass media to reach almost 80% of people who resides in village. Moreover, for them the mass media are too glamorous, impersonal and unbelievable.

The traditional media, however, are close to the hearts and minds of the people. They are more personal and intimate. Different folk media can be used to cater to different regions. Every village has its relevant music, dance or theatre. These traditional media can be used to reach these people in the process of change and development of the country. Traditional media use a subtle form of persuasion by presenting the required message in locally popular artistic forms. This cannot be equalled by any other means of communication. So, if we want to inject the message of development among the rural masses we have to use the folk forms of this country in a more planned manner.



CHECK YOUR PROGRESS

Q. 11. What was the first significant international recognition of the role of traditional media in development in the developing countries?

.....

.....

.....

Q. 12. Name some of the traditional folk forms which played an important role in arousing the conscience of the people against the British rule in India.

.....

.....

.....

Q. 13. Which eminent Tamil poet started used folk music to invoke patriotism in the people?

.....

.....

.....

Q. 14. What were the popular regional theatre forms used by the Indian People Theatre Association (IPTA) in the 1940's to increase social awareness and political education?

.....

.....

.....

Q. 15. The street play is Hame Jawab Chahiye was based on the

.....

Q. 16. Name some environmental movements which used folk media.

.....

.....

.....



ACTIVITY

Closely observe and watch the electronic media to which you have easy access to. Then try to find out how these media are promoting or encouraging folk and traditional media. Also observe under what circumstances this is being done and with what result.

3.7 LET US SUM UP

- Traditional folk media is a term used to denote 'people's performances'. Folk dance, rural drama and musical variety of the village people, all come under traditional media.
- In India folk performance is a composite art. It is a total art created by the fusion of elements from music, dance, pantomime, versification, epic ballad recitation, religion and festival peasantry. It absorbs ceremonials, rituals, beliefs and of course the social system.
- Rural India is a treasure trove of folk art, theatre, music, dance, art and craft. Every region has its own folk art from that is immensely popular and relevant in that area and Assam is no exception.
- Some of the most popular traditional folk media of Assam include Ojapali, mobile theatre, Bhaona, Sattriya dance, Loka Geet, Bor Geet, Bon Geet, Bihu. Puppetry and street theatre are also quite popular.
- Traditional folk media have some special characteristics. They are:
    - They have sustained the onslaught of time.
    - They have sustained by changing with the changing times.
    - Any person is always a participant in the performance, never an audience.
    - They are spontaneous.
    - They are flexible.
    - They are cost effective and therefore has enhanced repeatability.

- They have immediate feedback and increased attentiveness.
- They are performed in a common language promoting intelligibility.
- They are direct and personal.

- Traditional folk media have several advantages over conventional mass media. They are:
  - It has more intimacy with the masses.
  - They are physically very close to the people.
  - They are personal media.
  - There is more scope for repeat performances
  - Regional / local level variations make it closer to the people.
  - There is scope for using body language or non verbal language is adequately available in folk and traditional media
  - There is use of local language, costumes etc
  - They are performance oriented
- The first significant international recognition of role of traditional media in the development in the developing countries came in 1972 when the International Planned Parenthood Federation and UNESCO organized a series of meetings on the integrated use of the folk and the mass media in family planning communication programmes in London.
- Traditional media has been used in our country ever since the time of the Independence Movement. Even after Independence there have been many instances of the government using traditional performances for development in rural areas.



3.8 FURTHER READINGS

- **A strategy for environment education: vital for sustainable development. Proceedings of national conference on Dimensions of Environmental Stress in India** –*Uma Joshi, (Geology Dept., MS University, Baroda, 1997).*
- **Media policy and nation building – select issues and themes** – *Gupta and Aggarwal (Concept Publishers, New Delhi, 1996).*

3.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q. No. 1. 'Traditional folk media' is a term used to denote 'people's performances'. This term refers to the performing arts which can be described as the cultural symbols of the people.

Ans to Q. No. 2. Art and crafts.

Ans to Q. No. 3. In India, folk performance is a composite art because it is a total art created by the fusion of elements from music, dance, pantomime, versification, epic ballad recitation, religion and festival peasantry. It absorbs ceremonials, rituals, beliefs and even the social system.

Ans to Q. No. 4. Some of the popular traditional folk media of Assam are — Ojapali, mobile theatre, Bhaona, Sattriya dance, Loka Geet, Bor Geet, Bon Geet, Bihu, and others Puppetry.

Ans to Q. No. 5. Some of the characteristics of traditional folk media are:

a. They have sustained the onslaught of time
b. They have sustained by changing with the changing times
c. Any person is always a participant in the performance, never an audience.
d. They are spontaneous.
e. They are flexible.
f. They are cost effective and therefore has enhanced repeatability.
g. They are has immediate feedback and increased attentiveness.
h. They are performed in a common language promoting intelligibility.
i. They are direct and personal.

Ans to Q. No. 6. Five advantages of traditional folk media are:

a. Intimacy with the masses.
b. They are physically very close to the people.
c. Scope for repeat performances.
d. Scope for using body language or non verbal language is adequately available in folk and traditional media.
e. Use of local language and costumes.

Ans to Q. No. 7. The major disadvantage of traditional folk media is that their reach is very limited at one time. That means a folk and traditional media performance usually is done for a group of a hundred or at the most few hundreds or thousands of people. So, to reach lakhs or millions of people their utility or capacity is not at all adequate.

Ans to Q. No. 8. Some social issues depicted in some Bihu songs include stories about our freedom struggle against the colonial rulers, some of them depict things about the famous anti-foreigners' agitation of the 1980s, floods and many other socio-economic problems.

Ans to Q. No. 9. Ojapali

Ans to Q. No. 10. 'Mohoho' festival is a mosquito-repelling festival. In this folk culture, people of the village form a group and visit all the families of the village for the purpose of alerting the family members about the need for mosquito-repelling. However, this activity also doubles up as a visit of the families for delivering the blessings of the villages elders to the families and reliving the touch of the residents of the villages amongst themselves.

Ans to Q. No. 11. The first significant international recognition of role of traditional media in the development in the developing countries came in 1972 when the **International Planned Parenthood Federation** and **UNESCO** organized a series of meetings on the integrated use of the folk and the mass media in family planning communication programmes in London.

Ans to Q. No. 12. Some of the traditional folk forms which played an important role in arousing the conscience of the people against the British rule in India are Ahla, the popular ballad of Uttar Pradesh, Laavani of Maharashtra, Gee-Gee of Karnataka, Villupaattu of Tamil Nadu and Kavigan of Bengal.

Ans to Q. No. 13. Subramanya Bharati.

Ans to Q. No. 14. The popular regional theatre forms used by the Indian People Theatre Association (IPTA) in the 1940's to increase social awareness and political education are "Jaatra" of Bengal, "Bhavai" of Gujrat, "Tamasha" of Maharashtra and "Burrakatha" of Andhra Pradesh.

Ans to Q. No. 15. Bhopal gas tragedy.

Ans to Q. No. 16. Chipko Andolan, Appiko Andolan, Save the Western Ghats.



3.10 MODEL QUESTIONS

A. Short questions (Answer each in around 150 words)

Q. 1. What is traditional folk media?

Q. 2. Nention the advantages of traditional media.

B. Long question (Answer each in around 300-500 words)

Q. 1. How can folk and traditional media facilitate dissemination of development communication messages and information to the masses ? Cite examples.

Q. 2. “Development of modern mass media is the main cause of negligence of folk and traditional media”. Do you agree with this statement. Give explanations in support of your answer.

Q. 3. Prepare a plan for informing the masses in the rural areas of Assam about the need for regularly giving their children pulse polio doses using only folk and traditional media.

Q. 4. What do you think are the major causes behind the low popularity of our folk and traditional media compared to modern mass media? Can you suggest any means for reviving them?

UNIT 4: PRINT MEDIA

UNIT STRUCTURE

4.1 Learning objectives
4.2 Introduction
4.3 Print media – an introduction
    4.3.1 Types of print media
    4.3.2 Relevance and importance of print media — problems and prospects
4.4 History of newspaper
    4.4.1 World scenario
    4.4.2 Indian scenario
4.5 Newspaper categories and formats
4.6 Let us sum up
4.7 Answers to check your progress
4.8 Further readings
4.9 Model questions

4.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- Describe the different types of print media.
- Discuss the relevance and importance of print media.
- Trace the history of newspapers.
- Explain the various categories and formats of newspaper.

4.2 INTRODUCTION

In the earlier unit, we have discussed on a form of media which is gaining a lot of importance for the past few years in reaching out to the people, particularly the rural masses, is the traditional folk media. In that unit we have studied about the various aspects of traditional folk media.

In this unit, we will discuss about print media. Print media are the earliest form of mass media to make their appearance in the world and have a very fascinating history. This unit will dwell on the different types of print media, their relevance, and also, the problems and prospects of the newspaper industry. Apart from that, we will also trace the history of the newspaper both in the world perspective and in the context of India. We will also discuss about the various categories and formats of newspapers.

4.3 PRINT MEDIA – AN INTRODUCTION

As the name itself suggests the 'print media' refers to any medium which is printed. It also refers to the industry that is associated with the printing and distribution of news through newspapers and magazines. Newspapers, magazines, journals, books, leaflets, pamphlets, brochures, newsletters, posters all come under print media. Let us discuss a few important ones here.

4.3.1 Types of print media

1. Newspaper: Newspaper is the most widely used print medium. It is a publication containing news, information, and advertising. They feature articles on political events, crime, business, art and entertainment, society, sports and much more. A newspaper is the mirror of the society and can also be called a watchdog for its readers and the community. They are a living source of information and learning and they indeed record history as it happens.
2. Magazine: A magazine is a periodic publication that contains stories, pictures and articles on different topics. There are different kinds of magazines like sports magazines, science magazines, film magazines, news magazines, lifestyle magazines, children's magazines, magazines for teenagers which carry stories and articles of a special kind only. There are also general interest magazines which carry information on a wide range of topics. Magazines also carry a lot of advertisements, particularly in the context of the kind of readers that

it caters to. They can be weekly, fortnightly, monthly or of any other periodicity.

3. Journals: Journals are periodical publications which are dedicated to a particular subject only. For instance, there could be science journals, journals on climate change, astrophysics, nano science, communication, media studies, sociology and a host of others. They are not meant for a general target audience, but for a very specific one.

4. Books: All of us know what a book is, but it is indeed very difficult to define. It is a written work or composition that has been published. We see it as an object consisting of many pages bound together. A book can be written by anyone, on any subject, at any time. It could be an academic book on science, maths or history, story, a book, a novel, a poetry book, a thriller or a cookery book. Books are a storehouse of knowledge and entertainment.

5. Leaflets, pamphlets: Pamphlets are unbound booklets which do not have a hard cover or binding. They may consist of a single sheet of paper that is printed on both sides and folded in half, in thirds, or in fourths, or it may consist of a few pages that are folded in half and stapled at the crease to make a simple book. In case it is folded in fourths, it is called a leaflet.

6. Catalogues/ Brochures: Catalogues are small books or booklets which carry information about a product. Brochures are actually pamphlets which are bound in the form of a booklet. They usually contain more information about the product or the service or the event than a normal catalogue.

7. Newsletter: It is a regularly distributed publication generally about one main topic that is of interest to its subscribers. It can be published by societies, associations, institutions and businesses to provide information of interest to their members, employees, customers etc. Usually it is a brief publication which contains news and current events, usually aimed at specific groups.

4.3.2 Relevance and importance of print media – problems and prospects

In the media world, print media are massive business. But they are facing stiff competition from the other emerging forms of mass media like television and the Internet. With life becoming fast paced and the concept of breaking news emerging, print media are at a crucial stage of evolution. But, eventhough though in the present age when people are literally on the move all the time, and are left with much less time to read, preferring electronic media to a great extent, yet, the print media have huge relevance and importance.

We normally wake up to the newspaper in the morning for the first reference to news. Print media holds importance more by virtue of the fact that they can carry elaborate information which can be stored and referred to at a later time and date. A newspaper is very handy and portable which makes it very useful. By eliminating the use of any kind of gadget, print media presents things in a simple yet easily accessible manner. They can bring to us information and analysis in a way that no other media can bring.

For advertisers, print media are very convenient. They are much cheaper than electronic media like television. Also, they can target a large number of general public or small numbers of specific target groups as and when required. Newspapers are the best media to reach out to large heterogeneous groups, while for more focused groups, special interest magazines and journals can be used. Alternatively, leaflets, brochures, flyers can also be used.

So, despite competition from other media, print media have a place of their own. They can and they will survive the test of time if evolve intelligently with the times, changing their content and style and adapting themselves in such a way so as to complement and supplement the other forms of media.



CHECK YOUR PROGRESS

Q. 1. What are the different types of print media?

.....

.....

.....

.....

Q. 2. What is the difference between a pamphlet and a leaflet?

.....

.....

.....

.....

.....

Q. 3. What is a journal?

.....

.....

.....

4.4 HISTORY OF NEWSPAPER

4.4.1 World scenario

As we have already discussed in Unit 2, the history of newspapers dates back to some five centuries ago in Renaissance Europe where handwritten newsletters were circulated privately among merchants. These newsletters were used for the purpose of passing various kinds of information including wars, economic conditions, social customs and even “human interest” features.

Then, in Germany in the late 1400s, news pamphlets or broadsides appeared. They can be called the printed forerunners of the newspaper. The content was often highly sensational.

The earliest predecessors of the newspaper in England were the *corantos which were small* news pamphlets. They were not published regularly but

only when some important event took place. The first such news pamphlet to be published in succession was *The Weekly Newes* of 1622. By the 1640s and 50s', there were many more such titles. The *London Gazette* of 1666 was the first true newspaper in English. By the end of the century, there were many more.

The first newspaper to make its appearance in America was the *Publick Occurrences* which was published from Boston in 1690. It was immediately suppressed by the authority and remained forgotten for long. The *Boston News-Letter which was started* by postmaster John Campbell in 1704 proved to be the first successful newspaper. However, it had a very limited circulation.

In the 1720s, two more newspapers emerged – one from Philadelphia and the other from New York. By the beginning of the American Revolutionary war in 1775, there were some two dozen newspapers which were being issued to the British colonies in America. Articles in these colonial papers, which were brilliantly written by revolutionaries turned out to be the major impetus for generating public opinion in America to get full political independence from the British.

When the war ended in 1783, there were already forty-three newspapers in print in America and by 1814, there were 346. In the 1830s, with the growing advancements in printing and papermaking technology, there was an explosion of newspaper growth. Newspaper publication which was very expensive earlier and was thereby not available to the common people, now became easily affordable as it could be sold for just a cent per copy. From here onwards, newspaper growth continued unabated and the census of 1880 recorded an astounding 11,314 newspapers in circulation. By the 1890s, the early newspaper could be seen to be evolving into the modern newspaper. Features like bold, banner headlines, extensive use of illustrations, fun and entertainment pages, coverage of sports events and even the rise of “yellow journalism” emerged during this period. By the end of the century, the newspaper industry had grown into a colossal one and individual newspapers began to be gobbled up into bigger and more powerful chains. In about another 10 years or so, the complete modern newspaper as we see it today had emerged.

4.4.2 Indian scenario

The history of newspaper in India can be traced back to the days when India was under colonial rule. It began with the publication of 'Bengal Gazette' or 'Calcutta General Advertiser' by James Augustus Hicky in the year 1780. It was also known as the Hicky's Gazette. Calcutta can therefore be called the birthplace of newspapers in India. In the same year, another newspaper appeared – India Gazette. It was a decent 4 page newspaper, each 16 inches long with three columns and well printed. Hicky's Gazette was, however, not a true newspaper, but more of a gossip paper which exposed the private lives of the officers of the East India Company. Therefore, it soon earned the wrath of the authorities and pulled down within two years of its birth. This was just the beginning and by 1786, there were four weeklies and one monthly in the city of Calcutta.

Development of the press in the rest of the country was rather slow. After Calcutta, the next city to publish a newspaper in the country was Madras. In 1785, the Madras Courier started publication as a weekly and had the approval of the government. Much later, in 1793, another newspaper named Hurkaru emerged on the scene but ceased publication after a year. There was also another newspaper called the Indian Herald. But it was an unauthorized one and had a brief existence on account of its gross libels against the government.

In Bombay, there was no newspaper until 1789 and the first newspaper to come out was the Bombay Herald. In the year 1791, it merged into another newspaper and became the Bombay Gazette. There was also one more newspaper which made an appearance in 1789 called the Courier. This newspaper also carried advertisements in Gujarati for an Indian readership. Another remarkable paper which emerged in the same year was the Calcutta Chronicle. It was edited by James Silk Buckingham and he can be called the first real journalist of the country. This paper was a very balanced and well executed newspaper which highlighted real issues.

All the newspapers, however, were in English and were mainly British ventures. In fact, we can say that during the first 40 years of its existence journalism in India was dominated by the British. The first Indian owned

venture was an English daily called the Bengal Gazette started by Gangadhar Bhattacharyaa in1816. The first newspaper to be published in an Indian language was the *Samachar Darpan* in Bengali of 1818. Again on July 1, 1822 the first Gujarati newspaper of the country, the Bombay Samachar was published from Bombay.

But Indian journalism can be said to have taken off in the real sense with the initiatives of Raja Ram Mohan Roy who is described as the father of journalism in India. In the year 1821, he started the Sambad Kaumudi and the Mirat-ul-Akhbaar in 1822 and also a religious periodical, the Brahmanical Magazine. He was also associated with three other journals – the Reformer, the Inquirer and the Gyan Auneshan. Most other newspapers during this period, however, were British owned. Important publications included Friend of India and Samachar Darpan among others.

From the very beginning, the Indian press continued to survive in the face of harassment and hostility from the government. Nevertheless, the press as a whole did not stop growing. Between 1831 and 1833, there were 19 new journals published in Bengal. There were also 33 English newspapers. Factors which contributed to this included the extension of English education among Indians and the interest taken by the British journalists in Indian affairs. Also important were factors like the patronage of personalities like Dwarkanath Tagore which gave a fillip to the growth of journalism in Bengal. Tagore started the Bengal Herald in English and the Banga Doot in Bengali. He also gave financial assistance to a number of newspapers. Other such persons included Harishchandra Mukherjee, Ishwarchandra Vidyasagar and Keshub Chandra Pal among others.

Until the Mutiny of 1857, the growth of the Indian language press was very slow outside Bengal and Bombay. The first Hindi newspaper, the *Samachar Sudha Varshan* began only in 1854. Since then, however, newspapers have grown in many prominent Indian languages including Marathi, Malayalam, Kannada, Tamil, Telugu, Urdu, Assamese and Bengali among others.

The Mutiny changed the scenario in a huge way. It brought about a very distinguishable rift between the English owned and the Indian owned press. From then on, year after year the gap widened and reached its climax during the Indian freedom movement which was launched by the Indian National

Congress from 1920 onwards, under the leadership of Mahatma Gandhi. The press had a very crucial role to play during the freedom struggle. The nationalist press marched shoulder to shoulder with the Satyagrahis. Gandhiji took over the Young India from Jamnadas Dwarkadas and started two other newspapers called the Navjivan and the Harijan. Through his newspapers, Gandhiji not only tried to understand the popular feeling and give expression to it, but also to arouse certain sentiments among the people and fearlessly expose popular defects.

Other revolutionaries who contributed greatly to the nationalist press included Bal Gangadhar Tilak, Bankim Chandra Pal, Annie Basant, Motilal Nehru among others. Gradually, the English owned newspapers began to lose ground. The Pioneer moved into Indian hands in 1933. The Englishman merged into the Statesman. The Times of India and the Madras Mail started to employ Indian sub-editors on their staff and very soon, so did the Statesman.

After Independence in 1947, the Indian press entered into a totally new phase, and now, relieved of the restrictions and atrocities that it faced at the hands of the British, began to flourish unabatedly. During the 1950s, 214 daily newspapers were being published in the country. Out of these, 44 were English language dailies while the rest were published in various regional languages. Today, more than 60,000 newspapers are in circulation in the country.



CHECK YOUR PROGRESS

Q. 4. What are corantos?

.....

.....

.....

.....

Q. 5. The ..... which was started by postmaster John Campbell in 1704.

Q. 6. By the 1890s the early newspaper could be seen to be evolving into the modern newspaper. What were the features that marked this evolution?

……

……

……

……

Q. 7. Who is known as the father of Indian journalism?

……

……

Q. 8. Name some of the publications started by Raja Ram Mohan Roy.

……

……

……

Q. 9. ..... can be called the first real journalist of India.

Q. 10. The ..... of 1789 was edited by James Silk Buckingham.

Q. 11. Gandhiji took over the ..... from Jamnadas Dwarkadas.

Q. 12. Navjivan and Harijan were started by .....

4.5 NEWSPAPER CATEGORIES AND FORMATS

Newspapers can be categorized in several ways depending on frequency, size, range of circulation etc.

Depending on frequency, newspapers can be categorized as daily and weekly. Daily newspapers are published everyday, from Sunday to Saturday with the exception of some national holidays. Normally, the Sunday and Saturday editions are larger and carry special supplements. Some daily newspapers carry a different supplement everyday. Weekly newspapers on the other hand, are published only once a week. They normally carry analysis and summary of the events that occur in the previous week.

Based on size, we can categorise newspapers as broadsheet or tabloid. The normal big sized newspapers which we read everyday are broadsheet. The Assam Tribune and Asomiya Pratidin are broadsheets. Some newspapers like the weekly Sadin are of a smaller size, almost half the size of the broadsheet. This is called tabloid. Generally it is 11" x 17" in size.

Depending on the rage of circulation, newspapers can be local/ regional or national or international. Newspapers which cater only to a particular region or locality is a local or regional newspaper. While newspapers which are circulated across the country can be called national newspapers. The Assam Tribune for instance is a regional newspaper while The Times of India is a national paper. Newspapers which are circulated internationally are called international newspapers.

Also, newspapers can be single edition or multi-edition. Newspapers which are published from one place only are called single edition newspapers. If they are published from more than one place they are called multi-edition. Now-a-days, most big newspapers are multi-edition.



CHECK YOUR PROGRESS

Q. 13. How can newspapers be categorized according to frequency of publication?

.....

.....

.....

Q. 14. What is a tabloid sized newspaper?

.....

.....

.....

Q. 15. Name two regional newspapers of Assam.

.....

.....

4.6 LET US SUM UP

- As the name itself suggests the term 'print media' refers to any media which are printed. Newspapers, magazines, journals, books, leaflets, pamphlets, brochures, newsletters, posters all come under print media.
- In the media world, print media are massive business. But there are facing stiff composition from the other emerging forms of mass media like television and the Internet, yet the print media have huge relevance and importance.
- The history of newspapers dates back to some five centuries in Renaissance Europe where handwritten newsletters were circulated privately among merchants.
- The *London Gazette* of 1666 was the first true newspaper in English. The *Boston News-Letter which was started* by postmaster John Campbell in 1704 proved to be the first successful newspaper in America.
- In the 1830s, with the growing advancements in printing and papermaking technology, there was a rapid growth of newspaper. Newspaper publication which was very expensive and was thereby not available to the common people, now became easily affordable as it could be sold for just a cent per copy.
- By the 1890s, the early newspaper could be seen to be evolving into a modern newspaper. Features like bold banner headlines, extensive use of illustrations, fun and entertainment pages, coverage of sports events and even the rise of “yellow journalism” emerged during this period.
- In India, the history of journalism began with the publication of the ‘Bengal Gazette’ or ‘Calcutta General Advertiser’ by James Augustus Hicky in the year 1780.Calcutta can therefore be called the birthplace of newspapers in India.

- Development of the press in the rest of the country was rather slow. After Calcutta, the next city to publish a newspaper in the country was Madras.
- In Bombay there was no newspaper until 1789 and the first newspaper to come out was Bombay Herald.
- During the first 40 years of its existence journalism in India was dominated by the British.
- The first Indian owned venture was an English daily called Bengal Gazette started by Gangadhar Bhattacharyaa in1816.
- The first newspaper to be published in an Indian language was *Samachar Darpan* in Bengali in 1818.
- Raja Ram Mohan Roy is now known as the father of journalism in India.
- Until the Mutiny of 1857, the growth of the Indian language press was very slow outside Bengal and Bombay.
- The Mutiny changed the scenario in a huge way. It brought about a very distinguishable rift between the English owned and the Indian owned press.
- The press had a very crucial role to play during the freedom struggle. The nationalist press marched shoulder to shoulder with the Satyagrahis.
- After Independence in 1947, the Indian press entered into a totally new phase and relieved of the restrictions and atrocities that it faced at the hands of the British, it began to flourish unabatedly.
- Today, there are more than 60,000 newspapers in circulation in the country.



4.7 FURTHER READINGS

- News Writing - G. A. Hough, Kanishka Pub, New Delhi
- Basic Journalism- R. Parthasarathy, Mcmillan India, New Delhi
- Essentials of Practical Journalism– V.B. Agarwal, Concept, New Delhi

4.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q. no. 1. The different types of print media include newspapers, magazines, journals, books, leaflets, pamphlets, brochures, newsletters, posters and others.

Ans to Q. no. 2. Pamphlets are unbound booklets which do not have a hard cover or binding. They may consist of a single sheet of paper that is printed on both sides and folded in half, in thirds, or in fourths, or it may consist of a few pages that are folded in half and stapled at the crease to make a simple book. In case it is folded in fourths, it is called a **leaflet.**

Ans to Q. no. 3. Journals are periodical publications which are dedicated to a particular subject only. For instance, there could be science journals, journals on climate change, astrophysics, nano science, communication, media studies and sociology. They are not meant for a general target audience, but for a very specific one.

Ans to Q. no. 4. Corantos were small news pamphlets which were the earliest predecessors of newspapers in England.

Ans to Q. no. 5. Boston News-Letter

Ans to Q. no. 6. The features that marked the evolution of the modern newspaper included features like bold banner headlines, extensive use of illustrations, fun and entertainment pages, coverage of sports events and even the rise of “yellow journalism”.

Ans to Q. no. 7. Raja Ram Mohan Roy

Ans to Q. no. 8. James Silk Buckingham

Ans to Q. no. 9. Calcutta Chronicle

Ans to Q. no. 10. Sambad Kaumudi, Mirat-ul-Akhbaar, Brahmanical Magazine.

Ans to Q. no. 11. Young India

Ans to Q. no. 12. Mahatma Gandhi

Ans to Q. no. 13. According to the frequency of publication, newspapers can be categorized as daily and weekly.

Ans to Q. no. 14. Tabloid sized newspapers are half the size of a normal broadsheet. The size is normally 11" x 17"

15. The Assam Tribune and Asomiya Pratidin



4.9 MODEL QUESTIONS

A. Short question (Answer in around 150 words)

Q. 1. What is newsletter?

Q. 2 How are newspapers categorized?

B. Long question (Answer in around 300-500 words)

Q. 1. What do you mean by print media? Explain their relevance in the present times.

Q. 2. Trace the history of journalism in India.

Q. 3. Explain the contributions of Gandhiji to the Indian press.

UNIT- 5 : AUDIO MEDIA: RADIO

UNIT STRUCTURE

5.1 Learning objectives
5.2 Introduction.
5.3 What is audio media?
5.4 Audio media vs print media vs audio-visual media
5.5 Radio contents
    5.5.1: Classification of programmes
    5.5.2: Various radio programmes
    5.5.3 : Assamese programmes on radio
5.6 The elementary knowledge of radio production
5.7 Let us sum up
5.8 Check your progress
5.9 Further readings
5.10 Model questions

5.1 LEARNING OBJECTIVES

After going through this unit you will be able to –

- explain the importance of radio as a media of mass-communication
- trace the differences among audio media, print media and audio-visual media
- analyze the art of programme anchoring.

5.2 INTRODUCTION

Prior to this unit, we have discussed about print media. Print media are the earliest form of mass media to make its appearance in the world and has a very fascinating history. The unit dwelt with different types of print media, their relevance, and also, the problems and prospects of the newspaper industry.

Radio is a universal medium dealing with the communication of messages for a large section of people at a time. This communication of messages for a large section of people through radio is called broadcasting.

This unit provides you with an introduction to the definition of radio as an audio medium, its characteristics, its importance as a mass medium and radio programmes.

5.3 WHAT IS AUDIO MEDIUM

We hope, after going through this unit, you will be able to have a clear concept of the audio medium as well as how the medium works. Lets begin by understanding what “audio” means.

What is “audio”?

Audio means “of sound” or “of the reproduction of sound”. Specifically, it refers to the range of frequencies detectable by the human ear — approximately 20Hz to 20kHz. It’s not a bad idea to memorise those numbers — 20Hz is the lowest-pitched (bassiest) sound we can hear, 20kHz is the highest pitch we can hear.

Radio:

Radio is a mass communication medium through which a message can be sent to a large number of people at the same time.



There are three types of radio waves namely Short Wave (SW), Medium Wave(MW) and Frequency Modulated (FM) waves

The Italian inventor Guglielmo Marconi invented a machine, later called ‘radio’ in 1896, which enabled transmission of sound from one place to another without wire.

We all know that ‘radio’ is basically an instrument used to listen messages or programmes sent from a radio station. Therefore, we can also define radio as the transmission of signals by modulation of electromagnetic waves (we call them radio ***waves***) with frequencies. Electromagnetic waves travels by means of oscillating electromagnetic fields that pass through the air and the vacuum of space. Information is carried by systematically changing(modulation) some property of the radiated waves, such as amplitude, frequencies or phase, When radio waves pass an electrical

conductor, the oscillating field will induce an alternating current in the conductor. This can be detected and transformed into sound or other signals that carry the information using a radio set.

The meaning and the usages of the word 'Radio' (etymology)

Originally, radio was called “wireless telegraphy’. Invisible telegraphic messages were sent through air from sea (without wire connection) in the form of electromagnetic waves. The same message was received on land with the help of a receiver. The word *'radio'*- in the sense of wireless transmission was first used by the manufacturer of the receiving set. ‘Radio’ the noun is said to have been coined based on the verb ‘to radiate’.

Broadcasting is the distribution of audio signals which transmit programmes to a large audience. The audience may be the general public or a relatively large sub-audience, such as children or adolescents.

The term “broadcast” originally referred to the sowing of seeds by scattering them over a wide field. It was adopted by early radio engineers from the Midwestern United States to refer to the analogous dissemination of radio signals. Broadcasting forms a very large segment of the mass media. When programmes are heard by a narrow segment of the audience through use of other means such as loudspeakers or other means. it is called narrowcasting

5.4 CHARACTERISTICS OF RADIO

5.4.1 Characteristics

Like all other mass media ‘Radio’ has its own characteristics. It has its own strength and weakness. It is important to understand what these are if we are to make the most effective use of it.

(a) First of all it is a blind medium. It stimulates the imagination in the minds of the listeners. While listening to a programme, the listeners attempts to visualize what he hears and to create in the mind of the owner of the voice. The radio writer and commentator chooses his words so that they create appropriate pictures in the listener’s mind

and by doing so, he makes his subject understood and its occasion memorable.

(b) Radio speaks to millions. Within the range of the transmitter radio signals can reach every home, village, town, city and country at the same time.

(c) While print medium is limited by space, radio is limited only by time.

(d) The speed of radio is high. It has an immediacy which other media cannot match up to the same degree. Not only can it bring to us today's news, but also do so simultaneously even as an event unfolds.

(e) Radio is known for its simplicity. The basic unit comprising the radio is very simple in comparison to other media, thereby creating wider public access.

(f) Radio has no boundary .It can bring together those separated by geography or nationality. It has no territorial limits. It can also jump the barriers of illiteracy

(g) Radio is cost-effective compared to other media, both in terms of capital costs running expenses.

(h) One can continue to work even as the radio plays in the background.

(I) Radio speaks to individuals. Radio is much more a personal thing, coming directly to the listener.

(j) Radio is transient in nature.

(k) Radio is dependent upon sound alone.

(l) Radio can suffer from interference

Strength

(1) Unlike television, radio stimulates the imagination and creates pictures in the minds of the listeners.

(2) In a sense, radio is universal. It can leap distances and jump the barriers of illiteracy.

(3) Radio has an immediacy, which other media do not have to the same degree.

(4) Radio is flexible compared to other media. A scheduled programme can be dropped at short notice and be replaced with something more topical or more urgent.

(5) Radio is cost effective. Its capital cost and running expenses are small.

(6) One of the major advantages of radio is that it permits us to do other things even while listening to it.

(7) Radio is known for its simplicity. The basic unit comprising the radio is very simple in comparison to other media. This creates a greater possibility for public access.

(8) Radio has no boundary. Even those separated by geography or nationality can be brought together by it. It can also jump the barriers of illiteracy.

Weakness

(a) Radio is transient in nature. This is a major weakness of this medium. If we fail to get the message the first time then chances are that we will miss it altogether.

(b) Poor quality of transmission of radio may lead to loss of interest.

(d) Radio is dependent on sound alone. Since it lacks in visuals it is likely to have less impact.

5.4.2 Radio as Mass Medium

Radio broadcasting is one of the several means of giving a message to a large number of people at the same time. This kind of communication is called mass communication and radio, television, cinema and newspapers are known as mass communication media.

Mass communication media are important to modern social process; they bring public issues before wider forums. They help to broaden our enjoyment of life and further our knowledge and understanding of things around us, and by bringing us information they help to stimulate individual and group action. They play a significant role in accelerating social change, particularly in developing countries. In terms of general availability, radio is the leading medium of mass communication.

5.4.3 Impact of Radio

The impact of the radio as a mass medium can broadly be categorized in two ways: (a) It serves individuals and (b) it operates on behalf of the society as a whole.

(a) Radio for the individual

- Radio provides relaxation and entertainment. It diverts people from their problems and anxieties.
- It supplies local, national and international news to individuals. It satisfies our personal curiosity about happenings around us.
- It helps to solve problems by acting as a source of information and advice.
- It contributes to knowledge and awareness.
- It offers inspiration to those who feel isolated or oppressed.
- It enhances personal experience. It promotes creativity.
- It guides social behaviour.
- It aids personal contact by providing topics of conversation through shared experiences. 'Did you hear the programme last night?'

(b) Radio for society

- It acts as a catalyst in making the audience awareness of key social issues.
- It provides information about jobs ,goods, services.
- It acts as a watchdog.
- It contributes to the artistic and intellectual culture providing opportunities for various kinds of performers.
- It disseminates ideas, and promotes diversity and change and also helps in maintaining social order.
- It enables individuals and groups to speak to each other, developing an awareness of a common membership of society.
- It mobilizes public opinion.



CHECK YOUR PROGRESS

Q. 1. What is the difference between broadcasting and narrowcasting?

.....

.....

.....

.....

Q. 2. Give three basic characteristic features of radio

.....

.....

.....

Q. 3. Define the term radio. Who invented radio? Discuss briefly the role of radio as a media.

.....

.....

.....

.....

5.5 AUDIO MEDIA VS PRINT MEDIA VS AUDIO-VISUAL MEDIA

Unlike the press, both radio and television get through to the illiterate sections of the population, those who are just literates in the sense that they only know to write their names and in many ways are those who are in the lower end of the socio-economic strata. One need not be educated or even be a literate to listen to a radio programme or view a television programme. Here are some basic differences among radio, television and print media:

1) Television is the most persuasive medium as it combines all the elements namely, sight, sound and motion. The visual experience of watching television is more dynamic and meaningful due to the movement and sound associated with it. Hence, television has greater credibility and believability than other mass medium like radio, which

only has the element of sound and print media like newspapers which can only be read.

2) Radio is a personal and portable medium. Because of its portability, radio can be accessed more conveniently than television. Since most radio sets are battery operated, people can carry it and listen to it anywhere, at home, in buses, in the kitchen, in the farm, at the construction site and any other place. On the other hand, television sets are bigger and bulkier. They cannot be carried from one place to another easily. Moreover, television sets mostly run on electricity because of which they have to be put at a fixed place. Print media like newspapers are also portable and can be carried anywhere and everywhere.

3) Compared to television, a radio set is much cheaper and can be afforded by the poorer sections of the society. Today, a radio set can be bought for as low as seventy rupees while the cheapest television set comes for not less than one thousand rupees. The poor, very often, cannot afford the newspapers and even if they can, newspapers are not easily available in the remote interiors.

4) Television is an expensive medium. The cost involved in producing a television programme is much higher than a radio programme. This is because the technology as well as the process involved in the production of a television programme are expensive, elaborate and complicated. Compared to television, radio is relatively cheaper per person reached and demands much less sophistication in programming and production. The technology required to produce a radio programme needs much less maintenance and it is within the capability of developing countries. Expensive technology is again required in producing and printing a newspaper.

5) Production of a television programme is more time-consuming than the production of a radio programme. A television programme requires shooting relevant images to complement the accompanying audio narration. But in a radio programme, images are created in the minds of the listeners with the help of sound only. As a result, it is easy for a

radio programme to get 'on air' quickly. Of the three media, print takes the maximum production time. Therefore, a newspaper can be published only once a day, while there can be many programmes produced 'live' or otherwise in the electronic media; both television and radio.

6) Television is a glamorous medium. By the nature of the medium itself, programmes made for television are more entertainment-oriented. Television programmes cater mostly to the affluent sections of the society since television in India still remains an urban phenomenon. Radio on the other hand, because of its cheap cost, is a huge hit among the poor rural masses of the country. As a result most of the radio programmes cater to the rural masses airing informational and instructional programmes mainly related to agriculture, family planning, health and hygiene. However, FM radio in recent years has made a deep impact in the urban centres of the country. But it is also a fact that FM radio is more entertainment-oriented. The Print medium was, in its initial days, considered to be a means of information to the masses but the commercialization of the medium has made it a tool of both information and entertainment (infotainment).

7) Because of the conversational nature of radio programmes, it is considered to be a more intimate and friendly medium. It addresses individuals. Television is more impersonal. It addresses groups of people. Newspaper language is formal and detailed.

8) Radio programming is highly specialized. Radio broadcast can be localized to each community, so as to cover local news events and thus appeal to local audiences. Television is a mass medium, and generally each network affiliate offers something for everyone- sports for men, soap operas for housewives and cartoons for children. Print media can operate at the national, regional or local level, catering to an entire nation, a specific region or belt or a small community at the local level.

9) One can listen to the radio while doing so many other things at the same time, like cooking, shaving, driving, etc. It is therefore called a

lean back medium. It is not the same with either TV or newspaper. Television, on the other hand requires more attention on the part of the viewer. One has to be present in front of the television screen to receive the message shown on television effectively. Newspaper reading needs active participation- attention and concentration

10) Viewers or listeners of television and radio have no control over programmes. They have to watch or listen to programmes at the time they are broadcast. Newspapers can be stored easily and read at will.

Thus it can be concluded that the electronic media like television and radio and the print media like newspapers have certain intrinsic differences. Despite its many disadvantages, each medium has its own role and purpose.



CHECK YOUR PROGRESS

Q. 1. Radio's popularity cannot diminish with the boom in the television industry. Comment.

.....

.....

.....

.....

.....

.....

.....

5.6 RADIO CONTENTS

Radio contents are basically the radio programmes, their production and the other related activity associated with it. Here an attempt is made to briefly discuss the major contents of radio as a whole. We can say that news, music and spoken word programmers constitute the three major pillars of radio's programme composition.

5.6.1 Classification of Programmes

It is a common practice to classify all radio programmes under two general headings :(1) Spoken word and (2) Music

Spoken word programmes : It includes all non-musical items like talks, discussions, educational broadcasting, programme for special audiences (woman, children, rural listeners), drama, documentary and magazines, running commentary, news and religious broadcasting.

Music includes broadcast of a variety of music such as classical, folk, light, devotional, film, western music and others.

The programme structure

Radio programmes are not broadcast haphazardly but according to a programme plan. The plan usually covers a three-month period and is broken down in to a daily schedule. The balance of programmes within the daily schedule, that is the amount of time given to various categories of programmes and the time at which they are broadcast , is known as the programme structure.

The programme structure of a station and the way it is built up sets the station's character or image. The amount of time it gives to music, the kind of music it plays, the prominence that it gives to news and educational broadcastings are all aspects of the programme structure of a radio station.

Broadcasting as entertainment

Broadcasting also serves as entertainment. Entertainment is more than relaxation. It implies pleasure, the awakening of interest and reaction. Although the purpose of broadcasting has traditionally been one of information, education and entertainment, the entertainment component must be regarded both as a means as well as an end of programming. Entertainment by its very nature is communicative, and if broadcasting does not communicate then it achieves little. However, the quality of entertainment can vary a great deal. It should cater to different tastes and audiences but at the same time it should also strive to widen cultural horizon, improve tastes and enrich listening and viewing.

Programme composition of All India Radio



Music forms nearly 50 per cent of the total programmes from Akashvani stations.

Talks, discussions, interviews are regularly arranged to provide a forum for all shades of opinion on outstanding national and international issues.

Radio drama is also an important ingredient of AIR's programme and figures both in its general programmes as well as in the programmes for specific groups. Radio features and documentaries are other formats, which employ the entire range of audio formats in a single programme, e.g., narration, music, drama, interviews, poetry, sound effects and others.

Programmes for rural listeners are broadcast from almost all AIR stations in different languages and also in local dialects to provide educational and informational support to agriculture and rural development programmes.

Special programmes for women are broadcast from all stations of AIR. These programmes are meant for housewives and working women. These programmes provide informational and educational content as also entertainment. Among the other programmes broadcast are health, family welfare, household chores, nutrition and problem of working women etc.

Programmes for children are aimed at children up to the age of 14. Educational programmes of AIR cover a wide spectrum—primary, secondary, tertiary and university levels. Enrichment programmes are also broadcast for teachers.

Programmes on sports are very popular with the listeners and these constitute an important feature of AIR's programmes. All the important sports events of international, national, regional and local levels are given due coverage through running commentaries and radio reports. Apart from two five-minute daily news bulletins, AIR also broadcasts two half-hour sports magazine programmes.

Yuva Vani caters to the needs and tastes of the youth in the age group of 15-30.. These programmes are in different formats such as talks, discussions, interviews, plays, features and music and are produced and presented by the youth for the youth.

Programmes for the senior citizens (aged people) are broadcast from a number of AIR stations for a duration of 30 minutes every week. Similarly,

programmes for industrial workers are also broadcast in regional languages for about 30 minutes.

Interactive broadcasts like the Phone-in-Programme, Radio Bridge and Voice Mail, apart from people's forum programmes, are recent innovations in broadcasting. In the Phone-in-Programme lesteners call the broadcasting station on a given telephone number at the time of broadcast and ask questions and the experts at the broadcasting station reply to their queries immediately. The entire communication is simultaneous.

Voice Mail is another service facility, where people can telephone and record their requests, complaints, suggestions and appreciation. These messages are later retrieved and played back in a special Voice Mail programme with suitable replies to their queries.

'Radio Bridge' is a programme on special occasions and is broadcast live by uplinking AIR stations through satellite. It presents a live interaction among the participants including listeners in different parts of the country. Presently 20 AIR stations have this facility.

Using the satellite facility AIR has made provision for 20 radio channels for cable distribution. The system became operational on April 1, 1994 to enable the subscribers to receive the Sky Radio Channel on their domestic FM receivers.

5.6.2 : Various Radio Programmes

News programme

News: It is any new information or information on current events everything that has happened recently which we have not yet heard about.

There are two kinds of news

* **Hard news**: It is the reporting of important events which have taken place.

*** Soft news**: It is the news of more informational nature not as important as hard news.

News at All India Radio

The News Services Division (NSD) of All India Radio disseminates news and comments to listeners in India and abroad. Radio news has always been in the forefront in informing and updating the people about the latest developments taking place in different part of the country. AIR today puts more than 510 bulletins daily around 52 hours in 82 languages/dialects in the Home, Regional and External Services.

Out of these, 89 bulletins are broadcast daily from Delhi in the Home Service in English, Hindi and other Indian languages. The 44 Regional News Units (RNUs) put up 355 daily news bulletins in 67 languages. This includes news bulletins mounted exclusively on FM 'Gold' channel from 22 AIR stations.

In addition to the daily news bulletins, the News Services Division also mounts everyday a number of news-based programmes on topical subjects from Delhi and some other Regional News Units.

The first Assamese news bulletin was broadcast from AIR, Delhi, April 1, 1948. After the establishment of Regional News Unit, AIR, Guwahati, the first news broadcast from this station in Assamese was on May 15,1957.At present AIR Guwahati broadcasts three bulletins in Assamese daily, besides in Bodo, Karbi and Nepali languages

Newsreel

It is a style of news presentation in an extensive way where hard news is broadcast with the help of various news tools, such as eye-witness accounts, extracts of speeches by a leading dignitary reported in the news, sound effect relevant to the sources of the news, talks, commentaries and others. The daily newsreel of 15 or more minutes duration is a popular form of news broadcasting.

Common programme format

Like all other media, in order to draw the attention of listeners, radio has also devised various appealing 'formats' which are further innovated by creative broadcasters to deliver the content to the best satisfaction of the listeners.

Announcement/ information

This is straight information given to individual listeners or group of listeners, such as railway timings, weather report, traffic jams and others.

Message

When VVIPs like the PM and the President address people through radio on important occasions.

Radio report

An event of importance which is required to be reported in more detail is covered under this format.

Eye-witness Account

It is a first person account of an occurrence from the same venue.

Resume

This format is used for brief account of any event or happening. Example, - Legislative Assembly reporting

Running Commentary

Sports as well as non-sports events under this format covered live.

Travelogue

This is a first person account of experiences of travel.

Jingles

This format of short duration is market driven and is used to inform the listeners about a product or service. It may be public service or a commercial advertisement.

Documentary and Features Documentary is a creative work of non-fiction. Developmental themes, historical perspectives, customs, rituals and events of archival value are normally presented in the format of documentary and features. While documentaries rely on factual records, **features** rely on imaginary and emotional creativity with dramatics. It is a format of presentation of programme where all possible radio forms meet such as

poetry, music, voices and sounds. They combine in an attempt to inform, to move, to entertain or to inspire the listeners.

Combination of both of this creates another format which is called **'docu-feature'**

There are some radio programmes usually of 30 minutes in duration which cannot be grouped elsewhere and which are a combination of various programme such as talks, interviews, on-the-spot reports, eye-witness accounts of events, commentaries, music and a host of others. Such programmes are called **magazines**. This programme is usually intended for special audiences – for example, women, industrial workers and farmers.

Radio drama is a form of audio storytelling over radio. With no visual component, Radio drama depends on dialogue, music and sound effects to help the listener imagine the story.

Interview: An interview is a formal/non-formal dialogue, where the interviewer tries to get some information/comment/reaction from the interviewee. Broadly there are two kinds of radio interview

(1) **Personality interview** which seeks to bring out the personality of the interviewee and tell us something about his life and ideas.

(2) **Information interview** which seeks out facts.

Types of interview :

- Formal
- Non-formal
- Semi-formal

Nature of interview :

- Confrontational
- Soft
- Friendly
- Entertaining

Asking the right question in the right way is the crux of a good interview. It requires a lot of research and planning. Question should be framed to achieve the purpose of the interview.

Talks

Talks were the earliest form of spoken-word broadcasting. Radio talks are neither a lecture nor a public address. It is a straightforward composition, simple, precise friendly chat around one subject. It has a clear beginning, middle and end. It introduces the subject in an ear-catching way, explains it simply, develops its argument and then summarizes what it has said. A radio talk avoids complex statistics. Figures are best rounded out to make it easily understood.

Discussion

This format is generally used when two or more persons have conflicting view points on an issue. The role of moderator assumes more responsibilities to navigate the flow in such a manner to avoid irrelevancy keeping in view the time limit.

Feedback/ Vox Pop/ Phone-in

This format is participatory in nature. Replies and/ or listeners' letters fall under this category of feedback. Many developmental activities like inauguration or flag offs create positive and negative reactions among the common people. Their instant reactions are recorded and aired and in most cases aired live.

'Phone-in' is yet another exciting format in which listeners directly interact with a radio guest/ expert invited to talk on a matter of public interest.

There are other formats like variety entertainment programme, Invited audience programme, News, Outdoor broadcast (O.B) programme, special audience programme, such as for youth, women and others.

Presentation Techniques

The role of a presenter is to communicate the message to the listeners through one or more radio formats.

Announcement

The job of an announcer is to make an announcement with a view to make the introduction of a programme attractive. The announcement should do the work of packaging of an item to be sold.

Compering

A compere slightly differs from an announcer and an anchor in the way that a compere becomes a part of the programme he is presenting. An anchor does the work of the thread that joins the flowers into a garland. A compere also does the same job, with the difference that he participates in the programme to become an integral part of it. A compere thus has a personal link with the programme he is presenting including the various items in it.

Music presentation

For a presenter it is important to have a thorough knowledge of the differences between the various kinds of music. The presenter intersperses playback of music tracks with interesting nuggets / information on that track or the artiste.

Invited audience programme

The presenter of such programmes needs to be fluent with language, knowledge of history and culture of the programme one is handling. He or she must have a sense of humour which would make the presentation lively. He or she should be able to react to a situation within the norms of decency, if the situation demands.

Running Commentary is an another technique of presentation of an event or phenomenon. Reporting a cricket match or even the Republic Day parade live even as it unfolds falls under this category.

Radio Jockey

She is a presenter of the programme with no well-defined rules. A radio jockey talks to the listeners in a free flowing style, at times unconventional, but not overstepping the boundaries of decency. A radio jockey appeals to the modern listeners as opposed to the traditional ones. It is this reason that he/she is liked more by the youth than the other age group listeners.

Anchor

He/she or she is the one who links the different types of programmes being presented, through use of narration. Unlike a compere he/she is not part of

the programme that is being presented, but just links them for a better presentation

Writing for Radio

Radio writing is different from writing for other media. A script is almost always essential for radio programmes. Radio has the unique technical character such as strict time limit. This calls for a different approach – a different style. Radio writing is essentially writing for the ear. This is because the listener creates images when listening to a programme. Therefore, writing for radio needs to be as descriptive as possible.

Some rules

a) Use words which are in everyday use ,i.e. the language of talking and are readily understood by the majority of the people.
b) Short and tight sentences
c) Avoid dependent clauses and clumsy inversion
d) Use descriptive style
e) Speech rhythms should be kept in mind when writing radio scripts.
f) Sentences must be easily understandable and not too long and winding.
g) Radio should display an element of 'nowness'. Therefore, write in present-continuous tense.
h) Put across the idea directly avoiding small details
i) One idea per sentence is the thumb rule.
j) Avoid figures to the decimal point. Round off figures for convenience.
k) Avoid the words like above','aforesaid','following','below' and others.
l) Use simple words. Avoid jargon as for as possible.

5.6.3 : Assamese Programme in Radio

The first ever Assmese radio programme was broadcast from All India Radio Calcutta in 1939. There were no recording system available then and all broadcast programmes were live in nature. It was a talk of 10 minutes duration, a war propaganda, transmitted at SW band. Later the the programme was extended first to 15 minutes twice a week, then 20 minutes, three times a week and then again 30 minutes duration, daily from 1943, until the establishment of All India Radio, Shillong-Guwahati in 1948.



U.L.Baruah is well-known for his book entitled as "This is All India Radio"

Lyricist and music composer Kamal Narayan Chaudhury and also Purusottam Das were supervising the Assamese programme at Calcutta AIR. Later Ubaidul Latif Baruah (who retired as the Director General, the highest post, of AIR) joined the station. U.L. Baruah is best known for his book 'This is All India Radio', which gives a detailed history of its development.

Although The journey of the Assamese radio programme began from Calcutta, in 1943, the serious business of broadcasting began only after the inauguration of Radio Centre at erstwhile Assam.

AIR Guwahati began its operations on July 1,1948. At the time of inauguration the station was still called "AIR Shillong-Guwahati".This was because two centres together, one at Shillong, then the political capital of Assam and another at Guwahati, the cultural capital of Assam, simultaneously started broadcasting the same programmes connected by telephone lines. The studio was in Shillong. Some of the culturally well-known personalities like U.L.Baruah, Purusuttam Das, Dr.Bhupen Hazarika, Phani Talukdar, Birendra Kr.Phukan. Syed Abdul Malik ,Mrigendra Nath Raichaudhury, Aboni Kr.Das, Narayan Bezbaruah, Rausanara Khatun, Ranjan Borah, Satya Prasad Baruah were among the first batch of programming officers of the starlism then headed by Station Director Mehra Masani. The first batch of the announcers at that time were well-known literary personalities like Padma Borkotoky, internationally famous actress Gyanada Kakati and lyricist Siva Bhattacharya. It was under their leadership that Assamese programming began to broadcast with vigour and energy.

In 1953 a powerful transmitter was installed at Guwahati and the centre was renamed as "Akashvani-Guwahati". The head office was shifted from Shillong to Guwahati. A majority of programmes started broadcasting only from Guwahati. The importance of Shillong centre gradually declined and it was used only as a recording studio. Within a short span of time Akashvani-Guwahati started nurturing all aspects of Assamese culture transforming itself into a platform from where to offer rich fare. Maheswar Neog, the doyen of Assamese literature started producing the first agricultural-programme "To village people", Birinci Kr.Baruah, the great novelist ,was the producer of the first "Children's programme" Arun Sarma, Kulada Kr. Bhattacharya, Durgeswar Borthakur, Mahendra Borthakur, Khagen Mahanta

and others have made enormous contribution by making quality Assamese radio programmes.



CHECK YOUR PROGRESS

Q. 6. Give a broad classification of radio programmes.
What are spoken-word programmes?

.....

.....

.....

Q. 7. What do you know by the term 'programme structure'?

.....

.....

Q. 8. Define 'news'.

.....

.....

Q. 9. What is a radio documentary?

.....

.....

Q. 10. What principles would you follow to write a radio script?

.....

.....



ACTIVITY : B

Listen to at least three different kinds of programmes aired by AIR Guwahati and give a critical analysis the same.

.....

.....

.....

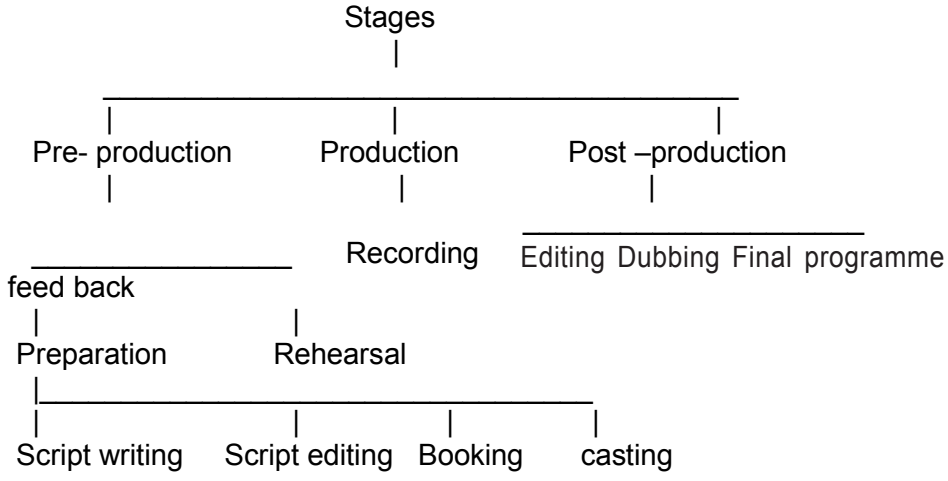
5.6 : ELEMENTARY KNOWLEDGE OF RADIO PRODUCTIONS

Radio programme production consists of three basic stages namely the

(1) pre production stage,

(2) the production stage and

(3) the post production stage.



In the broadest sense the person responsible for the programme who organizes it and brings it into the studio is the producer. In accordance with the assignment the script of the programme is to be written carefully. Once the script has been delivered it must be read carefully for conformity to the brief and suitability for broadcasting .This is the script editing stage of the producer's work. While the edited version of the script is being completed, there are other things to be done a in broadcasting house such as studio booking for a definite period of time. For certain production such as drama, it may be necessary to book or collect special sound effects and character casting. For the sake of better quality production a rehearsal is necessary. After that, the performances of the artists are recorded either at studio or Outdoor- Broadcast (O.B)

After completion of the recording stage the whole process of programme production enters in to the final stage which is known as editing and dubbing. In this stage all unwanted and unimportant portion are finally deleted from

the recorded version and tuned with the duration of the time frame scheduled and the sound effects, mood music and background music are mixed suitably with the recorded version as per the direction of the producer. The programme is thus finally ready for broadcast. Broadcasting houses have their own system of getting feedback commonly in the form of listeners letters. These steps are important for the evaluation of the programmes as well as to have a track of listeners' psychology which again in return helps to formulate the programme policy.



Broadcasting to a very narrow range of audience is called narrowcasting

CHECK YOUR PROGRESS

Q. 11. What are the various stages of production?

.....

.....

.....

.....

.....

5.7 LET US SUM UP

- Radio is a mass communication medium through which a message can be sent to a large number of people at the same time.
- Wireless telegraphy and radio telephone were the two initial stages of radio.
- Radio has its own characteristics.
- Audience survey helps in knowing the needs and tastes of the listeners and accordingly radio programmers are made.
- **Broadcasting** is the distribution of audio signals which transmit programmes to an audience. The audience may be the general public or a relatively large sub-audience, such as children or young adults.
- Radio has a definite role to play as a mass medium and it has some effects on the listeners both personal as well as social.

- All radio ptogrammes can broadly be classified into two categories,namely, .(1) Spoken word programme and (2) Music programme.
- **Spoken words Programme**; includes all non musical items.
- **Music** includes musical performances of all kinds.
- The programme plans according to which a daily schedule are prepared for broadcast is called programme structure.
- Everything that has happened recently which we have not yet heard about and everything which is about to happen is “news’.
- Any new information or information on current events is called News.
- Common radio format are talks,interviews features discussions.
- The person assigned to make a radio programme for broadcast is a producer.



5.8 FURTHER READINGS

- *Radio Programme Production - A Manual for Training, by Richard Aspinall published by UNESCO, Paris.1973*
- *A Manual for Broadcasters,by,Robert McLeish,Focal Press ,Linacre House, Jordan Hill, Burlington MA 01803,USA*
- *The Radio production by Michael C.Keit ,Focal press*



5.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q. No. 1. Broadcasting is the distribution of audio signals which transmit programmes to an audience. The audience may be the general public or a relatively large sub-audience, such as children or young adults

The term “broadcast” originally referred to the sowing of seeds by scattering them over a wide field. It was adopted by early radio

engineers from the midwestern United States to refer to the analogous dissemenation of radio signals. Broadcasting forms a very large segment of the mass media

Broadcasting to a very narrow range of audience is called **narrowcasting.** The concept of community radio is actually a fallout of narrowcasting**.**

The audience research is a practice conducted through the means of survey by broadcasting centres ,to know the needs and taste of the listeners.

It is essential for good broadcasting and the practice is adopted as a specialized branch of broadcasting. The more we know about an audiences' the better we are able to serve it. By conducting a listeners survey a pattern of interest and priority of the listeners can be chalked out both in quantitative and qualitative way. Based on these indication reflected out of such survey programmers are produced. Otherwise the producer of the programme is sure to fail in his primary purposes of communication. The whole thing will be a futile exercise.

Ans to Q. No. 2. Like all the mass media 'radio' has its own characteristics. It has its own strength and weakness.

(1) First of all it is a blind medium. It stimulates the imagination in the minds of the listeners.

(2) One of the major advantages of radio is that it permits us to do other things at the same time.

(3) Radio is dependent upon sound alone.

(4) Radio has no boundary. It can bring together those separated by geography or nationality. It has no territorial limits .It can also jump the barriers of illiteracy.

Ans to Q. No. 3. Radio is a mass communication medium through which a message can be sent to a large number of people at the same time.

In the year 1896 An Italian Guglielmo Marconi invented a machine, later called 'radio', which was made capable of transmitting human voice from one place to another without wire.

Radio broadcasting is one of several means of getting a message to a large number of people at the same time. This kind of communication is called mass communication .Radio as a mass communication medium is important to modern social process; it brings public issues before wider forums. They help to broaden our enjoyment of life and further our knowledge and understanding of things about us, and by bringing us information they help to stimulate individual and group action. In developing countries they have a significant role to play in speeding the process of social change.

In terms of general availability radio is a leading medium of mass communication.

Ans to Q. No. 4. Radio's popularity cannot diminish with the onslaught on television for various reasons. First of all, radio is a more personal and portable medium. Because of its portability, radio can be accessed more conveniently than television. Since most radio sets are battery operated, people can carry them and listen to them anywhere, at home, in buses, in the kitchen or in the farm. On the other hand, television sets are bigger and bulkier. They cannot be carried from one place to another easily. Moreover, television sets mostly run on electricity because of which they have to be put at a fixed place. Compared to television, a radio set is much cheaper and can be afforded by the poorer sections of the society. Today, a radio set can be bought for as low as seventy rupees while the cheapest television set comes for not less than one thousand rupees. Because of the conversational nature of radio programmes, it is considered to be a more intimate and friendly medium. It addressed individuals. Television is more impersonal. It addresses groups of people.

Ans to Q. No. 5. All radio programmes can broadly be classified in to two categories,namely, (1) Spoken word programme and (2) Music programme.

Spoken word programmes are those programme which are of non-musical items, i.e. talks, discussion, educational broadcasting, programme for special audiences(women, children, rural listeners),drama ,documentary and magazine ,running commentary and news and religious broadcasting.

Ans to Q. No. 6. Radio programmes are not broadcast haphazardly but according to a programme plan .The plan usually covers a three-month period and is broken down in to a daily schedule. The balance of the programmes within the daily schedule ,that is the amount of time given to various categories of programmes and the time at which they are broadcast , is known as the programme structure.

The programme structure of a station and the way it is built up sets the station's character or image. The amount of time it gives to music , the kind of music it plays, the prominence that it gives to news and educational broadcastings are all aspects of the programme structure of a radio station.

Ans to Q. No. 7. News can be defined as any *new information* or information on current events. News can also be defined as everything that has happened recently which we have not yet heard about and everything which is about to happen.

Ans to Q. No. 8. A documentary is a creative work of non-fiction. There is a large field of spoken word programming which cannot readily be categorized as news, talks or drama but which has the truth and urgency of news and uses the techniques of talks and drama in a combined way. The word documentary is frequently used to describe it. The documentary programme is a story of something that is happening or that has happened. In a documentary normally a narrator with the warmth and personality of his voice to- gether with mood music and sound effect will tell its story. The flow between narration, sound and other voices needs careful plotting.

Ans to Q. No. 10. Radio writing is different from other writings .It is because the medium is different. A script is almost always essential for radio programmes. Radio has the unique technical character such as strict time limit. When writing for radio script proper care should be maintained. Radio writing is essentially writing for the spoken-word.

Some rules :

a. Use words which are in everyday use, i.e., the language of talking and are easily understood by the majority of the people.
b. Sentences should be kept short.
c. Avoid dependent clauses and clumsy inversion.
d. Always use descriptive words where possible.
e. Speech has rhythm and speech rhythms should be kept in mind when writing radio script.
f. The meaning is to be clear and understandable at every stage in progress.

Ans to Q. No. 10. Radio programme production comprises three basic stages namely —

(1) the pre production stage,
(2) the production stage and
(3) the post production stage.



5.10 MODEL QUESTIONS

A. Short questions

Q. 1. Define radio. What do you think of the role of radio in mass communication?

Q. 2. Discuss briefly the history and the growth of radio.

Q. 3. Discuss the growth of radio in India.

Q. 5. Describe the growth and functioning of All India Radio in India?

Q. 6. What are the strength and weaknesses of this media in comparison to other media?

Q. 7. What is FM radio?

B. Long questions.

Q. 1. Discuss briefly the issue of autonomy to media in terms of Indian situation.

Q. 2. What is community radio? Discuss.

Q. 3. Write an account of the history of the beginning of 'Akashvani – Guwahati'.

Q. 4. Write from your own perception which programme broadcast from AIR Guwahati is the best programme for you and why?

Q. 5. What is a feature? Elaborate

Q. 6. Who is called a producer? Discuss briefly the stages of programme production.

Q. 7. Who is a radio jockey? Discuss thier responsibilites.

UNIT – 6: VISUAL MEDIA : PHOTOGRAPHY

UNIT STRUCTURE

6.1 Learning objectives

6.2 Introduction

6.3 Concept of photography

- 6.3.1 Photography – basic Idea
- 6.3.2 Beginning of photography
- 6.3.3 Still photography
- 6.3.4 Technical concepts of photography

6.4 Types of Camera

- 6.4.1 Types
- 6.4.2 Parts of a still camera
- 6.4.3 Movie camera

6.5 Shots and camera movements

- 6.5.1 Shot
- 6.5.2 Camera movement

6.6 Let us sum up

6.7 Further reading

6.8 Answers to check your progress

6.9 Model questions

6.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- discuss the concept of photography;
- identify the types of camera;
- differentiate between still and movie photography;
- explain good composition;
- write and edit captions for still photography; and
- identify the shots and camera movement used in movies.

6.2 INTRODUCTION

How often do you get excited to see a good photograph? Whether it is of your child playing or that of a picture taken in a picnic or a marriage party, we all appreciate a good photograph. A photograph helps us to recall our past and makes us nostalgic. Do you realize how the camera works? What are the different types of camera? In this unit we will introduce you to the basic concept of 'photography'.

After a thorough study of this unit you will have developed an adequate understanding of the concept of photography. We will discuss various types of camera and the differences between still and movie photography. We will also discuss the different concepts of composition and exposure in photography with all its characteristics and aspects.

We hope that this unit will open up to you the exciting world of photography in a completely new light. So let us begin our journey into this world by understanding the meaning of the word 'photography' from the point of view of a professional visual communicator. While studying this unit let us try to focus on the fundamentals, as this unit will be the beginning of a new way of looking at photographs!

6.3 CONCEPT OF PHOTOGRAPHY

Communication became one of the basic needs of our lives. Without communication, whatever may be the process, we cannot survive in a society. To express our ideas and emotions we use different types of communication channels—be it interpersonal communication or even mass media tools to reach out to the masses. Reaching out to a large numbers of people simulteneously requires technology and most forms of modern communication tools use technology in one form or the other. Visual communication has a different appeal to influence all categories of people, whether it may be a photograph published in the newspaper or moving images. Photography is a universal means of communication and a valuable tool in many fields. Be it moments of a family event or the Big Bang picture or even a satellite picture of the moon or the earth, photographs can record not only that which human beings can see, but also so many subjects,

which are beyond our range of vision. Though we usually take photography to be the process of making pictures by means of the action of the lights and consider it a scientific invention, it is much more than that and is also a major art form.

6.3.1 Photography – basic Idea

"If photography is used merely as a technical process to record some visual fact, it is an appendage to science. However, if it is used as an expression of emotions that's personal to each individual…it becomes art." - Peter Rose Pulham. Pulham, one of the great photographers in the world, wanted to say that photography is not only a technology to record a situation, but it is also an art that can record the emotion and expression of the nature with the help of this scientific technology. We can define photography as a method of recording the image of an object by the action of light, or related radiation, on a sensitive material. Literally photo—graphy means writing with light.



LET US KNOW

The word photography has been derived from the Greek words 'photos' meaning "light" and 'graphos' or 'graphein' meaning "to draw". The term is generally accepted as referring to any method of producing a visible image by the action of light.

The use of the term 'photography' was suggested and also first used by the scientist Sir John Fredrrick William Herschel (1792-1871) in a letter dated 28th February, 1839 to Willium Henry Fox Talbot (1800-1877).

The term photography usually refers to the formation of optical images projected by a lens in a camera onto a film or other material carrying a layer of light-sensitive silver iodide salts and the duplication and reproduction of such images by light action (printing); in an extended sense it also includes the formation of images by certain invisible radiations (ultraviolet and infrared

rays) and images recorded in other sensitive materials not containing silver by means of chemical or physical processes or both.

6.3.2 Beginning of photography

The forerunner of the camera was the *camera obscura*, a dark chamber or room with a hole (later a lens) in one wall through which images of objects outside the room were projected on the opposite wall.

In 1839, Louis-Jacques-Mandé Daguerre announced the first commercially successful photographic process, the *daguerreotype*. Two years later William Henry Fox Talbot patented his negative-positive *calotype* process, which became the forerunner of modern photographic processes. After that the wet *collodion* process was developed in 1851 and by dry plates in 1871. George Eastman, the young dynamic entrepreneur introduced flexible films in 1889. Since then, the light sensitivity (speed) of films has been greatly improved, and the quality of film emulsions has become so fine that prints many times larger than the size of the film can be made. Colour photography, expensive and complicated in the nineteenth century, has been so refined that it is nearly as easy as black-and-white photography. Technical improvements in the camera have transformed it from a bulky, cumbersome apparatus to a compact, sophisticated device that is often small enough to fit in a pocket.

And finally, photography became popular among the people thanks to the entrepreneurship of George Eastman. The Eastman Kodak Company was born in April 1880, when Eastman began the manufacture of dry photographic plates for sale at Rochester. The young company faced a total collapse once when dry plates with dealers went bad. Eastman recalled them and replaced with a good product. ‘Making good on those plates took our last dollar’- he said. ‘But what we had left was more important- reputation’.

In his words, in an attempt to make the camera as convenient as a pencil, Eastman invented the flexible film to replace the bulky plates. In 1988, the Kodak camera was introduced and the slogan was very much important as well as interesting. It was- ‘you push the button, we do the rest’. The

Kodak brand name was registered in 1888 and was recently been rated as the fourth most well known brand globally.

6.3.3 Still photography

Still photography is a method of recording permanent images in a photographic material or in a light-sensitive paper or in a memory by the action of light projected by a lens in a camera. It was developed in the nineteenth century through the artistic aspirations of two Frenchmen, Nicéphore Niepce and Louis-Jacques-Mandé Daguerre, whose combined discoveries led to the invention of the first commercially successful process, the daguerreotype (1837). In addition, two Englishmen, Thomas Wedgwood and William Henry Fox Talbot, patented the negative-positive calotype process (1839) that became the forerunner of modern photographic technique. Photography was initially used for portraiture and landscapes. In the 1850s and '60s, Mathew B. Brady and Roger Fenton pioneered war photography and photojournalism. From its inception, two views of photography predominated: one approach held that the camera and its resulting images truthfully document the real world, while the other considered the camera simply to be a tool, much like a paintbrush, with which to create artistic statements.

6.3.4 Technical concepts of Photography

Composition and exposure are two important parts of photography. A person has to do two things when taking a photograph: Composition and exposure. In simple words, exposure stands for the technical part of photography and the composition expresses the artistic viewpoint of a photographer.
The 'Compose and Expose Rule' can come in handy when shooting pictures. 'Compose' and 'expose' are the two words that rhyme and easy to remember. A photographer would do well to compose first and then expose.

(a) Composition :
Composition is the creative or artistic part where a photographer arranges all of the elements of his picture within the frame or viewfinder to produce

what should hopefully be a pleasing composition.

In his book '*Photography for the Beginners'*, Alok Chandra Roy writes that a beginner, with little or no artistic experience, may often face problems in arranging or "composing" the various elements of subject of interest within the camera view - finder to obtain the most pleasing picture.

Roy, in his book suggested some points, which are worth knowing for the beginner –

1) Keep your subject of interest away from the four edges of the picture, or it will look very odd.
2) Keep the subject just away from the geometrical centre of the picture. Otherwise it gives a dull and very formal effect in the picture.
3) Allow more space in front of the subject than behind it. In a portrait, there should be more space in front of the face. A moving subject should be shown moving into the picture. As far as possible these methods are to be applied when taking photograph. It is always easier to avoid an unwanted subject by changing the view point or camera angle.
4) Always keep in mind that nothing else gets more importance than your subject of interest in the picture.

(b) Exposure :

We have taken a look at the creative side of taking photographs – composition. Now let us look at exposure. It simply means allowing light to strike the film. The tricky part is to know how much light you need and how to control the amount of light reaching the film. A photographer has to control the exposure by allowing light to pass through the aperture for a given amount of time. Apertures and shutters are used to control the exposure. If a photographer allows passage of more than enough light then the picture may burn out, by which the picture gets over exposed and the reverse is known as 'under exposed'. So, the adjustment of the appropriate aperture and shutter speed is a sensitive matter. Now the question is that, on what factors do aperture and shutter speed depend on? Ashok Dilwali, in his book *All About Photography*, says that, the choice of the combination of aperture and shutter speed depends upon three factors. These are –

(i) Hand held or tripod mounted: when a tripod is used, a small aperture and low shutter speed give the image sharpness with better depth of field.

(ii) Subject in motion: if the subject is moving, a large aperture with fast shutter speed is necessary.

(iii) Sharpness of details: if this is important, a combination of small aperture with slow shutter speed is essential.

Aperture : A device that controls amount of light admitted

One needs to be aware of some terms like f-stop, shutter speed and others. Let us briefly discuss them–



Aperture : A device that controls the amount of light admitted

Aperture and f-stop: The aperture is just a hole behind the lens whose size can be varied to allow more or less light to pass through it. The size of apertures is expressed in f-stop. Aperture range may look like this: f-1.4; f-2; f-22; f-32. Lesser the f-stop, greater is the exposure. Therefore f-1.4 allows more light to get into the camera than say, f-22.

Shutter and shutter speeds The shutter prevents light from reaching the film until the moment of exposure, when it opens for a predetermined time allowing light passing through the lens aperture to reach the film. Shutter speed is measured in seconds or fractions of seconds. Typical shutter speeds are 1/3,1/6,1/12…1/100…1/600…1/1250. Lower the number in the denominator, slower the shutter speed. If the shutter speed is adjusted to 1/12 it means it is open for a longer time than when it is adjusted to 1/1250 of a second.

Film speed: A film's sensitivity is known as its 'speed' and is expressed as an ASA/ISO number.

Depth of field : Depth of field is a phrase that defines a measure of distance that spans the distance ahead of and behind a subject focused on; and, within that distance, the image is fairly sharp.



CHECK YOUR PROGRESS

Q. 1. What do you mean by photography? Answer within 50 words.

.....

.....

Q. 2. What is the difference between analogue and digital camera? Answer within 100 words.

.....

.....

.....

.....

Q. 3. What is a lens? Answer within 50 words.

.....

.....

Q. 4. Fill in the blanks of the following —

i) A ..... is an application that enables to see on the display screen exactly what will appear when the document is printed.

ii) Literally photography means .....

iii) The term photography was first used by a scientist, ...

6.4 TYPES OF CAMERA

The word 'Camera' is derived from Latin, which stands for a room, a light proof dark room. Basically, a camera is just a light tight box with a small hole in it. In fact, it is relatively simple to build a camera using a cardboard box, some black tape and some tinfoil or a small piece of aluminum from a softdrink can. Cameras can be film-based or digital. As the name suggests, film-based cameras use what we call in common parlance a film-roll while digital cameras capture images on storage chips that come with the camera. Digital images are easy to click, manipulate (using software such as Adobe Photoshop) and print.

6.4.1 Types

Cameras can be classified in a number of ways; for example,

a) Types of camera based on function:

1. Still
2. Movie

b) Types of camera based on technology:

1. Analog
2. Digital

c) Types of camera based on format:

i) Still

1. Range finder (RF)
2. Single twin lens reflex (SLR)

ii) Movie

1. Celluloid
2. Video



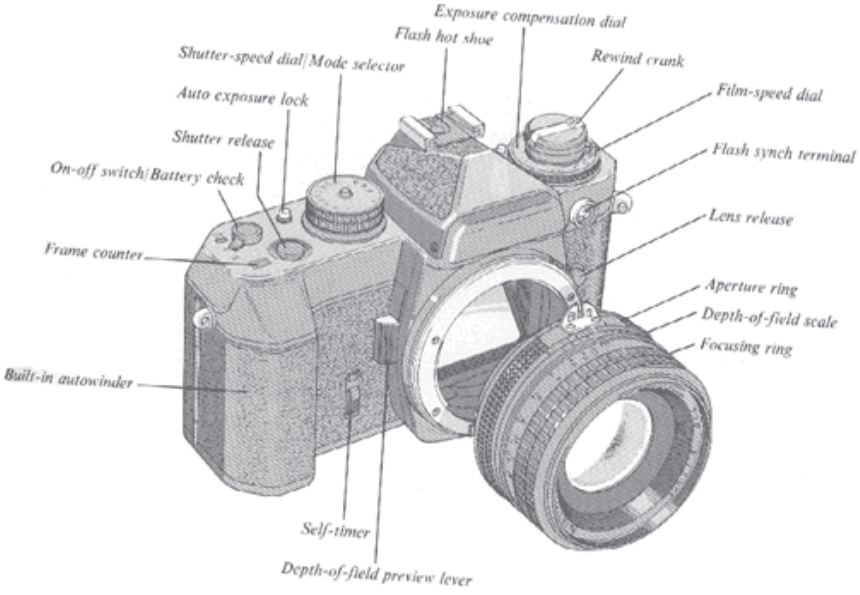
Celluloid : Flammable film base made of cellulose nitrate

Finding the nodal point in a RF and SLR camera is slightly different. In brief, the difference between an RF and the SLR camera is in the preview mode. In the RF camera the image previewed and the image captured are not the same. The amount of image information is different around the edges. In the SLR camera both the image previewed and the image captured are identical; in the computer jargon the SLR camera is a “WYSIWYG” camera. RF camera differences occur because the preview and captured image optical paths are different. The RF camera shows two optical paths - one into the lens for image capture and the other into a preview window.

Paul Wotel says that as a technology, analog is the process of taking an audio or video signal (in most cases, the human voice) and translating it into electronic pulses. Digital, on the other hand, is breaking the signal into a binary format where the audio or video data are represented by a series of “1”s and “0”s. It is simple enough when it is the device— *analog* or *digital*

phone, fax, modem, or likewise—that does all the converting for a person. Analog technology has been around for decades. It is not that complicated a concept and it is fairly inexpensive to use. But its disadvantage is that analog signals have size limitations as to how much data they can carry. On the contrary, the beauty of *digital* is that it knows what it should be when it reaches the end of the transmission. So, clarity is the main advantage in the digital process. In most cases, we can get distortion-free sound and clearer TV pictures in this technology. *Celluloid* is a colourless flammable material made from nitrocellulose and camphor and used to make photographic film. It was developed in 1869 as the first synthetic plastic material, which is made of a colloid of cellulose nitrate (nitrocellulose) plasticized with camphor. It is tough, cheap to produce, and resistant to water, oils, and dilute acids. Most of the feature films are made with the use of this celluloid film. The main advantage of celluloid film is that the sharpness and the quality of the picture is not compromised. On the other hand, video is a new format for recording a moving image. It is a series of framed images put together, one after another, to simulate motion and interactivity. A video can be transmitted by number of frames per second and/or the amount of time between switching frames. The main advantage of this format is that we can immediately watch what we have taken. But in the celluloid format we cannot watch the recorded image immediately.

6.4.2 Parts of a still camera



To take a still photograph we need a still camera, whatever it may be whether Range finder or SLR. According to Liz Masoner, a renowned freelance photographer, we can divide the parts of the camera mainly into two parts- one is the camera body and the other is the lens. First of all let us discuss the camera body.

(a) Camera body :

The camera body is the most basic part of a camera. It is the box that holds the film and the camera controls. The lens is either built-into the body or attached to the body. The body also houses a battery that powers the shutter, flash, light meter, and other controls. There are generally rings to connect a strap to the camera for easy carrying as well. A camera body consists of the following parts-

- **Lens**: The lens is a part of the camera (or an attachment for the camera) that focuses light into the body and onto the film. The aperture is also contained within the lens.
- **Film compartment**: In film cameras, there is a compartment in the back of the camera to hold the film. This compartment has a space for the film canister, sprockets to guide the film across the exposure area, a pressure plate to tighten the film, and a take up reel to wind the film.
- **Viewfinder**: The viewfinder is the hole in the back of the camera that a photographer looks through to aim the camera.
- **Shutter:** A solid piece of plastic or metal inside the camera that prevents light from reaching the film or digital sensor.
- **Shutter release**: The shutter release is a button that raises a shutter inside the camera for a specified amount of time to allow light to expose the film.
- **Shutter speed control**: It is the point on the camera where anybody can set the amount of time the shutter will remain open.
- **Film speed control**: The film speed control allows to calibrate the camera's meter to the film speed for an accurate exposure reading.
- **F-stop control**: The f-stop controls allow one to set the size of the aperture within the lens.

- **Flash:** A Flash is a device used in photography that produces an instantaneous flash of artificial light. Digital cameras now include a built-in flash by default.
- **Hot shoe mount**: The hot shoe mount is a point on the top of most SLR cameras where an external flash can be connected.
- **Lens ring mount**: On cameras that allow interchangeable lenses, there is a metal ring on the front of the camera where additional lenses can be attached.

6.4.3 Movie Camera

A movie camera is a type of photographic camera which takes a rapid sequence of photographs on strips of film. In contrast to a still camera, which captures a single snapshot at a time, the movie camera takes a series of images; each called a “frame”. This is accomplished through an intermittent mechanism. The frames are later played back in a movie projector at a specific speed, called the “frame rate” (number of frames per second). While viewing, a person’s eyes and brain merge the separate pictures together to create the illusion of motion.

A video camera on the other hand, is portable, resembling a movie camera but one that records on videocassettes for playback on a television set. In a video camera, there is a provision of sound recording simultaneously with the visual. So, in a video camera microphone, speaker, LCD screen are added to the camera body.



ACTIVITY

Visit a nearby photo-shop and watch different types of cameras. If you have a range finder camera, then compare it with an SLR camera to see what other facilities are there in such a camera and how it is different from your range finder camera.



CHECK YOUR PROGRESS

Q.5. Fill in the blanks of the following–

i) SLR stands for .....

ii) The forerunner of the camera was the.....

iii) The ..... is the hole in the back of the camera that a photographer looks through to aim the camera.

iv) ..... is a device used in photography that produces an instantaneous flash of artificial light.

V) A ..... is a type of photographic camera which takes a rapid sequence of photographs on strips of film.

6.5 SHOTS AND CAMERA MOVEMENTS

In contrast with the still photography, where single snap shots are captured by a still camera at a time, in the movie photography, a camera person has to take a series of images. Here, in the movie photography, a snap shot is known as a 'frame'. Generally, we know that to establish a shot we have to record at least 3-5 seconds, which includes more than 72 frames. Each second captures 24 frames of video. A movie photographer should be aware of concepts like shot sizes and camera movements. Let us discuss the basic concepts of shots and the movements of the movie camera.

6.5.1 Shot

The pictorial material recorded by a camera is a shot. According to Oxford Dictionary, shot is a scene in a film or movie that is filmed continuously by a camera. In film making, the shot is the equivalent, in writing terms, of a word, a phrase, a sentence or a paragraph. The director of a movie shoots

a film; each shot is the length at which a camera works continuously in a stationary and/ or in motion.

There are mainly eight shot sizes, which are known as basic shots. These are :

1. Extreme long shot (ELS):

An extreme long shot is the widest, most comprehensive view possible of a location or event. It is a very wide field of view in which the camera takes in the entire playing area. The principal subject or subjects are minuscule in relation to the background and tend to compete with the surroundings for the viewer's attention.

2. Long shot (LS):

It is slightly closer to the field of view than the extreme long shot. But the subject remains dominated by the much larger background area. Usually, it is a wide and distant perspective that orients the viewer to overall setting and surroundings.

3. Mid long shot or (MLS) Long mid shot:

The image size in MLS is shorter than long shot. If our subject is a person, and if he is standing with a background then the mid long shot is upto the knee or in between the knee and the feet from above.

4. Mid shot (M/S):

This is the most frequent shot used in T.V. news and any kind of television interactive programme, the one that best captures the action. It defines the camera perspective between long shot and close up, whereby subjects are viewed from medium distance.

5. Mid close-up (MCU):

In MCU the image size is up to the chest of a person from above. It is more like our passport photograph and is commonly used in TV news especially in the case of recording statements, interviews and speeches. Generally the name and the title captions are super imposed against this shot at the bottom of the frame.

6. Close-up (CU):

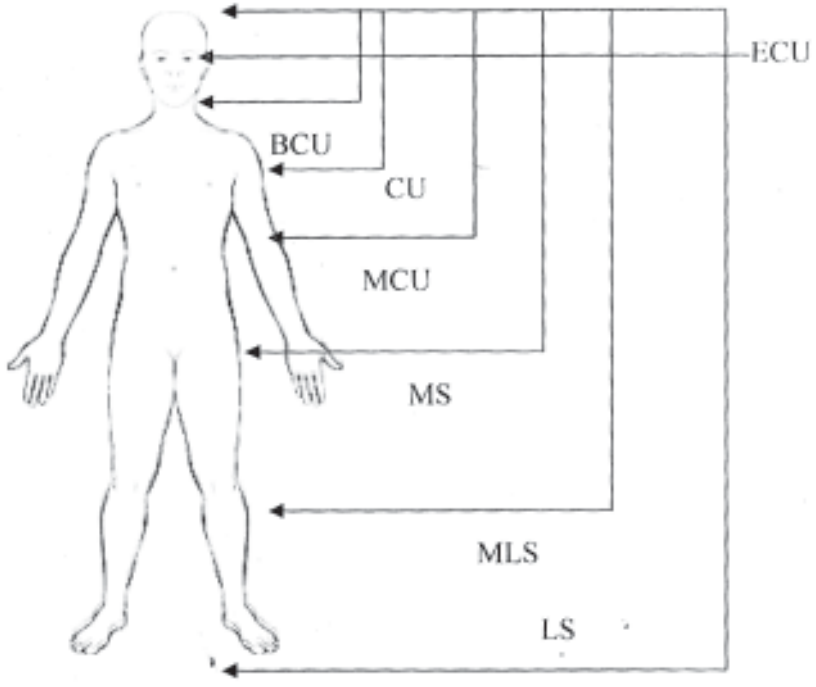
Close-up is the most popular of all shot sizes. It is mainly used for interviews. Here the subject becomes the primary focus of interest within the shot. Only a small portion of the background is visible. In this shot we see just the head and the shoulder blade of the interviewee or the interviewer.

7. Big close-up (BCU):

The image size in BCU is the face, i.e. the fore-head and the chin of a person and is often used during interviews while the person is in a state of deep emotion or thinking.

8. Extreme close-up (ECU):

In this shot the camera goes even closer, i.e, the shot is even tighter, sometimes to show only a particular part of the body organ, such as, the eyes or the lips or the fingers.



6.5.2 Camera Movement

As the basic criterion of video is 'moving pictures', the camera may be required to move to create interest in the minds of the viewer. There are generally *two types* of camera movements. (i) One is to change the place

of the camera itself. It means that the entire camera and pedestal can be moved about. (ii) The second type of camera movement is to move the camera without displacing the camera itself. The camera head alone moves atop its stationary pedestal.

1. Pan:

Pan is the horizontal camera pivot right to left or left to right, from a stationary position. It follows a subject, re-directs viewer's attention from one subject to another, shows relationship between subjects, and scans the subjects too large to fit into one shot. The pan operations are used to show two horizontal frames of reference and continuity. It is not advisable to use pan operation frequently in TV news since they result in problems during editing, however, it may be used to show, for example, several VIPs sitting on the dais.

A pan should have a definite starting point and a definite ending point. Sometimes you can have a subject look in the direction of the pan and then execute the camera move to reveal to the viewer what the subject sees.

2. Tilt:

Tilt is the movement of the camera on its vertical axis up or down, from a stationary position. When the camera is moved upwards, it is tilt-up and the reverse is tilt-down. It follows movement, contrasts differences in size between two subjects or gives viewer the point of view sense of a subject's height.

3. Pedestal :

The vertical movement of the camera goes either up or down as the centre-telescoping column of the pedestal is raised or lowered. The pedestal control on a camera changes its view point just as what any one can see from his sitting position and then stand up to look around.

4. Zoom :

In zoom operations, only the lenses of the camera goes either move. Actually a zoom brings a subject into and out of close-up. Lens capability permits change from a wide-angle to telephoto or vice-versa in one continuous move. Cameras have a zoom control to vary the camera lens's field of view.

A zoom lens gets its name from its ability to move closer to or farther from the subject being photographed. 'Zoom out' means moving away from the subject to get a wider shot. Zooms are rarely used in TV news, because

they are difficult to edit. Most zooms can be eliminated by stopping the camera, reframing the shot and then restarting the camera.

5. Trolley or Truck :

Trolley or truck is the movement of the camera parallel to the subject's movement. It means the lateral movement of the camera on its pedestal. What is a trolley? Actually it is a small vehicle with wheels that can be pushed or pulled on a track along and is used for carrying things like the whole recording system and also the cameraman.

6. Dolly :

Dolly is a low platform on wheels for moving heavy objects like a camera. Dolly movement is the movement of the camera on its pedestal either toward or away from the subject or scene. When it goes to close the subject by the camera it is called dolly in and the reverse is dolly out.

7. Arc:

Actually arc is the part of a circle or a curved line. This movement is the combination of a dolly and a trolley. The arc is a semicircular movement of a camera and its pedestal.

8. Crane:

A crane is the movement of the camera atop the long arm of a contraption. Crane is a tall machine with a long arm, used to lift and move materials and other heavy objects. The camera crane is a huge mounting device with four pairs of wheels on a base and a large arm extending outward.



ACTIVITY

If you are a regular viewer of a television news channel and also an entertainment channel, then try to identify the shots used in both the channels. What are the basic shots and camera movements used by the news channel and what are the shots and movements utilized by the entertainment channel?



CHECK YOUR PROGRESS

Q. 6. What is a shot? Name the basic shots of a movie camera. Answer within 50 words.

.....

.....

.....

.....

Q. 7. What is the difference between Trolley and Pan movements? Discuss within 100 words.

.....

.....

.....

.....

.....

6.6 LET US SUM UP

Photography is a method of recording the image of an object by the action of light, or related radiation, on a sensitive material. Literally photography means writing with light. The use of the term 'photography' was suggested and also first used by a scientist Sir John Fredrrick William Herschel (1792-1871) in a letter dated 28th February, 1839 to Willium Henry Fox Talbot (1800- 1877). The word 'camera' is derived from Latin, which stands for a room, a light proof dark room. Composition and exposure are the two important parts of photography. Composition is the creative or artistic part where a photographer arranges all the elements of his picture within the frame or viewfinder to produce what should hopefully be a pleasing composition. Exposure is the scientific and mechanical part where a photographer exposes his film to light through the lens of the camera. To write good captions, they must be accurate, must have useful information for added value and be good read. Shot is the pictorial material recorded by a camera. There are mainly eight shots, which are known as basic shots.



6.7 FURTHER READING

- *Photography for the Beginners*, Alok Chandra Roy, Apsara, Guwahati
- *All About Photography*, Ashok Dilwali, National Book Trust, New Delhi
- *Photo One*, Muse Kenneth, Prentice Hall
- *Video Production,* Vasuki Belavadi, Oxford University Press.
- *Mahurat*, Ankuran Dutta (ed.), Cotton College, Guwahati.



6.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q. No. 1. Photography as a method of recording the image of an object by the action of light, or related radiation, on a sensitive material. Literally photography means writing with light. The word 'photography' is derived from the Greek words ‘photos’ meaning “light” and ‘graphos’ or 'graphein' meaning “to draw”.

Ans to Q. No. 2. The difference between analogue and digital camera is that as a technology, analog is the process of taking an audio or video signal (in most cases, the human voice) and translating it into electronic pulses. Digital, on the other hand, is breaking the signal into a binary format where the audio or video data are represented by a series of “1”s and “0”s.

Ans to Q. No. 3. The lens is a part of the camera (or an attachment for the camera) that focuses light into the body and onto the film. The aperture is also contained within the lens.

Ans to Q. No. 4. Fill in the blanks of the following –

i) A WYSIWYG is an application that enables to see on the display screen exactly what will appear when the document is printed.

ii) Literally photography means writing with light

iii) The term 'photography' was first used by a scientist Sir John Fredrrick William Herschel.

Ans to Q. No. 5. Fill in the blanks-

i) SLR stands for single lens reflex

ii) The forerunner of the camera was the camera obscura.

iii) The viewfinder is the hole in the back of the camera that a photographer looks through to aim the camera.

iv) Flash is a device used in photography that produces an instantaneous flash of artificial light.

v) A movie camera is a type of photographic camera which takes a rapid sequence of photographs on strips of film.

Ans to Q. No. 6. The pictorial material recorded by a camera is shot.

There are mainly eight shots, which are known as basic shots. These are - extreme long shot, long shot, mid long shot, mid shot, mid close-up, close-up, big close-up and extreme close-up.

Ans to Q. No. 7. The difference between trolley and Pan movements is that the pan changes the horizontal point of view from atop a stationary pedestal or tripod. The trolley or truck actually moves the camera, establishing a new shooting angle, which results in a much different view of the subject or scene photographed.



6.9 MODEL QUESTIONS

Q. 1. What is a shot? What are the basic shot sizes? Discuss with and illustration.

Q. 2. Explain the importance of the movement in a movie camera. What are the basic movements? What are the differences among trolley and Pan, dolly and zoom?

Q. 3. What is a caption? What are the thumbrules to be followed to write a good caption?

Q. 4. What do you mean by photography? What is the difference between analog and digital camera?

UNIT - 7: PHOTOJOURNALISM

UNIT STRUCTURE

7.1 Learning objectives
7.2 Introduction
7.3 Concept of photojournalism
7.4 Basics of photojournalism
7.5 Photofeature or Photo essay
7.6 Qualities of a photojournalist
7.7 Ethics of photography
7.8 Writing and editing of captions
7.9 Let us Sum up
7.10 Further reading
7.11 Answers to check your progress
7.12 Model questions

7.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- explain the concept of photojournalism
- describe the basics of photojournalism (Candid, Documentary, Street, Secret and Subminiature Photography)
- understand the qualities of a photojournalist and ethics of photography
- write and edit captions for still photography.

7.2 INTRODUCTION

In the previous unit you were introduced to the basic concept of photography along with a ride through the history of its development. As we learn about photographs and the art of photography in the context of mass communication, we must also focus on the fact that photographs are one

of the most important tools of media, as they can disseminate lots of information.

So in this unit we will discuss about photojournalism and its various aspects. We will be introduced to photojournalists and their work. We shall also focus on the ethical issues related to photography, along with learning how to write and edit captions for still photography. Now, let us learn a little bit more about the beginning of photography before plunging into the world of photojournalism.

The term "Photography" was coined by Sir John Herschel in1839. The word is derived from the Greek words for light and writing. There are two distinct scientific processes that combine to make photography possible. The first of these processes was optical. The Camera Obscura (Latin for Dark room) had been in existence for at least four hundred years. The Camera Obscura was a dark box or room with a hole in one end. If the hole was small enough, an inverted image would be seen on the opposite wall. Such a principle was known by thinkers as early as Aristotle (c. 300 BC). The second process was chemical. For hundreds of years before photography was invented, people had been aware, for example, that some colours are bleached in the sun. In the sixteen hundreds Robert Boyle, a founder of the Royal Society, had reported that silver chloride turned dark under exposure, but he appeared to believe that it was caused by exposure to the air, rather than to light. Angelo Sala, in the early seventeenth century, noticed that powdered nitrate of silver is blackened by the sun.

In 1727 Johann Heinrich Schulze discovered that certain liquids change colour when exposed to light. At the beginning of the nineteenth century Thomas Wedgwood was conducting experiments; he had successfully captured images, but his silhouettes could not survive, as there was no known method of making the image permanent. Niépce is universally credited with producing the first successful photograph in June/July 1827. He was fascinated with lithography, and worked on this process. This picture required an exposure of eight hours. On 4 January 1829 Niépce agreed to go into partnership with Louis Daguerre. Niépce died only four years later,

but Daguerre continued to experiment. Soon he had discovered a way of developing photographic plates, a process which greatly reduced the exposure time from eight hours down to half an hour. He also discovered that an image could be made permanent by immersing it in salt. Following a report on this invention by Paul Delaroche, a leading scholar of the day, the French government bought the rights to it in July 1839. Details of the process were made public on 19August 1839, and Daguerre named it the Daguerreotype.

In 1851 a new era in photography was introduced by Frederick Scott Archer, who introduced the Collodion process. This process was much faster than conventional methods, reducing exposure times to two or three seconds, thus opening up new horizons in photography. The next major step forward came in 1871, when Dr. Richard Maddox discovered a way of using Gelatin (which had been discovered only a few years before) instead of glass as a basis for the photographic plate. This led to the development of the dry plate process. George Eastman is particularly remembered for introducing flexible film in 1884. Four years later he introduced the box camera, and photography could now reach a much greater number of people.

7.3 CONCEPT OF PHOTOJOURNALISM

Photojournalism as we know today is news photography. Photographs that support the story of a news event fall in this category and photographers who specialize in this are called photojournalists. Following are the different categories of photojournalism.

Sports photojournalism: As sports events are a big part of news, there are photojournalists who specialize in photographing sports. They require specialized skills and equipments to capture the important moments of the sports.



Fig. 7.1: By Ballerz league

War photojournalism: This is the earliest form of photojournalism, where photojournalists have covered wars and sent photos from the centre of action.



Fig 7.2: By National Library of Scotland

Glamour photojournalism: Celebrities and other famous personalities have

become a major part of news coverage as most people want to peep into the lives of the rich and famous. There are photojournalists who specialize in this kind of photography only are also called paparazzi, which is an Italian word.



Fig. 7.3: By Camerakraft

Spot news photojournalism: This means covering events that make day to day news, like political events, crime, accidents etc. This is in fact the most common type of photojournalism and is most demanding for a photojournalist.

Travel photojournalism: This type of photojournalism involves the documentation of an area's landscape, people, cultures, customs and history.



Fig. 7.4: By Rod Waddigton

Wildlife photojournalism: This is regarded as one of the more challenging

forms of photojournalism. Advanced photographic equipment as well as a good knowledge of the animal's behaviour as well as the terrain is needed to take wildlife photographs.



Fig7.5: By Rod Waddington

7.4 BASICS OF PHOTOJOURNALISM

The following section will cover basics of photojournalism like Street, Candid, Documentary, Secret and Subminiature Photography.

Street photography is photography conducted for art or enquiry that features unmediated chance encounters and random incidents within public places. Though people usually feature directly, street photography might be absent of people and can be of an object or environment where the image projects a decidedly human character in facsimile or aesthetic. The street photographer can be seen as an an observer of the streets with the aim of capturing newsworthy events.

Documentary photographers typically have a defined, premeditated message and an intention to record particular events in history. In social investigation, often documentary images are intended to provoke, or to highlight the need for, societal change. It also refers to a popular form of

photography used to chronicle events or environments both significant and relevant to history and historical events and everyday life. Documentary photos are typically designed to draw public attention to real-life situations e.g. discriminatory, or harmful working or living conditions associated with a particular group of children or adults; health issues or scandals; environmental problems, violation of human rights etc.

A candid photograph is a photograph captured without creating a posed appearance. This is achieved in many ways e.g. when the subject is in motion, by avoiding prior preparation of the subject, by surprising the subject, by not distracting the subject during the process of taking photos. Thus, the candid character of a photo is unrelated to the subject's knowledge about or consent to the fact that photos are being taken, and unrelated to the subject's permission for subsequent usage such as distribution. The crucial factor is the actual absence of posing. If the subject is absolutely unaware of being photographed and does not even expect it, then such photography is secret photography, which is a special case of candid photography.

When the camera is disguised or concealed for some obvious element of concealment or at a great distance it is known as secret photography. It could be part of investigative journalism, photography by voyeurs, industrial espionage, intelligence gathering by police or private investigators; by vigilantes, political protesters or activists.; by academicians such as ethnographic researchers or participant observer sociologists. Some consumer compact digital cameras are now so small that in previous decades they would have qualified as "spy cameras", and digital cameras of 41 megapixels are now being embedded in some mobile camera phones.

Subminiature photography is photography with unusually small cameras using unusually small film formats. The term "miniature" was originally used to describe the 35 mm format, so cameras that used a format smaller than 35 mm were referred to as "sub-miniature". The smallest of these are often referred to as "ultra-miniature". In the interest of specificity, cameras that produce an image on the film smaller than the standard 135 film format (24×36 mm) are usually included in the genre. Lipstick cameras and other

small digital cameras are not included, because they don't use film. The smaller subminiature or ultraminiature cameras, particularly Minox, are associated with spying.



CHECK YOUR PROGRESS

Q 1. What is photojournalism?

……

……

Q 2. What is wildlife photojournalism?

……

……

7.5 PHOTOFEATURE OR PHOTO ESSAY

A photo essay is a set or series of photographs that are meant to narrate a story or invoke a series of emotions in the viewer. They are meaningful methods of documentation that inform and shape public opinion. Photo essay can be done on anything that is photographed, people, places, events, etc. The method of photo essay has been used by many world class photojournalists such as Lauren Greenfield, Bruce Davidson, Jan Sochor, Peter Menzel and others. An interesting example of photo essay is Russell Lee's 'Study of the Spanish-Speaking People of Texas'. It portrays a compelling subject matter. The series consists of over 900 images taken by Russell Lee between April and July 1949 in Corpus Christi, San Angelo, San Antonio and El Paso. The photo essay takes the same story telling techniques as a normal essay translated into visual images.



LET US KNOW

Let us discuss a few easy photo essay techniques.

1. Photo essays are more dynamic if the photographer care about the subject, whether it is a person or a place.
2. Do your research: A thorough research into the subject matter is helpful before going ahead with the essay.
3. Find the story: After your research, you will be able to determine the angle that you would prefer for the particular story/ essay.
4. Plan the shots: Planning of each shot and the sequence is very important before actually taking the shots. Each shot will work like a sentence in a story.



ACTIVITY

Choose a subject of your interest and take shots to create a photo feature, following the techniques given here.

7.6 QUALITIES OF A PHOTOJOURNALIST

A professional photojournalist requires some guiding principles, rules to check and balance his attitudes as well as attributes towards a good professionalism. He must bear in mind that he has to be careful of his coverage by ensuring that he does not degrade or defame characters, he/ she should scout to be the best while maintaining balance, credibility and fairness. Events wait for no one, especially for photojournalists. A photographer should be patient and win the confidence of the people he wants to photograph. The photographer should work in such a way that people who are being photographed do not feel self-conscious and behave normally when the camera is pointed at them. A photojournalist must be prepared to act fast and have his camera always at hand.

The interesting pictures are most often a result of the alertness of the photojournalist who is at the right place at the right time and it involves notions of speed, quick decision-making, hasti¬ness and working under pressure. The notion of immediacy, referring to the need to publish photographs and videos immediately after something newsworthy happens, has revolutionized the concept of time within photojournalism. Real-time reporting is considered highly important, even though it often requires balanc¬ing the values of immediacy and objectivity, which may lead to stretching traditional practices.

7.7 ETHICS OF PHOTOGRAPHY

Journalistic ethics are the moral principles that govern the practice of all forms of journalism. They guide the photojournalist in deciding what is right and what is wrong. The most important factor that should be noted in photojournalism is that recording of events made known to the public is through photography which is being published to tell the stories as events unfold. Law on its own is a body of human behaviour binding among members of a community. There are many legal rules and principles governing photojournalism and of course, one of the most important tools of social control, delimits the scope of the freedom of the photojournalist in practicing his profession.

The laws include: libel –this is a civil wrong as well as a crime. A published photograph is libelous if it is likely to injure the reputation of a person by exposing him /her to hatred, contempt or ridicule or likely to damage a person in his profession or trade by injury or his reputation. This is possible in a situation whereby the presentation or composition of the picture is with caption wrongly inserted. A photojournalist can be sued for libel if his character is defamed. This is accomplished in a permanent form of writing, printing, picture etc. Other legal rules include Invasion of privacy, copyright issues etc. Photo editing is an inseparable part of photography in the digital age. Cropping, burning and dodging have become commonplace in darkrooms, but photo editing is now more than ever being reserved for computers The challenge is to maintain the credibility of a practice at a time

when it is often heavily contested. Photos taken by a photographer while working on assignment often belong to the company or publication unless stipulated otherwise by contract. Professional portrait and wedding photographers often stipulate by contract that they retain the copyright on wedding photos or portrait photos, so that only they can sell further prints of the photographs to the consumer, rather than the customer reproducing the photos by other means.

The National Press Photographers Association sets forth the following Code of Ethics for photojournalists:

1) Be accurate and comprehensive in the representation of subjects.
2) Resist being manipulated by staged photo opportunities.
3) Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
4) Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
5) While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
6) Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
7) Do not pay sources or subjects or reward them materially for information or participation.
8) Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
9) Do not intentionally sabotage the efforts of other journalists.



CHECK YOUR PROGRESS

Q.3: What is War photojournalism?

……

……

Q.4: What is Documentary photography?

……

……

7.8 WRITING & EDITING CAPTIONS

It is true that a picture or a photograph can express thousands of words. But some time a text is needed to make a photograph more meaningful. So, we need a caption to explain the meaning of a photograph. In a simple manner we can define the term 'caption' as a textual representation that refer to information identifying a picture or illustration. Let us discuss briefly how to write and edit a good caption for a photograph.

John D. Simmons, staff photographer of Charlotte Observer, offers some advice to write and edit good captions. According to him, “good captions are more than just the subject’s name and what’s going on in the photo. In fact, if all you do in your caption is explain the activity in the photo it has little or no value to the reader. Good captions incorporate the five W’s: Who, What, Where, When and Why. You can occasionally throw in “How” if the photo is so technically complicated and interesting that the reader might wonder how it was made. Good captions are spelled correctly. Good captions are factually accurate. Good captions leave the copy editors with few questions. Good captions not only enhance your standing in the newsroom but also the photo department’s standing. Good captions are essential to the credibility of the newspaper and its standing in the community.”

Some important points which should be followed for write and editing a photo caption are:

The five W’s and How: Five Ws- Who, What, Where, When, Why and

one H- How. These are used for basic information about the story. It is a fundamental concept in journalism. Suffice to say that the same principle holds good for a photo caption.

Accuracy: It is another important point that must be kept in mind while writing a caption. The person has to ensure that the facts he/she has given in the caption are accurate or that he/she can quote a source or the subject. If she gets a call from the copy desk about a conflict with the reporter's information it always feels good to be able to say that the quoted the subject or that the name has been checked.

Spelling: A caption is basically a sentence or two. Even a simple spelling mistake can create problems in expressing the meaning of the caption. Sufficient care should be taken to avoid spelling errors.

Editing captions: A caption writer should always reread the captions. He/she should identify the subjects from left to right and by a physical description whenever possible. A physical description of the subject can be their clothing or facial expression.

A great caption has added value when it is well written. To write a good caption one has to know the journalistic concepts and develop the skills of a journalist. Second, he/she should also be skilled as a writer. One has to use the language with a flourish. A good caption has accurate, useful information and is a good read.



ACTIVITY

Open the pages of a daily newspaper and browse carefully the photographs published there. Now read the captions and try to prepare some different captions, which will be appropriate from a readers' point of view.



CHECK YOUR PROGRESS

Q 5.What is a caption? Answer within 20 words.

……

……

Q 7. What are the five Ws and one H?

……

……

7.9 LET US SUM UP

- Photojournalism as we know today is news photography.
- Spot news photojournalism means covering events that make day to day news, like political events, crime, accidents etc. This is in fact the most common type of photojournalism and is most demanding for a photojournalist.
- A candid photograph is a photograph captured without creating a posed appearance. This is achieved in many ways e.g. when the subject is in motion, by avoiding prior preparation of the subject, by surprising the subject, by not distracting the subject during the process of taking photos.
- When the camera is disguised or concealed for some obvious element of concealment or at a great distance it is known as secret photography. It could be part of investigative journalism, photography by voyeurs, industrial espionage, intelligence gathering by police or private investigators; by vigilantes, political protesters or activists.; by academicians such as ethnographic researchers or participant observer sociologists.
- A professional photojournalist requires some guiding principles, rules to check and balance his attitudes as well as attributes towards a good professionalism.
- Journalistic ethics are the moral principles that govern the practice of all forms of journalism. They guide the photojournalist in deciding what is right and what is wrong.



7.10 FURTHER READING

- Diprose, G., & Robins, J. (2012). Photography : the new basics: Principles, techniques and practice. London: Thames & Hudson.
- Langford, M. (2000). Basic photography. Oxford: Focal Press.
- Steel, A. (2006). Photojournalism. Mies, Switzerland: Roto Vision SA.



7.11 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q.No1: Photo journalism is news photography.

Ans to Q.No2: Wildlife Photojournalism depicts animal's behaviour and terrain.

Ans to Q.No3: War photojournalism is the earliest form of photojournalism, where photojournalists cover wars and sent photos from the centre of action.

Ans to Q No 4: Documentary photography refers to a popular form of photography used to chronicle events or environments both significant and relevant to history and historical events and everyday life.

Ans to Q.No 5: Libel is a civil wrong as well as a crime. A published photograph is libelous if it is likely to injure the reputation of a person by exposing him /her to hatred, contempt or ridicule or likely to damage a person in his profession or trade by injury or his reputation.

Ans to Q. No. 6: Caption is a textual representation that refer to information identifying a picture or illustration.

Ans to Q. No. 7: Five Ws- Who, What, Where, When, Why and one H- How. These are used for basic information about the story. It is a fundamental concept in journalism.



7.12 MODEL QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q.1: What is Photojournalism?

Q. 2: What is a photo feature?

Q. 3: What is libel?

B. Long Questions (Answer each question in about 300-500 words)

Q.1: Write short essay on Basics of Photojournalism.

Q.2: Write a short essay on ethics and qualities of a photojournalist.

Q. 3: Explain the term photojournalism with examples from a newspaper.

Q. 4: What is the necessity of a photo caption? Discuss the basic points to be followed while writing or editing a caption.

Q. 5: Discuss the violation of ethics in photography with significant examples.

UNIT 8: AUDIO-VISUAL MEDIA: FILM

UNIT STRUCTURE

8.1: Learning objectives
8.2: Introduction
8.3: Film as a mass medium
  8.3.1: Characteristics of film
  8.3.2: Audience
  8.3.3: Impact of film on audience
  8.3.4: Film as an industry
  8.3.5: Art and Commercial movie
  8.3.6: Concept of film appreciation
8.4: Film in India
  8.4.1: Regional film
  8.4.2: Assamese film
  8.4.3: A few important film makers of India
8.5: Central Board of Film Certification
8.6: Concept of documentaries
8.7: Let us sum up
8.8: Further readings
8.9: Answers to check your progress
8.10: Model questions

8.1: LEARNING OBJECTIVES

After going through this unit you will be able to :

- define film as a mass medium and its various characteristics;
- analyze the impact of film on audience and their importance in film making;
- describe the history of Indian film;
- describe the history of Assamese film;
- differentiate between art film and popular film and
- define the concept of documentary

8.2 INTRODUCTION

After having discussed the media and its other related aspects in the previous units, we will now discuss in this unit another very significant mass media in existence today. Being one of the oldest media of mass communication the importance of film can not be over emphasized. Hence, we will deal with this important media in this unit.

The cinema, one of the marvels of the modern world, can be said to have come of age. Since the silent era to today's age of digital Dolby and techno-savvy films, cinema's popularity has never been questioned. In fact, with a global audience now at its disposal and with a global market, the Indian cinema in particular has diversified over the years and now has reached a great height intern of innovations in technique and excellence in overall performance. It is difficult to find its parallel as a mass medium in terms of entertainment, appeal, and effectiveness.

8.3 FILM AS A MASS MEDIUM

Film is one of most popular media of mass communication. Prior to the advent of television, as an audio-visual medium it used to enthrall the audience with its moving spectacles. The seamless flow of moving images had appealed the audience of all categories world over. It is considered one of the most potent means of entertainment.

The messages of film are mass produced, meaning that film is not produced by just one individual. Rather, many people contribute to the making of a film. The ultimate aim of film is to appeal to majority of the people in the audience. Similarly, the film is watched by mass people belonging to different categories.

The audience members are geographically scattered and the messages do not have lasting value among the masses, like any other mass media situation.

The film carries all the characteristics of a mass medium, hence it is called a mass medium.

8.3.1 Characteristics

Film came before the advent of radio and television. And when it came it cleared the audience with spectacles and excitement. In fact, film came with a bang. Its impact was so complete that when people saw the moving images for the first time, they fled the hall thinking that the images are actually coming to them.

However, the appeal that film generates on people is incomparable. Due to some inherent qualities film distinguishes itself from all other mass media. Let us discuss the characteristics of film.

- **A mass medium :**

Film is a mass medium as it is viewed by mass audience. The messages are meant for the mass people. It is an audio-visual medium which uses sound, light and action to convey various messages.

- **A medium of entertainment :**

Film is chiefly a medium of entertainment. Eventhough it can be equally used for imparting information to the masses it is valued more for its inherent quality of entertaining the audience.

- **A collaborative medium :**

Film is a collaborative medium in the sense that it is the result of the collaborative efforts of a large number of people. It means that film involves the contribution of so many people like the producer, director, script writer, choreographer, music director, action director, editor, make up artist, cinematography besides the actors and actresses. All these people work in a team and contribute towards the making of the ultimate product, or the film.

- **A medium of art :**

Film making is an art by any virtue. A film is a director's craft. It is the director who leaves a mark on the ultimate look of a film by his artistry and sense of aesthetics. So, like any other art, film is also a product of an individual creation, a gifted genius, who is capable of turning the medium into a form of story telling applying different tools.

- **A medium of development :**

Film is an effective medium for communicating with the masses. Film creates magic on the minds of the audience, who are temporarily transcended into a different world, a world of illusion. Film is primarily considered a medium of entertainment. However, seeing the impact that it generates, its potential as a medium for communicating development messages can not be under estimated. As it is capable of leaving a lasting impression on the audience, it can be used as a medium for developmental purposes of the people.

- **A medium that demands people's concentration :**

For the audience to understand a film, they must remain involved. They should pay attention to what they hear or see in the film which spreads both ideas, messages and entertainment.

- **A realistic but expensive medium :**

Film creates illusions of reality. Whatever is portrayed in films is believed to be true or realistic by the audience. Hence, film offers numerous possibilities of creating realistic experiences to the audience but of course with a price tag of its own. Film is very expensive as compared to television and radio.

- **Oldest electronic medium :**

Film is the oldest of all other three electronic media. Film came in the year 1895 before the radio (1927) and television (1959) and since then it has been entertaining the masses. It is the most popular means of entertainment.

- **More effective :**

Film is extremely effective when used as a medium of mass communication. Its effectiveness emanates from its audio-visual nature. As seeing is believing, when people watch a film they get emotionally attached of the characters in the film who are sometimes depicted as larger than life. Many times we identify ourselves with them.

8.3.2 Audience of film

Like the directors, producers, script writers and other important personnel who put in combined efforts in making a film, the audience also forms a crucial part by pronouncing the fate of the film. The success and failure of any film depends on the acceptance and non-acceptance of a film by the audience. Hence, the role of the audience in film making can not be ignored. They are as important as the script of a film thus it can be said that film is a kingdom ruled by two kings- script and audience.

It is true that a film is considered to be successful when it is watched and accepted by the largest possible audience. Audience never remains loyal to any one film or any one film maker. But their loyalty always sticks to their money. They are ready to pay when the film has been able to touch their senses some way or the other. The audience is satisfied when the film has been able to quench their thirst for good film and their expectations are met.

The audience is thus the single most important factor in film making. Therefore, needless to say that establishing a rapport with the audience and to acknowledge their taste is of paramount importance for a film maker.

8.3.3 Impact of film on audience

Since the beginning film has always been to fund to have exerted significant influence on the minds of the audience. No other mass medium has as much impact on audience as film. The most important role of film is to provide entertainment and this accounts for the immense popularity of film as a mass medium among the common people. Lest us now discuss the impact of cinema.

- Cinema operates as an agent of change. It is capable of changing the attitudes, beliefs and value system of the people. It is also one of the binding forces of society, binding caste, creed and communities, and creates harmony in society. So it has a great role to play in social cohesion.

- Cinema is an effective medium of providing information. It is capable of portraying realities audio-visually. Providing information and portraying the realities are effectively done by film.
- Cinema's appeal is all encompassing. Film makers are other called dream merchants because of their portraying a world of which every member of the audience wishes to have in need life. Through the ceaseless flow of images film makers create that dream before their eyes of audience. It is like dream come true, and for the always to cherish.

8.3.4 Film as an industry

It is a world that never blinks. Indian cinema is a dream machine that churns out a new fantasy, a new romance every day. The 8 thousand films the industry produces each year, makes it the most prolific film factory in the world.

When you think of the handful of films made in such film capitals as France and England, India's cinematic centers of Mumbai, Chennai, Kolkata, Hyderabad and Bangalore appear almost impossibly unreal churning out films by the hundreds. In fact, India is the largest manufacturer of feature films in the world at the moment.

Some may disagree but the fact remains that this very cinema - particularly that peculiar genre of mainstream Hindi cinema - is possibly the single most binding force that unites communities and people in a land as diverse as India.

8.3.5 Art and commercial movie

Largely Indian cinema has been categorized into two distinct categories, art and Commercial movies. Art movies are also called 'parallel cinema'.

Art films are serious films, made for artistic contemplation of the audience. These films based on realistic themes and predominantly artistic in nature, amalgamating technique and style and personifying director's sense of aesthetics. The art films are not made for garnering profits; on the contrary, the thematic supremacy rules the roost. The emphasis is on depiction of

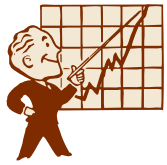
contemporary socio-political situations of the society and it is aimed at reaching the elite or intellectual class of the society, with a motive to affect their thought processes. The art movies had their beginning during the period of new wave films in India which was incepted by film makers like Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Shyam Benegal, Govind Nihalini, Mani Kaul, Kumar Sahni, Sai Paranjpe, and in the recent time Meera Nair, Deepa Mehta and a host of others. The latter are also credited with continuing the tradition of parallel cinema in India.

On the other hand, the Commercial movies are made with the supreme motive of earning profits. So they have been ruled by the formulas of Box Office so can earn more revenue. They are meant for satisfying the entertainment needs of the people. Also termed as masala movies or formula movies, they are mostly more rich in color, and treatment, and deal with simple stories. Sex, glamour, music and mass appeal etc. are some of the features of this category of films. The number of such movies are more in India, and also very popular among the audience. Some of the best known film makers of this category are K Asif, Manmohan Desai, Naseer Hussain, Raj Kapoor, Subhash Ghai, Ram Gopal Verma, Ashotosh Gowarikar, Karan Johar, Yash Chopra, Suraj Barjatya, to name a few.

8.3.6 Concept of film appreciation

Film is studied for its intrinsic art value. Film is studied by organizing it into a discipline which has evolved over the decades. The formal study of film as a discipline has not been a very age old tradition, eventhough efforts were made in the past to study film in a structured manner by film critics of forties and fifties. However, it is only in seventies that the study of films as a discipline took shape when it incorporated various systematic approaches for the purpose.

Film appreciation is the organized way of studying films. It is the body of techniques and methods applied to study the various aspects of film. It is the art and science of approaching the multi dimensional rendition of film and film making.



CHECK YOUR PROGRESS

Q. 1. What do you mean by New Wave film?

.....

.....

Q. 2. Discuss the importance of audience in film making.

.....

.....

Q. 3. How would you differentiate art movies from commercial movies?

.....

.....

8.4 FILM IN INDIA

Pre-cinema age

It was an age old tradition in India to tell stories from the epics using hand-drawn tableaux or images in scroll paintings, with accompanying live sounds. These tales, mostly the familiar stories of gods and goddesses, are revealed slowly through choreographic movements of painted glass slides in a lantern, which create illusions of movements. So when the cinema in the form of moving pictures was introduced, the Indian viewer took the new experience as something already familiar to him.

The strong influence of its traditional arts, music, dance and theatrical elements accompanying India cinema since its early days, is probably responsible for its characteristic enthusiasm for inserting song and dance sequences in Indian cinema, even today.

Initially, films were inspired by mythological and historical themes. They were aimed at preaching values. Dadasaheb Phalke is considered the 'father of Indian cinema'. Phalke's was the pioneering role in bringing about film movement in India.

Pre Phalke Era

The first exposure to motion pictures which India received was in 1896, when the Lumiere Brothers' Cinematographe unveiled six soundless short films at Watson Hotel, , Bombay. And the first exposing of celluloid in camera by an Indian and its consequent screening took place in 1899, when Harishchandra Bhatvadekar (Save Dada) shot two short films and exhibited them under Edison's projecting kinetoscope.

Hiralal Sen and F.B. Thanawalla were two other Indian pioneers engaged in the production of short films in Calcutta and Bombay in 1900. In 1912, N.G. Chitre and R.G. Torney made a silent feature film '*Pundalik*' which was released on May 18,1912.

Dada Saheb Phalke was responsible for the production of India's first fully indigenous silent feature film '*Raja Harishchandra*' which heralded the birth of the Indian film industry. Dhiren Ganguly, Baburao Painter, Suchet Singh, Ardershir Irani, and V. Stantharam were the prominent film makers of the twenties.

The talkie era

The first Indian talkie '*Alam Ara*' produced by the Imperial film company and directed by Ardershir Irani was released in 1931 at the Majestic Cinema in Bombay. The year 1931 marked the beginning of the talking ear in many other places in India.

V Shantaram was arguably the most innovative and ambitious film maker of the time. From his first talkie *Ayodhya ka Raja* (1932), he was a filmmaker with a distinct style and social concern. He dealt with issues like cast system, religious bigotry and women's rights. *Amarjyoti* (1936) was an allegory on the oppression of women in which the protagonist seeks revenge. It could perhaps be called the first women's lib film in India.

The family drama ruled the charts after the mythological. The 1930s to 1940s was the period of transformation in India as it was a troublesome time insulated by the Great Depression, World War II, the Indian independence movement, and the violence of the Partition. There were a few filmmakers who tackled tough social issues, or used the struggle for Indian independence as a backdrop for their plots.

1950s saw the colour coming to Indian cinema. However, the majority of films continued to be black-and-white until the mid-1960s. At this time, lavish romantic musicals and melodramas were the staple fare.

Golden fifties :

Fifties saw the rise of great directors like Mehboob, Bimal Roy, Guru Dutt and Raj Kapoor who changed the face of Indian cinema. In the late 1960s and early 1970s, romantic movies and action films took precedence and actors like Rajesh Khanna, Dharmendra and the likes became the heart heartthrob of the country men. In the mid-1970s, romantic films made way for gritty, violent films about gangsters and bandits.

New Wave Films :

Films by the new wave directors were often characterized by a fresh brilliance of technique that was thought to have overshadowed their subject matter. Although it was never clearly defined as a movement, the *New-Wave* stimulated discussion about the cinema and helped demonstrate that films could achieve both commercial and artistic success.

The evolution new wave in India :

During the 1960s intellectual film makers and story writers frustrated with mindless dance and song genre of the then existing cinema, turned towards a stream of films which depicted reality from an aesthetic perspective. Most films made at this stage were funded by state governments to promote an authentic art genre from Indian Film fraternity.

Through his first film *Pather Panchali* (1955) Satyajit Ray became the pioneer of a genre of films later known as the 'Indian Parallel Cinema'. Eventhough Ritwik Ghatak made his first film *Nagarik* in 1952, he became well known by his film *Ajantrik* (1958) and became a strong presence in parallel cinema. Mrinal Sen made his first film *Raatbhor* in 1955.

Mrinal Sen's *Bhuvan Shome* (1969) and Mani Kaul's *Uski Roti* (1969), both sponsored by State owned Film Finance Corporation (FFC), inspired by the French nouvelle vague, set new film sensibility and cinematic language in India. This movement was labelled as the 'New Indian Cinema' or the 'New Wave Indian Cinema'.

Cinematography in such films followed no preconceived notions of style. Visual effects and music were based on the characters' mood and development

FTII graduates Kumar Shahani, Mani Kaul, Saeed Mirza, Shyam Benegal and Ketan Mehta were the important names of New Wave Indian Cinema in Hindi. Mani Kaul's *Ashad Ka Ek Din* (1971) and *Duvidha* (1973), Kumar Shahni's *Maya Darpan* (1972) and Shyam Benegal's *Ankur* (1973) played important role in this new movement in Hindi during the 1970s. M S Sathyu's *Garam Hawa* (1973) is a remarkable film in this category. Govind Nihilani, who entered film industry as Shyam Benegal's cameraman, made his directorial debut through *Aakrosh* (1980). He continued making socio-political films like *Party* (1984), *Tamas* (1987) and *Drishti* (1990). Saeed Mizra made notable political films like *Arvind Desai ki Ajeeb Dastan* (1978), *Albert Pinto ko Gussa Kyon Aata Hai* (1980), *Mohan Joshi Haazir Ho!* (1984) and *Salim Langde Pe Mat Ro* (1989).

The success that New India Cinema enjoyed in the 1970s and early 1980s could largely be attributed to Shyam Benegal's quartet *Ankur* (1973), *Nishan*t (1975), *Manthan* (1976) and *Bhumika* (1977), which were artistically superior yet commercially also viable films. Tapping fresh talent mainly from the FTII and National School of Drama like Shabana Azmi, Naseeruddi Shah, Om Puri, Smita Patil, Kulbhushan Kharbanda and Amrish Puri, Benegal has made several sensitive and stimulating films.

New Wave and film societies and institutions:

The first film society was founded in Bombay in 1943 and Satyajit Ray founded a film society in Calcutta in 1947. By the beginning of 1970s there existed above 150 film societies all over India. Through these societies people could see the best of Indian cinema and also they got access to the best of foreign cinema. The first International Film Festival of India was held in Bombay, Madras and Calcutta by the Films Division in 1952. Western classics like De Sica's *Bicycle Thieves* shown in the film festival created waves among young filmmakers who were frustrated with the heavy dose of song-dance dramas made in India. The Film Training Institute of India was set up in Pune in 1961 and the National Film Archives of India (NFAI) was established in 1964. The Film Finance Corporation (FFC) was set up

by the Government in 1960, with the objective of giving loans to directors who wanted to make feature films outside the commercial circuit.

From the 1960s through the 1980s, the art film or the parallel cinema was usually government-aided cinema. Such directors could get federal or state government grants to produce non-commercial films on Indian themes. Their films were showcased at state film festivals and on the government-run TV.

All these factors lead Indian cinema to a revolutionary change, a new genre of Indian films arrived, which are often termed as the 'New Wave Indian Cinema' or the 'New Indian Cinema'.

The recent past

In Mumbai, the 1980s marked the dichotomy of Indian cinema. On the one hand it produced Govind Nihalani's film *Ardh Satya* about nexus between crime and politics. Mahesh Bhatt came on the scene by producing sophisticated commercial films. His *Arth* (1983) proved a great success. Although it dealt with the perennial lover triangle, its cinematic values set it apart from the films on similar themes. Even more importantly, the film ended by asserting the Indian woman's independence, a theme seldom attempted in Hindi films.

The 1990's

With the process of globalization in the 90s the whole scenario changed, including that of the Indian cinema. The new wave films resorted to sharper critique of commodification of culture while the popular ones escaped into traditionalism, family values, sanctity of relationship - in fact all those aspects of social life which came under threat as a result of marketisation, foreign television channels and displacement of indigenous industries under the onslaught of multinational companies.

These films gave the audiences a false sense of security and, as a result, became highly popular. The trend was set by Sooraj Barjatia's *Hum Apke Hain Kaun* which, with the help of 14 engrossing songs, created the illusion of happy joint families by glorifying wedding rituals. Ironically, in Barjatia's celluloid family, modernity is permissible but only in material terms-expanding business, sprawling bungalows and opulent interiors.

Other films like *Dil Wale Dulhaniya Le Jayenge*, *Dil To Pagal Hai* and *Kuch Kuch Hota Hai* also pleaded for a behavioural code sanctified by tradition and custom like obedience to the patriarchal law, respect for elders and an overwhelming desire to belong to the fold, clan or community. Or, they celebrated love, friendship and commitment and the need to internalise conflicts.

But it is hazardous to make generalisations about Hindi cinema. During the same period, film makers like Mani Ratnam (*Roja*), Gulzar (*Maachis*), Kaazad Gustad (*Bombay Boys*) Nagesh Kukunoor (*Hyderabad Blues)* and Deepa Mehta (*Fire*), made films which had individuality, explored new themes and imparted freshness to the film scene.

All this shows the vigour and vibrancy of the Indian cinema and its tremendous capacity to keep abreast of changes. It is these qualities which have made Indian cinema a dominant urban culture influencing all other art forms: television, theatre, advertising, music and new modes of information technology. Its influence has spilled into practical politics also. Tamil Nadu has been ruled by film personalities for decades and film clubs have become vote banks. In Andhra, it was again left to a film actor to restore “self pride” to the Telugus. Elsewhere, film actors, on the basis of their popularity, have entered into legislature, both in States and at the Centre.

8.4.1 Regional Cinema

The best film makers in the country have come from regional cinema - Bengali, Malayalam, Tamil and Kannada. The best-known of them is, of course, the late Satyajit Ray.

Adoor Gopalakrishnan through his first film *Swayamvaram* (1972) extended the New Wave Cinema to Malayalam cinema. Aravindan through his first film *Uttarayanam* (1974) strengthened the movement. John Abraham, K R Mohanan and P A Backer were strong presence of the new Malayalam cinema.

Kannada was the other film industry in South India, which took over the cinema movement in South India. B V Karanth, Girish Karnad and Girish Kasaravalli spearheaded the Kannada parallel cinema. Girish Kasaravalli,

a graduate from the Pune Film Institute, directed his first film, *Ghata Shradha* in 1977, which won the national award for best film.

In Assamese, Jahnu Barua made his first film *Aparoopa* (1982). His *Halodhia Choraye Baodhan Khali* (1987), which achieved international recognition, dealt with the social problems of rural Assam. Before him, Late Bhabendra Nath Saikia had been relentlessly trying to popularize meaningful cinema through his series of award winning films till his death. Even now there are a number of film makers like Manju Baruah,

8.4.2 Assamese film

Assamese cinema had a kaleidoscopic growth. The first Assamese film was Jyoti Prasad Agarwala's 'Joymoti' released in 1935. 'Joymoti' was made at a time when there was no infrastructure available for such ambitious efforts. Jyoti Prasad took up this mammoth project after he was exposed to Bengali films while he was at Calcutta. This initiative made him establish a small temporary studio at factory office of the Bholaguri tea estate. However, all his toils did not yield lucrative result as his maiden venture failed on the audience. But he did not lose heart and went on to make 'Indramalati', his second film in the year 1939.

Notably, a little over 300 films in Assamese language and other dialects of Assam have been produced so far since the time of the first Assamese film "Joymoti". Out of the lot some of the films could earn national recognition. The themes of these films ranged from mythological to love story, historical to comedy, patriotic to horror and gave the audience an overwhelming experience of celluloid.

It is worthwhile to mention that Assamese films have won awards at the national as well as international level from time to time. Films like 'Piyali Phukan', 'Mak Aru Maram', 'Tezimala' produced in the fifties were awarded President's Silver Medal. Similarly, during the same period 'Puberun' got international acclaim in the Berlin Film Festival.

The golden era of Assamese film Industry:

The golden era of Assamese film industry was marked by proliferation of film activities in Assam. This period not only saw an increase in number of films produced per annum but also uplift in the kind of films produced in terms of themes and other cinematic techniques. It all happened during seventies and eighties in which films like 'Jug Biyug', 'Upaja Sunar Mati', 'Bhaiti', 'Chameli Memsaab', 'Meghamukti', 'Duronir Rang', 'Ajoli Nabau', 'Sendur', 'Ghar Sansar', 'Buwari', 'Sunmaina' and host of other hits and super hit films were produced.

Some of the popular film makers of Assam are Jyoti Prasad Aggarwal, Bishnu Prasad Rabha, Phani Sharma, Parbati Prasad Baruah, Kamal Narayan Choudhury, Dr. Bhupen Hazarika, Shiva Thakur, Ajan Barua, Padum Barua, Nip Baruah, Sailya Baruah, Brajen Baruah, Abdul Majid, Jahnu Baruah, Dr, Bhabendra Nath Saikia, Munin Baruah, Manju Bora to name a few.

8.4.3 A few important film makers of India

Indian film has a great reckoning world over. Because of its diversity and vastness the Indian cinema has been able to impress the viewers all across the globel. This global presence of Indian film industry has not been achieved in a day or two. It has been the result of relentless efforts of host of film makers and film personalities over the decades that have turned the Indian cinema into a global household name today. The list of such film personalities is an exhaustive one but we are going to discuss.

- **Dada Saheb Phalke**:

Dhundiraj Govind Phalke, popularly called as Dada Saheb Phalke, was the pioneer of Indian cinema. Called the 'Father of Indian Cinema, Phalke made the first silent film 'Raja Harishchandra', which was also the first feature film in India. And this film had set the genre of mythological film in India. He made series of films thereafter, most of which were mythological in nature and in some of his films are concerned with social issues. Some of his notable films are : 'Bhasmasur Mohini', 'Lanka Dahan' and 'Bhakta Prahlad'.

Phalke set up his company in Nasik (Maharashtra) in 1918, called 'Phalke and Company', which was the first independent company to set up a full-fledged studio system to produce in house studio productions. Phalke not only made feature film, for which he is but also mode valuable contribution by making short films, documentaries and also one talkie film Gangavataram', which was the last film of his life as a film maker.

- **Satyajit Ray:**

Satyajit Ray, the doyen of Indian cinema, was the first Indian to have earned international acclaim. His name and fame superseded all other film makers of his time and even those who have made films after his departure from Indian film industry. It is his sheer artistic brilliance that set him apart from the rest. Even while dealing with run of the mill stories Ray demonstrated his uncommon ability as a film maker making them astatically pleasing. He was a pioneer of new wave film making in India and imported a personified individualistic approach to film making. His was a repertoire of films, marked by technical brilliance and simple storyline taken from the mundane realities of human lives his characters, even the most common ones, come out in concrete individuality. A film maker to use the medium for aesthetic ends, Ray was never unmindful of the social and cultural issues. In all his almost thirty odd films, he redefined the boundaries of Indian art movement. Some of his noted films that got him world class fame were : 'Pather Pachali' (1955), 'Aparajto' (1956) 'Apur Sansar' (1960), 'Devi' (1960), 'Mahanagar' (1963), 'Charulata' (1964), 'Ganasatru' (1975), 'Gopi Gayen Bagha Bayen' (1969) and others. The list is exhaustive and includes both popular and parallel films.

- **Jyotiprasad Agarwala**:

The name of the Jyoti Prasad Agarwala shines gloriously in the annals of Assamese film for his being the pioneer of Assamese film industry. An artist of composite talents he was equally apt at composing songs, giving music, play writing, film making, besides writing poetry and excelling in other creative fields. This has made him a cultural icon of Assam.

With his first film 'Joymoti' he set the trend for Assamese film industry in the year 1935. He studied music at Edinburgh and Cambridge but introduced the traditional forms of Assamese music in his plays and films.

- **Bhabendra Nath Saikia**:

Another notable film maker of Assam was Bhabendra Nath Saikia, who made seven films during his short career as a film maker. A physicist from London, Saikia was not only an established film maker but also earned as an established short story writer and play wright of great excellence who can claim credit for laying the solid foundation of Assamese film industry after the initial efforts of Jyoti Prasad.

Bhabendra Nath Saikia will always be remembered for his contribution to Assamese film movement through his films like Sandhyaraag (1977), Agnishnaan (1985), Kolahol (88), Sarothi ('91), Abartan (93), Kalasandhya (97) and Exploration (95). It is significant that in all his films he made sensitive and sympathetic portrayal of women.



CHECK YOUR PROGRESS

Q. 4. Fill in the blanks.

a) ..... is considered the 'father of Indian Cinema'.

b) The first Indian talkie ..... produced by the Imperial Film Company and directed by .... was released in 1931.

c) Through his first film ..... Satyajit Ray became the pioneer of a genre of films later known as the 'Indian Parallel Cinema'.

d) From the ..... through the ....., the art film or the parallel cinema was usually government-aided cinema.

e) The first Assamese film was Jyoti Prasad Agarwala's 'Joymoti', released in .....

8.5 CENTRAL BOARD OF FILM CERTIFICATION

The Central Board of Film Certification was set up on 1 June, 1983. It was set up by the Central Government under the powers granted it by the Cinematograph Act (1952) and the Cinematograph Rules (1958). The objective of the Board is to make provision for the certification of cinematograph films for exhibition and for regulating exhibitions by means of cinematographs. The board consists of a Chairman and not less than twelve and not more than twenty five other members appointed by the Central Government. Advisory Panels are constituted at each regional office by the Central government which also decides in consultation with CBFC, the number of panel members for each office.

The producer of a film has to submit an application for a certificate to CBFC at the first place paying a fee. The film is then examined by the Examination Committee. However, the film must be complete in all respects before it is placed for examination. All previews of films for the purpose of certification and the reports and records related to it are treated as confidential, including the members of the screening committee. The CBFC has to come out with specific reasons when it asks for cuts in a film and it must also furnish the particulars of guidelines under which cuts are sought to be affected to the film producer.

The recommendations of the Examination Committee are sent to the Chairman of the CBFC within three days of the preview. Within the next seven days, the producer is informed about the certificate issued. Under the Cinematograph Act 1952, the films are certified ‘U’ (for unrestricted exhibition), ‘A’ (for public exhibition restricted to adults only), ‘UA’ (for unrestricted public exhibition subject to parental guidance for children below the age of twelve) and ‘S’ (for public exhibition restricted to specialized audiences such as doctors, artists, and others.).



CHECK YOUR PROGRESS

Q. 5. What are the certificates issued by CBFC in India?

.....

.....

.....

8.6 CONCEPT OF DOCUMENTARIES

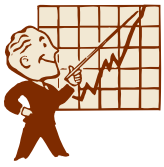
The term 'documentary' was coined by John Grierson, the British documentary maker, in the year 1926. The documentaries are non-fictional films, in which the maker tries to depict the real world. Unlike fictional or feature films, there is no scope for presenting the imaginary events. The filmed events in the documentaries are unstaged. The documentary film maker actually goes to the field and makes an objective record of real events through observation.

The documentaries are more educative in purpose and focus on dealing with social issue. It tries to bring to light the unheard or the hidden aspects of any event or issue.

Historically documentary evolved out of the reaction to the prevailing studio system with selected cast, chosen from the elite class. Hence, the documentary deals primarily with real people and real events, sliced out of the real world. The adherence to reality gives it the authenticity. However, the documentaries are not above criticism, especially on the ground of realism. Many argue that it is not possible to remain absolutely objective while making a documentary. Some of the famous documentaries and documentary makers are, '*Nanook of the North*' by Robert Flaherty based on the life of an Eskimo family, 'Drifters' by John Grierson based on the lives of the fishermen of the Northern sea, 'High School' by Wiseman based on the life in a school, 'Man with a movie camera' by Dziga Vertov based on scenes from everyday life that add up to represent the working day-from waking up, going to work, leisure activities, "The Thin Blue Line" by Errol Morris based on the murder of Dallas Police Officer Robert Wood in 1976,

'Roger and Me' by Micheal Moore based on the decline of the town Flint in Michigan as a result of General Motor's chairman Roger Smith's strategy of series of closures of factories in Flint in order to shift the plant to Mexico where the labour cost was very less, 'Ferenheight 9/11 by Micheal Moore based on September 9/11 tragic event and President George Bush's involvement in the event.

The pioneer of documentary films in India was P.V.Pathy, who had gained training in Paris. Two other doyens of Indian documentary movement were D.G.Tendulkar and K.S.Hirlekar, who had training from outside India and later contributed immensely towards the growth and development of documentary films in India. However, that was just a humble beginning of documentary making in 1940's. At present there is a spurt of documentary activities in India and every year a good number of documentaries are made in various regional languages in India which own acclaim in both national and International arena.



CHECK YOUR PROGRESS

Q. 6. What is a documentary? How is it different from feature films?

……

……

……

……

8.7 LET US SUM UP

Film came before the advent of television and radio and since its inception film has always attracted the audience. The film is a mass medium and carries all the characteristics of a mass media. Film is predominantly entertaining in nature and its impact on audience is presumed to be very vast.

Film is not only a mass medium but also a very collaborative medium, a medium that incorporates the efforts of many people in one.

The audience plays a very crucial role in deciding the fate of a film. It is the audience whose acceptance is the primary concern for any film maker because it is they who can make or break the fate of a film.

Indian cinema had its beginning when Dada Saheb Phalke made 'Raja Harishchandra', considered to be the first Indian film. Since then there has been no looking back for the Indian film industry as many film makers over the ages have contributed to establishing the world's largest film industry, the Indian film industry. Arderhir Irani, Raj Kapoor, Hiralal Sen, Dhiren Ganguly, Mehboob and Guru Dutt. are some of the notable examples of such film makers.

The Indian movies can largely be divided into two broad categories, Art and popular movies. The art movies are the result of the New Wave film movement in India, characterized by technical brilliance and artistic superiority. The pioneers of this movement were Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Shyam Benegal, Govind Nihalini and others.

On the other hand, we also have popular movies which are made with an aim of garnering profits. More appropriately called formula movies, the popular movies are characterized by sex, violence, dance, songs, grand locales, larger than life portrayal of events and characters. They are largely made for appealing to the largest audience possible and also to satisfy the lowest denominator of taste in the society.

India also has a prosperous regional film industry; one of the prominent among them is the Assamese film industry, established by the efforts of Jyoti Prasad Agarwal way back in 1935. some of the acclaimed film makers of Assamese film industry are Jahnu Barua, Dr. Bhabendra Nath Saikia, Manju Bora and several others.

The documentaries are another genre of film making, in which the film maker tries to showcase the reality. They are non-fictional films depicting real life events and dealing with real issues and problems plaguing the society.

8.8 FURTHER READINGS

- Encyclopedia of Journalism, by Om Gupta
- The Cinemas of India, by Yves Thoraval
- The Oxford Guide to Film Studies, by John Hill and Pamela Church Gibson.
- Mahurat, edited by Ankuran Dutta, Cotton College

8.9 ANSWERS TO THE CHECK YOUR PROGRESS

Ans to Q. No. 1. The New Wave films are basically intellectual films, devoid of the characteristics of popular films observed with sex, drama, violence and music. They are taken more for artistic brilliance which supersedes all other aspects of film making. Depiction of realistic events, is one of the chief features of the new wave films. More often called as art movies, the new wave films are credited with technical supremacy and artistic design and aesthetic quality.

Ans to Q. No. 2. The audience plays a crucial part in pronouncing the fate of a film. No matter how technically sound or artistically superior or expensive a movie is for a film maker until and unless the audience accept the film it is bound to fail in the box office. Hence, a film maker should try to make a film that has the potential to appeal to the audience.

Ans to Q. No. 3. Art movies are serious cinemas. In these films the commercial aspect gets a backstage while artistic values find a prominence while producing them. The purpose of an art movie is the representation of the socio-cultural-political aspect of the society in an aesthetic manner.

On the other hand, commercial movies are made with a commercial interest in mind. They are rightly termed as 'formula movies' as depiction

of sex, violence, music, dance, glorification of characters and events are the dominant characteristics of such movies.

Ans to Q. No. 4. Fill in the blanks.

a) Dadasaheb Phalke is considered the 'father of Indian Cinema'.

b) The first Indian talkie *Alam Ara* produced by the Imperial Film Company and directed by Ardershir Irani was released in 1931.

c) Through his first film *Pather Panchali* (1955) Satyajit Ray became the pioneer of a genre of films later known as the 'Indian Parallel Cinema'.

d) From the 1960s through the 1980s, the art film or the parallel cinema was usually government-aided cinema.

e) The first Assamese film was Jyoti Prasad Agarwala's '*Joymoti*' released in 1935.

Ans to Q. No. 5. Under the Cinematograph Act 1952, CBFC issues four types of certificates. These are - 'U' (for unrestricted exhibition), 'A' (for public exhibition restricted to adults only), 'UA' (for unrestricted public exhibition subject to parental guidance for children below the age of twelve) and 'S' (for public exhibition restricted to specialized audiences such as doctors and artists.

Ans to Q. No. 6. Documentary is another genre of film. Documentaries portray a slice of reality. The real events, real characters and real ambience- are the dominant features of documentaries. Fiction has no place in a documentary; instead it is a well researched and minutely executed product that allows the audience to face the prevailing reality.



8.10 MODEL QUESTIONS

A. Short questions (Answer in around 150 words)

Q. 1. Write a note on new wave cinema

Q. 2. What was the contribution of Jyotiprasad Agarwala towards Assamese Cinema?

Q. 3. What is the role of CBFC?

B. Long questions (Answer in around 300-500 words)

Q. 1. Differentiate between art movies and popular movies using suitable examples.

Q. 2. What do you understand by New-Wave films? Discuss with suitable examples.

Q. 3. Briefly analyze the history and growth of Assamese film industry. Also describe the contribution of Dr. Bhabendra Nath Saikia to it.

Q. 4. What is a documentary? Write about the features of documentaries.

Q. 5. Who was Satyajit Ray? Briefly discuss his contribution to Indian films.

Q. 6. Discuss the characteristics of cinema and the importance of audience in film making.

UNIT 9 : AUDIO VISUAL MEDIA : TELEVISION

UNIT STRUCTURE

9.1 Learning Objectives
9.2 Introduction
9.3 Introduction to television
9.4 Brief History of television in India
9.5 Doordarshan
9.6 Let us sum up
9.7 Further readings
9.8 Answers to check your progress
9.9 Model questions

9.1: LEARNING OBJECTIVES

After going through this unit you will be able to :

- discuss Television as a medium
- outline the history of Television in India

9.2 INTRODUCTION

In the previous units you were introduced to print media and radio. In this unit we will discuss another medium, i.e., Television.

Television is both a glamourous and very powerful medium. This unit will give you an insight into the nature of the television as an audio-visual medium, the history and growth of television in India and a basic understanding of Doordarshan, the country's only public broadcaster. So, let us begin the unit with an introduction to the television medium.

9.3 INTRODUCTION TO THE TELEVISION MEDIUM

All of you are familiar with television as a tool for entertainment and information in your day-to-day life. However, as a student of Mass Communication you need to understand the essential nature of the medium which differentiates it from other media. Television possesses some distinguishing characteristics:

1. Television is an audio-visual medium. It favours simultaneity of visual and auditory images. Viewers not only hear what someone is saying but can also see what is going on.
2. It is said that one picture is equal to one thousand words. You can then very well imagine the potential of pictures that can move! The elements of sound, colour and motion, lend television more credibility than other mass media.
3. Television has large, diversified, heterogeneous and anonymous viewers. People belonging to diverse backgrounds, age groups, culture, religion and can watch television. Therefore, it is difficult though not impossible to measure the number of viewers of a particular programme at a particular time in a specific channel.
4. Television needs electricity to be functional. That is why it is beyond the reach of many people living in the underdeveloped or developing countries. Television, however, can also be operated with batteries.
5. Compared to other media like newspaper and radio, television is an expensive medium.
6. One need not be A literate to watch television.
7. Television sets are normally bulky and, therefore, not portable like radio and newspapers.
8. Television is a glamorous medium. Visuals, colour, sound and motion make it a glamorous means of communication that entertain people.
9. Television has the potential to show viewers events and happenings in real time. We have to wait for a day to read the news in a newspaper, but television has the ability to give us what we call ‘live’ news.
10. Television is called a ‘lean back’ medium because unlike newspapers

or the Internet, we need not concentrate deeply when we watch television.

11. Television is a potent tool of disseminating information. Not just through news and current affairs, but also through various other formats of television programming, we get to know about things, people and places that we otherwise would never have known about.

12. Television also provides entertainment to its viewers. People can relax after a hard day's work by watching television.



ACTIVITY

1. Make a list of all the features of the television which you think are its merits and demerits. Justify your list with appropriate examples.

   ……

   ……

   ……

   ……

   ……

2. Visit a slum area and find out how many people there watch television and also how many households own television sets.

   ……

   ……

   ……

   ……

   ……

9.4 BRIEF HISTORY OF TELEVISION IN INDIA

Television was started in India in 1959 as an educational project supported by the UNESCO, and it grew very slowly during the 1960s. The big leap towards the expansion of the television audience occurred in the mid-1970s with the **Satellite Instructional Television Experiment (SITE)**, whichbroadcast to 2400 villages in six states of India. An American satellite

ATS-6 was used to transmit educational programmes for the development of rural India and it helped Indian technologists gain television broadcasting expertise prior to the launching of the national satellite, **INSAT**, eight years later.

One of the major events in the history of television in India which brought a change in the policy and structure of television viewing in India is the SITE or the Satellite Instructional Television Experiment. In the year 1969, the Indian government approved a proposal for the SITE experiment using the United States' National Aeronautics and Space Administration's (NASA) Application Technology Satellite -6 (AT-6). SITE was a one year pilot project undertaken in 1975 with an aim to experiment with television through satellite communication and broadcast special programmes to six rural clusters (which included a total of 2400 villages). Its objectives were to improve rural primary school education, agriculture, health, hygiene, and contribute to family planning and national integration.

Regular daily transmissions by Doordarshan began in 1965, still a part of All India Radio. The television service was extended to Mumbai (then Bombay) and Amritsar in 1972. For a long time Doordarshan remained the only television channel in India providing television service to its seven cities. Television services were separated from radio in 1976. The offices of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi with Doordarshan finally emerging as a national broadcaster.

The year 1982 was marked by two major events, the introduction of national programme and colour transmissions accompanied by the sale of colour television sets in the Indian market. Further, Indians also witnessed the live telecast of the Independence Day speech by the then Prime Minister Indira Gandhi on 15 August 1982 which was followed by the coverage of the 1982 Asian Games being held in Delhi. 1980s were remarkable as an era of soaps in Doordarshan. Soaps like Hum Log (1984), Buniyaad (1986-87), comedy shows like Yeh Jo Hai Zindagi (1984) and mythological dramas like Ramayan (1987-88) and Mahabharata (1988-89) glued millions to Doordarshan. Other popular programs included Hindi film song based programs like Chitrahaar and Rangoli and crime thrillers like Karamchand, Byomkesh Bakshi and Janki Jasoos.

International satellite television made its entry into India in 1991 with CNN bringing the first Gulf War to Indian households. By early 1992, nearly five lakh Indian households were receiving STAR TV telecast. A year later, the figure was close to twenty lakhs and by the end of 1994, an estimated one crore twenty lakh households (a little less than one-fourth of all television households) were receiving satellite channels. This increasing viewership was made possible by the sixty thousand or so small cable operators who mushroomed across the country.

The number of TV sets increased from five lakh in 1976 to ninety lakh in early 1987 and to around four crore seventy lakh in 1994; increases are expected to continue at around sixty lakh sets per year. By 2000, about 50 per cent of India's population was watching television regularly.

In summary, we can say that the increasing reach of television in India was due to the investments made in creating an infrastructure of about 1000 ground-based transmitters, which carry the satellite signals to the surrounding areas. And the growth of television audience was due to some of the television programmes that became hugely popular and appealed to Indian audiences, beginning with Hum Log (1984-85) and subsequently Buniyaad, Ramayana, Mahabharata and other programmes.

Educational television:

Educational television was started in 1961 from Delhi, and later they covered larger areas and extended to other stations such as Bombay, Calcutta, Madras and Srinagar. Previously it was meant for science teachers and students, but later covered more subjects. Programmes for higher education were started by the University Grants Commission (UGC) in 1984. UGC set up an ISAT Cell at JamiaMilliaIslamia, New Delhi to coordinate programmes prepared at different universities. The UGC transmission for higher education was called Countrywide Classroom. Several audio-visual Research Centres (AVRCs) and Educational Media Research Centres (EMRCs) were set up in different parts of india to produce programmes.

Latest Technologies in Television in India:

CAS or Conditional Access System is the digital mode of transmitting television channels through a set-top box (STB). The transmission signals

are encrypted and viewers need to buy a set top box to receive and decrypt the signal . the idea of CAS was mooted in 2001.

Over 300 satellite television channels are broadcast in India. The decade of 1990s brought a big challenge for Doordarshan. The CNN covered Gulf War through satellite and telecast it in the national channels of most of the western and Asian countries. The advent of satellite television motivated the cable operators to receive theprogrammes of Star TV, CNN, ATN, CNBC, AajTak, NDTV, BBC, STAR Movies, ZEE TV, SONY, etc.

Tata Sky Dish India services were provided by locally built satellites from ISRO such as INSAT 4CR, INSAT 4A, INSAT-2E, INSAT-3C, and INSAT 3E as well as private satellites such as the Dutch based SES, Global-owned NSS 6, Thiacom-2 and Telstar 10.

Direct-to-home or DTH is the reception of satellite programmes with a personal dish in an individual home. DTH is wireless, reaching direct to the consumer through a small dish and a set top box. India currently has six major DTH service providers and over 5 million subscriber households, which is increasing everyday.

Internet Protocol Television (IPTV) is the delivery of television content over Internet Protocol (IP) networks. It is a paradigm shift from the traditional modes of broadcasts like cable and satellite television to internet based streaming. It was first launched in some cities around 2006-07 by Mtnl/ Bsnl. IPTV and Online Video Services are expected to make an impact in India.



CHECK YOUR PROGRESS

Q. 1. When did television come to India?

.....

.....

Q. 2. Name the American satellite used in SITE?

.....

.....

Q. 3. The regular daily transmission of Doordarshan started in 1965 as a part of .....

Q. 4. 1980s were called an era of ..... in Doordarshan.

Q. 5. Which was the first International satellite television channel to make its entry into India?

.....

.....

9.5 DOORDARSHAN

Doordarshan which literally means Tele-Vision, is the public broadcaster of India under the PrasarBharati, a public service broadcaster created by the Government of India. Doordarshan is one of the largest broadcastingorganizations in the world in terms of the infrastructure of studios and transmitters.

At present more than 90 percent of the Indian population can receive Doordarshan (DD National) programmes through a network of nearly 1400 terrestrial transmitters with about 46 Doordarshan studios producing TV programs everyday.

Doordarshan operates 19 channels among which two are all India channels, 11 regional languages satellite channels (RLSC), four state networks (SN), an international channel, a sports channel and two channels (DD-RS & DD-LS) for live broadcast of parliamentary proceedings.

On Doordarshan's national channel, regional programmes and local programmes are carried on a time-sharing basis. To meet the demand of a 24 hour news channel, Doordarshan launched its DD-News channel on November 3, 2003 replacing its DD-Metro Entertainment channel. The regional languages satellite channels have two components – The Regional service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the regional language in prime time and non-prime time available only through cable operators. Sports channel is exclusively devoted to the broadcasting of sporting events of national and international importance. Doordarshan's DD Sports is the only sports channel which telecasts rural sports like Kho-Kho and Kabbadi something which private broadcasters avoid telecasting as they do not attract revenues.

DD-India is being broadcast internationally through a satellite. It is available

in 146 countries worldwide; however, the information on picking up this channel in other countries is not easily available. In the UK, for instance, DD-India is available through the Eurobird Satellite on the Sky system on Channel 833 (the logo is shown as Rayat TV). The timing and programming of DD-India International is different from that of India.

All the regional DoordarshanKendras generate programmes in their respective regional languages to cater to its regional audience. Both the regional language satellite services and the regional state networks broadcast a wide spectrum of programmes covering developmental news, serials, documentaries, news and current affairs programmes to communicate with the people in their own language. The respective states receive their own vernacular programmes in two ways. The programmes are telecast through terrestrial transmission during the regional window of DD National and round the clock on the regional language satellite channels across the country.

The development of TV services in the North East is being given priority by Doordarshan. The hilly terrain in this part of the country makes it necessary to have a very large number of transmitters. At present there are 12 programme production centres with 132 transmitters of Doordarshan in the North-East.

Doordarshan has taken adequate steps to focus on the accurate presentation of the diverse culture of North Eastern states. DD North East Channel is a composite satellite television service for the North Eastern states broadcasting programmes in Assamese, English and other languages and dialects of the North East. The programme mix includes entertainment serials, informative programmes, social programmes, news and current affairs, art and culture.

Doordarshan has tried to set up television studios in the capital cities of all the North Eastern states. There are studios in the capital cities of all the eight states of Meghalaya, Manipur, Assam, Nagaland, Mizoram, Tripura Sikkim and Arunachal Pradesh. Additional TV centres have also been set up to meet the need of coverage at Tura in the Garo Hills of Meghalaya and also at Dibrugarh and Silchar in Assam.

With the exception of DDK Guwahati, all these TV centres originate programmes in the various dialects for a duration of 120 minutes on week

days. In addition, all the transmitters in the North East relay a composite programme originating from Guwahati which includes a news bulletin in English and a composite programme of interest for the people of all the North Eastern states. Satellite up-linking facilities have also been provided in all the capital stations of the North East. These facilities help feeding of news and other topical programmes to Guwahati and Delhi.

List of DDKs in Northeast India

Kendra	Inauguration	Language	Duration of Telecast
Itanagar	5/2/1996	Hindi	6 pm – 8 pm
Guwahati	24/3/1985	Assamese	3 pm -8 pm
Dibrugarh	31/5/1993	Assamese	6 pm – 8 pm
Silchar	30/4/1993	Assamese and Bengali	6 pm – 8 pm
Imphal	30/4/1993	Manipur	6 pm - 8 pm
Shillong	30/41993	Khasi and Jantia	6 pm - 8 pm
Tura	31/5/1993	Garo	6 pm - 8 pm
Aizawl	12/6/1995	Mizo	6 pm - 8 pm
Kohima	30/3/1993	English	6 pm - 8 pm
Gangtok	1/11/2004		
Agartala	20/11/1992	Bengali and Kokbork	6 pm - 8 pm

Source: www.ddindia.gov.in



CHECK YOUR PROGRESS

Q. 6. Name the public broadcaster of India.

.....

.....

Q. 7. Which is the only sports channel to telecast rural sports like kabaddi and kho-kho?

.....

.....

Q. 8. In the UK, DD-India is available through the ..... Satellite on the Sky system on Channel 833.

9.6 LET US SUM UP

- The term 'audio-visual media' refer to works with both sound and visual components.
- Television was introduced in India on an experimental basis on September 15, 1959 from a makeshift studio at AkashvaniBhavan in New Delhi as part of All India Radio.
- In 1975, the government carried out the first test of the possibilities of satellite based television through the SITE programme. SITE (Satellite Instructional Television Experiment) was designed to test whether satellite based television services could play a role in socio-economic development of the country.
- 1976 witnessed a significant event in the history of Indian television, the separation of Doordarshan from All India Radio
- 1976 also saw the advent of advertising on Doordarshan.
- Colour television came to India in 1982
- The first indigenous soap opera Hum Log was shown on television in 1984.
- International satellite television was introduced in India by CNN through its coverage of the Gulf War in 1991.



9.7 FURTHER READINGS

- Video Production—Vasuki Belavadi, Oxford University Press
- Basic Audio Visual Media– ShipraKundra
- Broadcast Management in India- Angela Wadia
- Television and Radio Announcing-Stuart W Hyde
- The Magic Window - SevantiNinan
- Indian Broadcasting- H R Luthra

9.8 ANSWERS TO THE CHECK YOUR PROGRESS

Ans to Q. No. 1. 1959
Ans to Q. No. 2. ATS-6--
Ans to Q. No. 3. All India Radio
Ans to Q. No. 4. Soaps
Ans to Q. No. 5. CNN
Ans to Q. No. 6. Doordarshan
Ans to Q. No. 7. DD Sports
Ans to Q. No. 8. Eurobird

9.9 MODEL QUESTIONS

A) Short Questions

Q. 1. Why is television called a powerful medium?
Q. 2. Mention two characteristics of television.
Q. 3. Discuss in brief the advantages and disadvantages of the television medium.
Q. 4. Write short notes on the following:
i) IPTV
ii) Educational television

B) Long Questions

Q. 1. Write a comprehensive note on the main characteristics of the television.
Q. 2. Discuss the growth of private satellite channels in India.
Q. 3. What do you think has been the impact of private satellite channels on Doordarshan?
Q. 4. What factors came together to promote the development of television in India?
Q. 5. How has foreign satellite TV channels have revolutionized the media scenario in India?

UNIT – 10: TELEVISION PROGRAMMES AND PRODUCTION

UNIT STRUCTURE

10.1 Learning objectives
10.2 Introduction
10.3 Television programmes
10.4 Television production
10.5 Writing for television
10.6 Let us Sum up
10.7 Further reading
10.8 Answers to check your progress
10.9 Model questions

10.1: LEARNING OBJECTIVES

After going through this unit you will be able to :

- identify the different kinds of TV programmes, and
- explain the stages of Television Production
- describe the process of writing for television programmes

10.2 INTRODUCTION

In the previous unit, you were introduced to the television medium and its history. In this unit, we will discuss the different types of TV programmes with special reference to news and current affairs programmes. Next, we will discuss how TV production takes place in three basic stages. We will also discuss the process and techniques of writing for the television medium.

10.3 TELEVISION PROGRAMMES

If we consider the different kinds of Television programmes in today's context, then probably the best way to categorise would be to say that there are two broad categories of TV programmes – newsand non-news. Under news

we have news bulletins and other news-based and current affairs based programmes, say for instance, news magazines, interviews, talks, panel discussions on current topics and news features. The non-news category is a much larger category which covers a whole gamut of programmes – fiction, non-fiction, musical programmes, film-based programmes, comedy shows, sports programmes, and of course the most popular reality shows. Fiction will mainly consist of drama – soaps and serials, telefilms and teleplays. With new age programming, the gap between fiction and non-fiction is fast blurring and many programmes are blends between fiction and non-fiction.

It is not possible to discuss at length each type of TV programme in detail in a single unit. So, here we will discuss in detail only one type of programme, i.e., news and news-based programmes.

10.3.1 NEWS ITEMS

News items can generally be divided into three genres:

= News

= Reports

= Features

(a) News

News can be categorised in several types based on different criteria. If we take location into account, we can say that news can be either **foreign news** or **home news**.Foreign news is any event that is happening abroad while home news involves something going on in the country from where the news is telecast.

If we consider the differences in participation of verbal and visual modes, then news can be categorised as **verbal news or read news, audiovisual news andcombined news**. Verbal news is read by the news reader, no visuals are present apart from studio setting. Audiovisual news is read by Voice Over. Here dynamic elements of visual mode are in operation. Combined news is a combination of different elements like news reader plus still picture, or Voice Over and map, scheme, diagram covering the whole screen.

News can be categorised as **flash news, extended news, commented or personified news**, and **reportage news**. Flash news is very short, usually read by one voice. No commentary is present here. In extended news there is one institutional and one accessed voice. Institutional voice is usually that of the news reader or news reporter and accessed voice is that of witness). Commented or personified news is the kind in which the reporter comments on the issue from the location) and reportage news is the kind of news which is very dynamic. Investigative camera and reporter are present on location.

(b) Report

The difference between news and report is that compared to news, the length of a report is more extensive and also broader in coverage of the event. Usually after the news reader's abstract of the main information, the reporter reports from the scene, then a third party is interviewed and the reporter provides further insight. The report is always audiovisual.

(c) Feature

The third identified genre is feature. It is generally audio-visual and can be of four types: critical, portrait, occasional, and reflective. In its content, specific event, important personal matters or issues are analysed, assessed and generalised. Different from news or report, a feature reconstructs and interprets some known significant event.

(ii) Graber's categories of new items :

Graber (1994) offers another categorisation of news items into four main genres combining **duration and content criteria.**

= High drama stories
= Routine stories
= Feature essays
= Story snippet

The first genre of **high drama story** focuses on conflicts and accident of larger scale (for instance, terrorist bombing, floods, major accidents). **Routine stories** with deficiency of obvious high drama elements cover

issues of politics and diplomacy, social and legal matters, economic and political problems, and symbolic activities. They sometimes cover conflict or accidents but their impact lacks the scale of that of high drama stories and are usually without dramatic consequences. **Feature essays** are considerably longer with content dedicated to social issues, and cultural events, sports and some may be of conflict nature. The last in **Graber**'s genre is the **story snippet** of usually less than 20 seconds in length. It provides a very short account of the event with either a routine story content or a high drama story character.

10.3.2 CURRENT AFFAIRS PROGRAMME

A programme which contains an explanation and analysis of current events and ideas, including the matters dealing with political or industrial controversy or with public policy is called a current affairs programme. It also includes investigative programmes with contemporary significance.

A current affairs programme could be one of the following:

a) News magazine - This is a programme whose aim is to take it beyond where the news was left. Such programmes not only report but also analyze the events.

b) Debates- Debates are also used to discuss a current event. Generally, the major events are debated by important people. NDTV, for instance, has a programme by the name of Big Fight where an issue of immediate relevance is debated on screen by a set of people who are familiar with the issue.

c) Panel Discussion - If an issue is too complex for one person to handle, a panel may be convened so that a group of specialists on the subject matter can speak. Or, perhaps, it is used when the audience needs to be introduced or exposed to various people or viewpoints at the session.

Technically, a panel discussion consists of questions and answers. The compere monitors the time and manages questions and also ensures that the discussion does not turn into a fight or an unruly argument. If each participant is making a speech for a set period of time, he/she signals the speakers at the one minute to go mark and at the stop mark. If a speaker goes on for more than one or two minutes the compere normally stops

him/her to ensure that others in the panel are not deprived of their time. The compere is, under normal circumstances, neither in favour nor against the topic. At the end, the compere summarizes the discussion and thanks the panel members.

One of the main advantages of panel discussion is that it offers multiple perspectives on a single issue. The issue at hand is looked at and scrutinized by all the members present in the panel. It is very often a rule, in panel discussions, to include people from conflicting schools of thought so as to offer different dimensions to one idea, issue, event or phenomenon. The viewer is left to decide for himself which dimension is the most acceptable. Panel discussions are nowadays being increasingly used by news channels especially when political issues are to be debated. For example: During the recent debate on the Indo-US nuclear deal, most news channels aired panel discussions where political leaders from various parties, experts, etc., voiced their opinions and tried to convince the viewers on their respective standpoints. As a matter of principle, the compere or the anchor of the show does not take sides with any party but summarizes the viewpoints nonetheless. The Big Fight on NDTV is an example of a panel discussion.

d) Television Interviews -The word 'interview' comes from French and means, roughly, 'to see one another.' Interviews fill a great many hours of every broadcast day. Some are brief, such as 10-second news broadcast actuality and are called soundbites. Others are longer and make up the substance of hour-long talk programmes. Interviewing eye-witnesses at the scene of a fire, an airplane crash or similar event for news broadcast is only one aspect of news-gathering by reporters. Some interviews are essentially question and answer sessions, often with controversial guests. Many are single-subject interviews on topics such as health care or illegal migration.

Interviews for News and Current Affairs can be classified into:

i) Interviews for Stories: These are interviews that are included in news stories. The entire interview is not used here but only those portions that are related or are directly relevant to the story.

ii) Face to face interviews: These are interviews where there is an interviewer and an interviewee. Both are included in this type of interview.

The questions that the interviewer asks are also included in this type of interview.



CHECK YOUR PROGRESS

Q. 1. What are the three basic genres of news items? What is the difference among them?

.....

.....

Q. 2. What are the different kinds of news according to the differences in participation of verbal and visual modes?

.....

.....

10.4 TELEVISION PRODUCTION

Television production is a complex, time-consuming process that demands coordination among a wide variety of people. It requires intensive planning and a whole lot of skills, time and effort to execute those plans. The aim of any television production is to translate an idea into a meaningful programme. Creative inputs, technical and personnel requirements, coordination, and finances are unique to each kind of television production. However, whatever the format or genre, planning is the fulcrum on which the success of the production stands. Once a decision is made to make a television programme, we need to prepare ourselves for the various stages of production. The procedures delineated in this unit will guide you from generation of the idea to the final programme.

Until recently, television production required the combined efforts of dozens of trained professionals, using extremely expensive and difficult-to-maintain equipment. Network-level TV programs still require many hands to produce a single show, but technological advances now allow virtually anyone with a camcorder and a blank cassette to create a video.

Regardless of the size of a program's budget or intended audience, there are three production phases that all professional productions share. These phases are:

= Pre-production
= Production
= Post-production

(a) Pre-production phase

There is a saying in TV production: "The most important phase of production is pre-production". The basic ideas and approaches of the production are developed at this stage. It is in this phase that the production can either be set on a proper course or messed up to such an extent that no amount of time, talent, or editing expertise can save it. During pre-production, not only are the key talent and production members selected, but all the major elements are also planned. Research is done, the script is readied, and shooting locations selected. Since things such as scenic design, lighting, and audio are interrelated, they must be carefully coordinated in a series of production meetings.

(b) The production phase

The production phase is where everything comes together in a kind of final performance. It is the phase in which the actual shooting (recording or live broadcast) takes place and all the plans made during the pre-production are executed.

The Post-production Phase

This is the final stage in which the rushes are refined and edited into a complete programme and made ready for telecasting and distribution. For projects like films or music albums or TV shows which need promotional activity, these activities also form part of the post-production process.

The following flow chart shows the various stages of production and also how to actualize them:

10.5 WRITING FOR TELEVISION

We have already discussed about the audio-visual medium i.e. television and its various programmes. Now we will explore the basic process of writing for a television programme, and provide instructions or advice for writing a script for television.

Writing for the audio or audio-visual media is different from writing for print in several ways. As it will require one to write for the ears and the eyes. You will have less space and time for providing the entire information, unlike a newspaper or magazine. Your listeners will not be able to re-read the sentences or whatever you said or showed, if they could not understand it the first time. Hence, while writing for television you have to keep your writing simple and easy. Your writing should have the following attributes:

a) Your writing should be conversational. Try to write the way we talk.

b) The sentences should be brief and each sentence should contain only one idea.

c) Choose and use those words which are familiar to all. Use of complex words or phrases might confuse some audience.

d) The story has to be appealing to the eye and the ear. Some of the things to be followed while narrating or voicing for the electronic media are discussed below:

a) position the microphone 6 to 10 inches from your mouth and at a 45 degree angle to the direct line of speech. Always maintain the same distance from the microphone as you speak.

b) Remove all noise making disruptions such as paper clips, pens, and other items. Any rustling of paper, etc. can be picked up by the microphone.

c) After you hit the record button on the video camera or audio recorder, wait approximately 10 seconds before you start speaking. This prevents you from accidently losing some of the narration if you hit ‘record’ and start narrating the script immediately.

d) Speak clearly. Practice proper articulation and pronunciation of words.

e) Think about what you are going to say.

f) Talk at a natural speed, but change the rate occasionaly to avoid sounding monotonous. Vary the pitch and volume of your voice to get variety, emphasis and attention.

g) Control your breathe to take breaths between units of thought. Sit up straight while narrating, this will help your breathing.

h) A relaxed body helps producing a relaxed sounding voice. Do a few exercises before going on air. A little activity reduces the tension.

i) Always practice your narration skills, speech and delivery techniques.



CHECK YOUR PROGRESS

Q. 3. What are the stages of production?

.....

.....

10.6 LET US SUM UP

- Television news can be of the following types: foreign and home news, verbal news or read news, audiovisual news, combined news, flash news, extended news, commented or personified news, routine stories, reportage news, feature essays and story snippets.
- A television news bulletin or newscast is a regularly scheduled television program that reports current events.
- Television production is a complex, time-consuming process that demands coordination among a wide variety of people. It requires intensive planning and a whole lot of skills, time and effort to execute those plans.
- There are three production phases that all professional productions share. These phases are
  a. Pre-production
  b. Production and
  c. Post-production



10.7 FURTHER READINGS

- Essentials of Practical Journalism — V. B. Agarwalla, Concept, New Delhi



10.8 ANSWERS TO THE CHECK YOUR PROGRESS

Ans to Q. No. 1. The three basic genres of news items are:

= News

= Report

= Feature

The difference between news and report is that compared to news, report is more extensive in terms of its length and also broader in coverage of the event. Usually after a news reader's abstract of the main information, the reporter reports from the scene, then a third party is interviewed or talks follow and the reporter provides further insight. The report is always audiovisual. The feature is found in four modifications — critical, portrait, occasional and reflective. It carries elements of feature as a genre in film and press journalism. In its content, specific event, important personal matters or issues are analysed, assessed and generalised. Different from news or report, feature reconstructs and interprets some known significant event.

Ans to Q. No. 2. According to the differences in participation of verbal and visual modes news can be represented in three ways –

= **Verbal news or read news –** It is read by a news reader. No visuals present apart from studio setting.

= **Audiovisual news –** Mostly read through Voice Over, and dynamic elements of visual mode are in operation.

= **Combined news –** Several elements like news reader plus still picture, or Voice Over and map, scheme, diagram covering whole screen are combined.

Ans to Q. No. 3. The three stages of production are:

= Pre-production stage

= Production stage

= Post-production stage

Ans to Q. No. 4. The pre-production stage is the most crucial stage of production. This is because the outcome of the final programme hinges upon the planning which is done in the pre-production stage. If everything is planned out well in this stage, then hassles during the shooting and editing can be avoided and the project can be smoothly concluded.

Ans to Q. No. 5. a.Pre-production: It is the stage in which the basic ideas and approaches of the production are developed and set in motion. During pre-production, not only are key talent and production members selected, but all the major elements are planned. All things beginning from scenic design, lighting, and audio are carefully coordinated in a series of production meetings in this stage. Research is done, the script is readied and shooting locations selected.

b. Production stage: It is the stage where everything comes together in a kind of final performance. It is the phase in which the actual shooting (recording or live broadcast) takes place and all the plans made during the pre-production are executed.

c. Post-production stage: This is the final stage in which the rushes are refined and edited into a complete programme and made ready for telecasting and distribution. For projects like films or music albums or TV shows which need promotional activity, these activities also form part of the post-production process.



10.9 MODEL QUESTIONS

A. Short questions (Answer in around 150 words)

1. What are the different types of television news?
2. What are the three stages of production? What is the importance of each stage?

A. Long questions (Answer in around 300-500 words)

3. “The most important phase of production is pre-production”. Do you agree with this statement? Detail.
4. The production phase is where everything comes together in a kind of final performance. Explain the statement.

UNIT-11: INTRODUCTION TO NEW MEDIA

UNIT STRUCTURE

11.1 Learning objectives

11.2 Introduction

11.3 Concept of new media

  11.3.1 Definition

  11.3.2 Difference between conventional media and new media

11.4 Characteristics of new media

11.5 Most common vehicles of new media

11.6 Let us sum up

11.7 Further readings

11.8 Answers to check your progress

11.9 Model questions

11.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- define new media;
- distinguish between new media and conventional media;
- identify the characteristics of new media, and
- name the early vehicles of new media.

11.2 INTRODUCTION

The previous unit gave you an insight into the nature of the television as an audio-visual medium, the history and growth of television in India and a basic understanding of Doordarshan, the country's public broadcaster. We have also discussed different types of TV programmes with special reference to news and current affairs programmes.

In this unit, you will get a basic understanding of new media. Here, we will introduce you to the concept of new media, the characteristics of new media and the most common vehicles of new media. New media and its ever-

expanding technologies play a vital role in our day-to-day activities. The term must be vaguely familiar to you but as a Mass Communication and Journalism student you must understand ‘new media’ completely. This course on New Media fulfills this very end.

This unit will guide you in your basic understanding of new media and its varying components. So, let us now get into the first section which will define the concept of new media.

11.3 CONCEPT OF NEW MEDIA

The press, television, radio, cinema and telephone are the conventional forms of media with which we have become so accustomed to. But apart from these forms of communication there is another form of communication which has spread its wings in the recent past. This new form of communication can be termed as the ‘new media’.

Do you not always wish that you could send information as quickly as possible? Don't you wish that whatever information you send reaches exactly the way you sent it? New media help you in this. With the advent of new media, information sharing and spreading has become a much easier experience now.

You can send letters, photographs, music files and other data to any part of the world. And you can do so in minimal time and with exact accuracy. New media have brought the world closer and nothing seems to be out of your reach in the present times. But how that happens and what new media exactly are will be defined in the following sections. So, let us move on further to understand the concept better.

11.3.1 Definition of New Media

By now you must have got a fair understanding of the concept of ‘new media’. But media scholars have defined this concept in their own unique ways. There is no one definition for it as different scholars have explained it in different words. In simple parlance, 'new media' is a term meant to encompass digital or computerised networks to help us share and spread

information. Digital media which is interactive, includes two-way communication and necessitate some form of computing can be referred to as the new media.

The Business Dictionary defines new media as an “electronic interactive media like the internet.” Another definition states that, “New media is a catch-all term for all forms of electronic communication that have appeared or will appear since the original mainly text-and-static picture forms of online communication.”

Therefore, new media are basically a generic term for the several forms of electronic communication that have been made possible since the inception and growth of computer technology.

11.3.2 Difference Between Conventional Media and New Media

Now that the concept of new media has been discussed in detail in the previous two sections, we can now move on to understand the difference between new media and old media.

Till the 1980s the term ‘media’ referred primarily to print media, television, radio and cinema. But the last 25 years has seen a major development in computer technology which has given rise to what we now know as the ‘new media’.

They are called new media in relation to the ‘old’ forms of media like newspapers, magazines, direct mail advertising, television, radio and others. In their original incarnation, these old or conventional forms of media did not require computer technology but in the present scenario, they do. In fact, it won’t be wrong to say that many of these ‘new media’ emerged by merging the older medium with computer chips and a hard drive.
However, the vital points that distinguish new media from the media that preceded the media are:

- Old media has geographical limitations. Newspapers and TV stations can only reach to a certain geographical area. New media, however, have a far wider reach than the conventional forms. If newspapers want to reach out to a wider readership, they need to take the help of

new media. The growth of online newspapers is an example of this. The online versions of major newspapers are now accessible through the Internet.

- Old media communication is strictly one-way. The content provider sends information to the consumer, and the consumer pays money for it. There is no provision for the consumer to send across his views or information. But new media communication is inherently two-way. The consumer is active as new media offer an opportunity to interact and even intervene in the communication process. So, you can now become a part of the communication process rather than just being a plain recipient of information, as was the case with conventional media. Conventional media forms are now using new media technologies to receive audience feedback.
- The old media market has a limited number of 'players'. There is a natural limit to the number of newspapers or radio stations or television channels in any given area. New media, on the other hand, have unlimited number of 'players'. The World Wide Web has several websites on one single topic. Every individual, can in fact, have his own website. Even in terms of other new media technologies like mobile phones or DVDs or cameras, the number of products in the market is unlimited.
- Old media content providers have complete control over what the consumer hears or sees. Newspapers editors or TV channels can exercise their control over the content. In the case of new media, however, the providers cannot control what the consumer wants to see or read or hear.
- The presentation is more important than the content in old media vehicles. Newspapers and television channels have to attract the viewers' attention to the content through attractive presentation. In new media, however, the content is more important than the presentation. For instance, in the case of the World Wide Web, it is the content which draws the consumer to a particular website. The look or presentation is fairly unimportant while deciding which website to go to.

- Old media content is forced or 'pushed'. New media content is sought or 'pulled' by the receiver. Newspapers, TV channels and radio stations find out different ways to attract consumers to pass on any information or message. They do so even if the consumer is not ready for it or hasn't asked for it. New media, however, provide the consumer the choice to ask for whatever information he or she requires. New media vehicles will not impose the information; rather, wait for the consumer to seek out the information on their own.
- In new media new concepts have emerged like blogs, wikipedia wherein targeted receivers of the messages and contents can themselves become both the receivers as well as contributors of contents. A sort of democratization process has been set in motion in this regard. But this is very limited in the case of the conventional media.
- Web newspapers, Internet editions of newspapers, magazines, video journals and magazines have to advertise in a big way to make themselves visible to the intended target audiences which is not the case with the conventional print media like newspapers, magazines. However, as penetration of the computerized environment is increasing by leaps and bounds every passing moment the conventional media have been compelled to keep up with it. That is why all the foresighted conventional media organizations are increasingly making their contents available in their web versions – Internet radio, Internet TV and receiving TV / Radio signals, news updates on your mobile phones.



LET US KNOW

1. Lev Manovich describes new media as new cultural forms which are native to computers or rely on computers for distribution.
2. Manovich calls it a cultural form because new media vehicles have now become a part of new age culture. We can no longer function without a mobile phone or a computer. The extensive

use of digital technologies has given us a new way of leading our day-to-day lives. Our verbal and written languages have changed dramatically with the advent of 'SMS lingo'. The Internet has opened up the whole world before us. Web sites, human-computer interface, virtual worlds, multimedia, computer games, computer animation, special effects in cinema and net films and interactive computer installations have now become a part of our life and culture.

3. Bolter and Grusin define new media in terms of remediation: "We call the representation of one medium in another remediation and we will argue that remediation is the defining characteristic of the new digital media."

   The basis of their definition lies in the fact that 'new media' is nothing but 'old media' served in a new way. Bolter and Grusin believe that the conventional forms (newspapers, magazines, radio) of media have been refashioned and remodeled with the help of computers to create, what we now know as, new media.

4. Rice defined new media as "communication technologies that enable or facilitate user-to-user interactivity and interactivity between user and information."

   New media enable a two-way communication process much like interpersonal communication. You can receive messages and also reply or respond to those messages via new media. This establishes the user-to-user interactivity. Apart from this, new media also enable you to add to that bit of information that you wish to share with another user. With appropriate technologies, you can now make your own video or audio messages by adding images, music or text. So, new media also establish interactivity between user and information.



CHECK YOUR PROGRESS - A

Q. 1. Define 'new media'.

.....

.....

.....

.....

Q. 2. Match the following:

a) Interactivity	a) are old media
b) Newspapers	b) can be surfed through the Internet
c) New media	c) new media as a new cultural form.
d) Online newspapers	d) are digital media
e) Manovich describes	e) helps in obtaining feedback

11.4 CHARACTERSITICS OF NEW MEDIA

Some of the defining characteristics of new media are:

- New media's most vital feature is their digitality. They are often known as 'digital media' or 'digital new media', which simply means 'media that use computers'.
- The second important characteristic of new media is their interactivity. They allow two-way communication between the sender and the receiver. You are no longer a passive recipient of information as you can now give your own input and comments via new media technologies.
- New media have the advantages of both interpersonal communication and mass media communication. They assists you in delivering individualised messages to infinite number of people at the same time. And every person involved in this communication process can reciprocate individually to the message.

- New media are space binding and time binding. You can obtain information from any part of the world. Distance makes little difference in the time, cost or speed of getting information.
- New media content cannot be stored for too long. Your books can last a lifetime but information on floppy drives or CDs hardly last a few years.
- New media content is not forced on the audience unlike conventional media content which is 'pushed' by the media organization. New media content is 'pulled' by the consumer. It is only when you want some information that you take the help of the Internet or other computational technologies.
- Hypertextuality is another feature of new media. Hypertext provides a link between different documents. You can move from one piece of information to another because of the hypertext links between the pages that contain the information.

11.5 MOST COMMON VEHICLES OF NEW MEDIA

Let us now learn about the most common vehicles of new media.

- **Internet and the World Wide Web**
  Internet is a network of networks, linking computers to other computers; it's a global network of computers. Your computer can obtain any information stored in another computer through the Internet. The Internet provides for various services like e-mail, file transferring, **Telnet**, **Gopher** and the World Wide Web. The World Wide Web is often thought to be synonymous to Internet but it is not. You will learn more about Internet and the World Wide Web in the next unit.

- **Computer games**
  Computer games are the games played on a personal computer rather than a gaming console or an arcade machine. The first computer game, Spacewar, was developed in 1961 by **MIT** students on a **PDP-1** computer used for statistical calculations. Initially the games were basically text adventures or interactive fiction where the players had to

enter commands through the keyboard. Computers were earlier used only for research or educational purposes. But with the advent of computer games, computers became more attractive to consumers and their popularity gave way to an increasing use of computational technologies by common people.

- **DVDs and CD Roms:**
  The DVD or the Digital Video Disc functions as a video and data storage device. The purpose of a CD or a Compact Disc is also the same but their storage capacities are different. A DVD can store six times more data than a CD. DVDs and CDs are the most common forms of storing data files in today's world. Information sharing and spreading has become much easier and less cumbersome with the invention of CDs and DVDs.

- **Digital cameras:**
  Digital cameras take still and video images through an electronic **image sensor**. The first true digital camera was the Fuji DS-IP, which recorded images as a computerized file in 1988 but it was two years later that the first commercially available digital camera was launched. It was the Dycam Model 1. Digicams are a common mode of new media technology because they help in taking, storing and transferring images and video without much fuss. There is no need for developing negatives and waiting for hours to see a particular image as was the case with the original analog cameras. Images can be transferred to a computer and passed on to other computers as well.

- **Mobile phones**
  These, as we all know, are long-range electronic devices used for voice communication. Mobile or wireless phones only work over a particular network area with specialized base stations that help in the communication. Several scientists have toiled over the last century to create what we now call the mobile phone, but the first practical mobile phone is credited to a Motorola researcher, Martin Cooper. He made the first call on April 3, 1973, to a rival from the Bell Labs. The advancement of technology has made mobile phones the most common vehicle of new media. They help in verbal communication,

sending text and picture messages, taking pictures, browsing the Internet, listening to music as well as playing games. They are the perfect combination of all forms of new media technologies.



CHECK YOUR PROGRESS

Q. 3. Explain in brief the following terms:

a) Hypertext

……

……

……

b) Digital media

……

……

……

c) Two-way communication

……

……

……

d) Media push and consumer pull

……

……

……

4. What are the advantages of new media?

……

……

……

……

5. What is the major drawback of new media?

……

……

……

……

11.6 LET US SUM UP

- New media are the new form of communication which use computational technologies to share or spread information
- They are called new media because they differ from conventional or old media forms like newspapers, radio and others.
- The basic difference between old media and new media is that the latter offer interactivity. New Media allows the recipient to be active in the communication process, as he or she can revert back to the sender.
- Another factor that distinguishes new media from old media are that new media is accessible and have a wider reach.
- Conventional media forms now employ new media technologies to reach more audience.
- New media have the positive aspects of both interpersonal communication and mass media communication. You can reach out to the masses with individualised messages. And through new media, every individual in that mass of people can get back to you with their feedback.
- New media helps obtain information from every nook and corner of the world.
- One major drawback of new media is that the data obtained cannot be stored for too long. CDs, DVDs, hard drives etc have a short life span.
- New media technologies provide you with information only when you ask for it. The consumer has to 'pull' information unlike other media in which the media organization has to 'push' their information to the audience.
- The most common vehicles of new media are the Internet, CDs, DVDs, digital cameras and mobile phones.



11.7 FURTHER READINGS

- **New Media: A Critical Introduction** – *Martin Lister, Jon Dovey, Seth Giddings, Iain Grant, Keran Kelly (Routledge).*
- **Digital Media, Building the Global Audience** – *TK Ganesh (Gnosis Publishers, New Delhi).*

11.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q. No. 1. The new form of communication which uses computers or digital technology to spread information can be termed as new media. It is termed new media in relation to old media like newspapers and radio and others. New media are interactive thereby allowing two-way communication, they are digital and have a wider reach.

Ans to Q. No. 2. Match the following:

a) Interactivity	e) helps in obtaining feedback
b) Newspapers	a) are old media
c) New media	d) is digital media
d) Online newspapers	b) can be surfed through the Internet
e) Lev Manovich describes	c) new media as a new cultural form

Ans to Q. No. 3. In brief:

a) **Hypertext**: Hypertext is the link between different pages of data on a computer. It has been made famous by the World Wide Web. When large chunks of information cannot be placed in one page the information is segmented into different web pages and with the help of hypertext you can go from one page to the other by the click of a mouse.

b) **Digital media**: The term refers to electronic media which work on digital codes. Digital refers to the binary numbers '0' and '1' and computers rely on these two binary numbers to interpret and represent data. New media technologies are essentially 'digital' because they rely on computational technologies.

c) **Two-way communication**: The communication process which involves both the sender and the receiver is called a two-way communication. The recipient is also active as he gives back his feedback to the sender. It is a to and for mode of communication much like when you are talking to a friend. New media allows two-way communication and that is why they are also called interactive.

d) **Media push and consumer pull**: When any information is given to the consumer without his asking for it, it is called media 'push'. And when we, the consumers, seek information through media outlets, it is referred to as the consumer 'pull'. For instance, television commercials provide information about several products, which the consumer may not even be interested in. That's media push. But when the consumer is trying to find out about a particular product on the Internet, he is 'pulling' information. It is, therefore, called consumer 'pull'.

Ans to Q. No. 4. The new media technologies have several advantages. As new media support interactivity, they give you the benefits of interpersonal communication. At the same time, new media help you reach out to the mass, they thereby employ the advantages of mass media communication. Moreover, new media help speed up the communication process. they also assist in attaining information from any part of the world.

Ans to Q. No. 5. The major drawback of new media technologies is that the data created or accumulated via its various vehicles does not last long. Computer files, CDs, floppies and DVDs get corrupted and important data is lost.



11.9 MODEL QUESTIONS

A. Short questions (Answer in around 150 words)

Q. 1. How do you differentiate new media from conventional media?

Q. 2. Interactivity is a major advantage of new media. Explain.

Q. 3. New media are a combination of mass media communication and interpersonal communication. Discuss.

B. Long questions (Answer in around 300-500 words)

Q. 4. Describe the relevance of content and presentation in terms of both new and old media.

Q. 5. New media vehicles have given rise to a new media culture. Elucidate.

UNIT- 12 : REPORTING FOR MEDIA

UNIT STRUCTURE

12.1 Learning Objectives
12.2 Introduction
12.3 Concept of Reporting
12.4 The News Reporter
    12.4.1 Qualities
    12.4.2 Responsibilities
    12.4.3 Basic facts about reporting
12.5 Let us Sum up
12.6 Further Reading
12.7 Answers to check your progress
12.8 Model Questions

12.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- define the concept of reporting
- discuss the qualities and responsibilities of a reporter

12.2 INTRODUCTION

In the previous unit you have learnt about the concept of new media, its characteristics and the common vehicles.

As you already know, an important part of the media is reporting. But reporting is not a very simple task. A reporter needs to be well versed in the concept and process of reporting and should possess certain qualities to be able to fulfill the task with ease and efficiency. It is also important for a good reporter to be aware of his responsibilities. So in this unit, you will be introduced to the concept of reporting and the qualities and responsibilities of a good reporter.

12.3 CONCEPT OF REPORTING

Reporting is the journalist's word for research, for the collection of data, for the gathering of facts. In every news organization, there are reporters whose task is to go to the field and collect information. When an incident occurs in a place, the reporter is sent to gather facts relating to that incident. He then comes back to the office and finally makes a report or news story by compiling the gathered information.

The reporter, while on field, collects information that he or she finds on the spot, interviews the people who probably have seen the event that happened and if the need be, goes deeper to find out more information so that an interesting news report can be produced. Therefore, in other words, reporting may also mean an act of research. The way a researcher does extensive study on any given topic and finally comes to a conclusion, the reporter, too, has to make an exhaustive study of the event before coming to a conclusion in the form of news. But what is important to remember is that this research has to be manifold. Until the facts are rigged out and all the points are established the reporter must carry out his or her investigation before arriving at finality.

News Reporting (Reportage) sometimes refers to the total body of media coverage of a particular topic or event, including news reporting and analysis. Reportage is also a term for an eye-witness genre of journalism : an individual journalist's report of news, especially when witnessed firsthand, distributed through the media. This style of reporting is often characterized by travel and careful observation.

Literary reportage is the art of blending documentary, reportage style observations, with personal experience, perception and anecdotal evidence, in a non-fiction form of literature. This is perhaps most commonly known as creative nonfiction and is closely related to New Journalism. The prose of such reporting tends to be more polished and longer than in newspaper articles.

WHERE REPORTERS WORK

Reporters can be employed in a number of different organizations. The important amongst them are:

1. Newspapers: Newspapers employ reporters to gather news for their own use and deliver the news directly to the readers.
2. Wire Services/ News agencies/ News Bureaus: Wire services or news agencies like the Associated Press, Reuters, UNI, PTI etc. also employ reporters. These reporters gather news on behalf of the agency which distributes it to media houses that subscribe to its services.
3. Broadcasters: Broadcasters like TV and radio networks employ reporters for gathering news for distribution to network affiliates. Local radio and TV stations also employ their own news reporters for covering different news events.
4. Supplemental News services: Some newspapers have supplemental news services which apart from gathering news for their parent organization, also gather news for distribution to other newspapers. Examples of supplemental news services include The New York Times News Service, Washington Post News Service etc. This concept is relatively new to India.
5. Magazines and periodicals: News magazines and periodicals also employ a large number of reporters.
6. Public Relation Firms and Corporate Communication wings of different agencies: This is another field which requires a huge news-gathering and news distribution network. Business, industry, Government, social service agencies, associations, special interest groups and educational institutions employ reporters for gathering news and writing stories about their own activities for distribution to newspapers.

The above section tells us about the place of work for a reporter. Now, let us discuss the types of news called 'exclusive news' which after being gathered by the reporter, remains at the exclusive domain of media to which the reporter belongs.

Exclusive news:

Exclusive news is the news published in only one newspaper or broadcast by only one radio or television channel, which the other newspapers or

other channels are yet to pick up. Exclusive news enhances the credibility of the newsmen as well as the media organizations. If a newspaper is able get a scoop or exclusive news, which other news organizations have failed to manage, then the credibility of the newspaper increases. It also enhances the credibility of the reporter in the organization itself, who has netted the scoop in the air before it could nestle in the hands of other reporters working for other media organizations.

Exclusive news is really an added feather in the hat of the reporter. In contemporary situation, when every media organization is vying for achieving a niche market, the concept of exclusivity earns more prominence. This is because only through publishing or broadcasting more and more exclusive news that the news organizations can enhance their image. And in the process it ensures their place in the market. Otherwise, it becomes difficult for the news organizations to survive in the rat race, where there are too many competitors levering for success and for making a name of its own.



ACTIVITY 12.1

1. Meet a staff reporter of a local newspaper and find out from him what his job as a reporter involves.

   ……

   ……

2. Set up an appointment with a newspaper reporter and accompany him for a day as he goes about carrying out his assignments. Observe his activities and make a note of it at the end of the day.

   ……

   ……



CHECK YOUR PROGRESS

Q.1 : What is reporting?

……

……

……

……

Q.2 : What is literary reportage ?

……

……

Q.3 : What are supplemental news services?

……

……

12.4 THE NEWS REPORTER

Reporters are the first infantry men, who go to the field to gather information in order to compile news. They are the foot soldiers of the news world. They are the representatives of newspapers, news magazines, wire services, radio and television stations and the networks. They are the primary news source for the media organizations. They go out to the world and bring back the news of the day. They are the eyes and ears of the media organizations. They have to remain alert and keep their eyes and ears open to spot any development taking place in the society. Therefore, in addition to what we have discussed above regarding the duties of reporters, there are some other qualities expected of reporters so that they can serve the organization they are working better as well as the society of which they are a part. The following section discusses the essential qualities of a newspaper.

12.4.1 Qualities

News sense :

The first and foremost requirement of a reporter is news sense. He or she

should be able to distinguish between news and non news. The quality of news sense should prevail all the time, both when he is on the field hunting for information and also when he is preparing the news while in office. He should be able to churn out public interests from publicity stunts. For instance, on many occasions the business entities call press conferences to ensure their visibility in the media and to promote their sale. But they often do so in the guise of indulging in a social cause so that their image is projected positively before the people while at the same time their sale is boosted. Therefore, ultimately it turns out to be a publicity stunt rather than a case of larger public interest and a clever reporter can easily find it out. He can distinguish a news from a non-news if he possesses the required news sense.

Clarity of expression :

Clarity of expression comes with clarity of mind. If the reporter is himself confused, there is every possibility that he may confuse others. Therefore, the reporter should be clear about what he has in his hands in terms of facts. The golden rule is that 'whenever in doubt just leave it out'.

Having verified the facts and figures collected from the field the reporter should be capable of bringing out a clear copy, that would not leave any doubts in the minds of the readers as to the veracity of the facts. Adhering to a logical sequence is very important while dealing with copies. The reporter may have a lot of ideas woven in his mind, but he/she must be able to express those ideas clearly and cogently for the readers to understand.

Objectivity :

We have already discussed the importance of being objective on part of the reporter. Objectivity counts a lot in the profession of journalism. It is the duty of the reporter to present the truth as objective a manner is possible to the people. This holds true equally for the news organizations, whose responsibility lies in digging out the truth for the society. But if the reporter becomes biased and does malicious reporting by diluting it with personal views and partial comments then the entire mission of journalism as a profession becomes a failure.

Accuracy :

Being accurate in terms of facts is of utmost importance in the profession of journalism. Tampering with facts is considered to be a moral crime in this profession. People have every right to know the truth and it is the duty of the reporter to bring it out for them the way it exists. Therefore, the reporter should be careful while dealing with facts and figures. Truthfulness and moral integrity are two important qualities of a journalist. Sometimes, the reporter may unconsciously make some silly errors while writing the copy although he may have collected correct information from the field. This could mislead the public. Therefore, he should be extremely cautious about what he is writing and double check for errors so that accurate information reaches the people.

Alertness:

The reporter has to remain alert presumably in all situations. Remaining alert helps him to catch the scoop before another reporter gets to know about it. It also helps him keep abreast with all the happenings take place in the jurisdiction of the beat he is working in.

Speed :

The journalists always have to work under tremendous pressure. On the one hand there is a pressure of meeting the deadline of submitting the copy and on the other hand there is the pressure of being completely objective, unbiased and accurate. The pressure also mounts when the reporter has to submit many stories within the deadline. Being lazy will definitely hamper his effective delivering of the assigned jobs. It, therefore requires the reporter to work fast under any kind of situation.

Calmness :

This is also another quality that helps the reporter to serve better in any kind of situations. The reporter should be able withstand the mounting pressure of long and erratic work schedules and maintain his cool even amidst trying conditions. He or she should be able to handle any kind of professional hazards and maintain composure.

Curiosity :

Journalism is a profession where one deals with new happenings and developments all the time. Unless one has the lust for information he/she can not dig out good stories. A curious mind enables one to unearth facts on the basis of which he may produce authentic reports. Remember that news stories are not made in the air and they need an ever curious reporter to bring them before the readers. Only a curious mind can grasp good stories, supplement it with proper investigation and make interesting reports.

Punctuality :

Reaching on time or, in fact, before time is very important in this profession. When a news breaks out, the reporter should be able to reach the spot instantly. This enables him to catch the event better, without missing out on relevant facts. Punctuality also helps in building a faithful bonding with the sources. Sources are to be groomed with great care. If the reporter fails the sources by reaching late on a number of occasions, the chances are that the reporter will have to lose the trust vested upon him by his source and in the process also dilute his credibility. Reaching the office on time and submitting copies on time may help the reporter earn a good image among his peers and superiors in the office.

Patience :

As mentioned earlier the reporter has to work at odd hours and under odd working environment and most of the time under loads of pressure. Therefore, keeping cool, and not losing patience would definitely help him in discharging his duties and responsibilities in the best professional manner.

Imagination :

A reporter is a real story teller and he should have the skill to narrate the story for the readers in the most interesting manner. For this he has to be extremely creative and imaginative. Imagination helps in proper creation. As a journalist you will have to design your story in such a manner so that the reader's curiosity and attention remain intact till the end of the story.

Farsightedness :

A reporter with farsightedness can envisage the future. Farsightedness is a

quality that helps the reporter identify the processes and the people that will be counted as important in future. It is one quality that helps in determining the importance of an event and enables him to think ahead of time and prepare accordingly.

Self-discipline :

Imposing self discipline while at work helps the reporter in many ways. It enhances his rapport in the office, on the field and also among his sources.

Integrity :

It implies strong sense of honesty and strict adherence to a stern code of ethics. Since the reporters are more exposed to unethical practices and temptations in the field as compared to other professionals, therefore, this quality helps the reporter keep away from influences prevailing in the field.

Fearlessness and frankness :

The profession of journalism demands a good deal of fearlessness and frankness on the part of the reporters, who are willing to go anywhere, face anybody and ask anyone any kind of questions (even unpleasant ones) to get the information right and to expose wrong doers without fear.

Tactfulness:

The reporters should be able to handle skillfully any kind of situation and deal with all kinds of people. A reporter should have a flexible and sociable personality and a nature that relishes a variety of experiences. He should be capable of understanding human behaviour and emotions. This will help him/her in developing contacts that are so essential for news gathering.

Mobility and outgoing nature:

The mobility should come with ease for a reporter as it is the job of a reporter to move around in search of news. The lust for news may require him/her to move along the hostile terrains, climb the steepest mountains, journey past the deepest jungles, plunge into the ocean, walk along the hottest desert, or for that matter go to any corner of the ground. Therefore, the reporter should love to travel to move around so that he/she will not hesitate to go anywhere to spot news, thereby break news or provide news flash.

Diligence :

The reporters have to be diligent workers. Their jobs require painstaking exertion of effort, keen alertness and spirit of dedication. They should love their job and work hard to deliver spotless pieces of work to utmost perfection.

Team spirit :

A newspaper is a product of contribution of many people. The same goes for a television or radio news bulletin. Therefore, the reporter should have the zeal to work in a team. As a member of the team he/she should know in clear terms the role and responsibilities vested upon him/her and deliver them in the best way possible. All the actions of the reporter should be oriented towards strengthening the output of the team and in the process ensuring individual as well as collective growth of the entire organization.

Wide reading :

A reporter must have adequate knowledge about the surroundings and the society he lives in. Especially in contemporary scenario one has to be well read or well informed about the surroundings in order to tap the changing attitudes of the society and changing media situation.He/she should be aware of the past and the present and be in a position to envision the emerging trends in society in terms of its social, political, economic issues, etc.

Command over the language :

To be a good reporter one needs to have a good grasp over language, particularly the language in which he writes. In fact, command over the language is the most essential requirement for anybody working in the field of journalism, not only the reporters. Because journalism is the profession in which control over the ‘pen’ counts the most, no matter whether you are working in print or electronic media and in whichever language media you are working. Needless to mention that since the reporters are all the time writing news stories, they should have commendable hold over the language of their correspondence in order to create worthy copies.

12.4.2 Responsibilities

As a member of the press, certain responsibilities are vested on the shoulders of the reporter. And the reporters are expected to carry them out in the best possible manner. Now, let us discuss about the responsibilities of the reporters.

A reporter has three types of responsibilities.

1. Responsibilities towards the organization
2. Responsibilities towards the source and
3. Responsibilities towards the society

Responsibility towards the organization :

Like any otherorganization media houses are also bound by policies, rules and regulations. All the members of the organization, including the reporters, are supposed to follow the organizational dictum. As an employee of the organization the reporter has the mammoth responsibility to reflect the organizational behavior through his dedication towards work and loyalty towards the organization.

Responsibility towards the sources :

A reporter's responsibility towards his source lies in keeping them in good faith, maintaining a cordial relationship andshouldering their responsibilities when asked for. It may not always be an easy task, since the reporter has to maintain a huge network of sources. However, the reporter has to do his best to keep their trust. Once the source loses faith on the reporter, he/she will never agree to render help in the form of tips/information in future. Therefore, utmost care is to be taken while dealing with the sources of information.

Responsibility towards the society :

In the field of journalism one works for the larger interest of the society. As a member of the media, a reporter should to serve the society keeping in view what is good for the society as a whole by writing stories in authentic and objective manner. It is his duty to maintain the trust and credibility imposed upon him by the readers. Therefore, a reporter, must always try to

reflect his sense of responsibility towards his readers and the society through his credible and authentic work. As a reporter your responsibility towards the society lies in being accurate, unbiased and factual. Apart from that, the reporter should also try to create awareness by coming up with good stories on development issues.



LET US KNOW

The terms 'reporter' and 'correspondent' are often used interchangeably. However, there is a difference between the two terms. Reporters of staff reporters are regular employees who locally cover news and write the news for a publication or a broadcast outlet. Correspondents on the other hand are regular employees of a publication or any agency who are stationed in different locations of the state or the country or eve the world for gathering news and they deliver the copy of the editor by wire, fax or e-mail.

A stringer is someone who reports or writes for a newspaper on an assignment basis, i.e. paid for what is published rather than as a full time salaried member. The term 'stringer' comes from the old time custom of measuring a correspondent's total inches or stories with a string a certain length to determine the pay.

Another related tem is liner. The liner lives in a small town and is not a full time journalist. While his main profession is sometimes else, he also sends reports to a newspaper which pays him on the basis of the number of lines of the news item published in the newspaper.

Then there are the freelancers who, like stringers and liners, are also part time journalists who are paid on assignments basis, but they have the freedom to supply the news reporter to more than one newspaper. Stringers and liners, on the other hand, have to maintain their loyalty to asingle client alone.

12.4 3 Basic facts about reporting

Reporting on various subjects or beats from the field is the best practice of journalism. A reporter specialised in a particular field should go for reporting in that field. While writing for a news story, the reporter should keep in mind that a gripping news story will consist facts which will answer the - who, what, when, where, why and how of the news story. However, it is the responsibility of a reporter to verify the facts for its accuracy. Another point to remember here is the use of active voice while reporting. Use of words in active voice makes it more understandable and effective. The language should be simple and there should not be inclusion of extra words. The sentences should be short and concise. Inverted pyramid style of writing should be practised where the most important facts should be included in the lead and less important in the body. However, in soft news which is if a human interest story or a background information, facts can be put in the body of the news story.

A reporter should keep in mind a few important points while going to field for reporting as given below-

a. A reporter must be conscious to never repeat a story which has been told to him or her in confidentiality or in good faith, unless prior permission is taken to make the story public.
b. While collecting the local news, a reporter should keep in mind the great value of giving names of persons in his or her stories.
c. Each and every reporter must try to develop the qualities of a descriptive writer. In this way he or she can elaborate on any topic or issue if need arises.
d. A reporter must always try to improve his or her method and style of reporting. This goes a long way in bringing out the best of the creative ability of a reporter.
e. A reporter, as far as possible must try to avoid ambiguous and technical jargons which might be difficult to comprehend. In other words, he or she should enable the reader to visualize the scene as described in the news story as though the event had unfolded in front of their eyes.
f. A good reporter must keep in mind to avoid the use of stereotaped phraseology.

g. Accuracy must always be maintained while reporting for different events. If possible, the reporter must try to cross check the facts before getting them published. This is because very often misrepresentation of facts lands the reporter and the organization to which he or she belongs to in trouble.

h. A reporter must also take special care in reporting court proceedings as use of a wrong name or adverse comment might land him or her into legal problems.

i. The reporter must master the art of condensing while reporting the speeches made in the public meetings. This would readily help the reporter to summarise news and reports whenever the need arises.

j. If a reporter has to cover a public meeting or an event, the reporter has to prepare beforehand. He or she should try to collect abstracts or the addresses in advance. In some events, the backgrounder or profile of the organisation or a person is provided before the start of the event. This kind of information can help the reporter to get a glimpse of the event ahead of time.

k. The reporter has to take notes of all the relevant speeches, happenings etc. so that he or she can report the event accurately. Some reporters take help of shorthand to note down every word while others use their own style of writing. Taking notes of actual speech or some parts of the speech helps the reporter to quote the statements of particular speakers while writing his or her report.

l. It is always suggestible to carry some equipments like wire and tape recorders, microphones or video recorders while covering news stories. The microphone can be put in front of the speaker and thus his words are recorded on a thin wire or recorder. He or She can listen to the speech again at office and thus some relevant points that might have been missed can be added up. Similarly a radio reporter has to record the programme for radio broadcasts and so is for a news channel reporter. However, a reporter of print media can also carry an audio recorder with him or her on an assignment. But he or she has to select and determine the words to be involved from the entire recording.

m. The reporters need to quote what the speaker speaks in his speech.

Use of quotation marks is important in quotes; but the rules vary if the speaker quotes someone other's words in his speech. For instance if the speaker quotes some other's words the next quotation will be in single quotation marks unlike the speaker's own words which will be in double quotation marks. The reporter has to use the quotes carefully. It is often seen that the speakers make some grammatical faults in their speech. It is commendable if such mistakes are eliminated in the report.



CHECK YOUR PROGRESS

Q.4: Why is it necessary for a reporter to develop a quality of news sense?

.....

.....

Q.5: What are the three basic types of responsibilities that a reporter should have?

.....

.....

12.5 LET US SUM UP

- Reporting is the journalist's word for research, for the collection of data, for the gathering of facts.
- Literary reportage is the art of blending documentary, reportage style observations, with personal experience, perception and anecdotal evidence, in a non-fiction form of literature. This is perhaps most commonly known as creative nonfiction and is closely related to New Journalism
- Reporters can be employed in a number of different organizations. The important amongst them are newspapers, wire services or news agencies, broadcasters, magazines and periodicals, journals, supplemental news services, publicrelations firms and corporate communication wings

- Exclusive news is the news published in only one newspaper or broadcast by only one radio or television channel, which the other newspapers or other channels are yet to pick up. Exclusive news enhances the credibility of the newsmen as well as the media organizations.
- Reporters are the first infantry men, who go to the field to gather information in order to compile news. They are the foot soldiers of the news world.
- A reporter has three types of responsibilities - Responsibility towards the organization,Responsibility towards the source and Responsibility towards the society



12.6 FURTHER READINGS

- Aggarwal, VirBala (2006). Essentials of Practical Journalism. New Delhi: Concept Publishing Company
- Chakravarty, Suhas, Pant, N.C (2009) News Reporting Presentation and Style. New Delhi :Kanishka Publishers, Distributors
- Pant, N.C (2002) Modern Journalism : Principles and Practice. New Delhi :Kanishka Publishers, Distributors



12.7 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q.No 1 : Reporting is the journalist's word for research, for the collection of data, for the gathering of facts.

Ans to Q. No 2 : Literary reportage is the art of blending documentary, reportage style observations, with personal experience, perception and anecdotal evidence, in a non-fiction form of literature.

Ans to Q. No 3 : Supplemental news services are those news services which apart from gathering news for their parent organization, also gather news for distribution to other newspapers. Examples of

supplemental news services include The New York Times News Service, Washington Post News Service etc.

Ans to Q. No 4 : It is necessary for a reporter to develop a news sense because it helpshim or her to distinguish between news and non news.

Ans to Q.No 5 : A reporter needs to havethree types of responsibilities-

a. Responsibilities towards the organization
b. Responsibilities towards the source; and
c. Responsibilities towards the society



12.8 MODEL QUESTIONS

B. Short Questions(Answer each question in about 150 words)

Q.1: How does exclusive news enhance the credibility of the newsmen as well as the media organizations?

Q.2: What is an exclusive news?

Q.3: What kind of responsibility does a reporter has towards the news sources?

Q.1: Why does a reporter need to inculcate team spirit?

Q.2: What are the important points that a reporter must keep in mind while reporting?

C.Long Questions (Answer each question in about 300-500 words)

Q.1: Who is a news reporter? What are the important qualities of a reporter?

Q.2: 'A reporter often has to undertake certain responsibilities during the course of reporting'- Explain.

UNIT 13 : MEDIA CONVERGENCE

UNIT STRUCTURE

13.1 Learning objectives
13.2 Introduction
13.3 Convergence – an introduction
13.4 Relevance of convergence in the present circumstances
13.5 Impact of convergence on conventional forms media
13.6 Let us sum up
13.7 Answers to check your progress
13.8 Further readings
13.9 Model questions

13.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- explain what is convergence;
- discuss the relevance of convergence in the present circumstances; and
- explain the impact of convergence on conventional forms of media

13.2 INTRODUCTION

In the previous units you have learned about different kinds of media and how each one is significant in its own way. Now in the present times all technologies and all media are evolving. A new digital communications technology has emerged. An electronic superhighway is surfacing. Voice, video and data are converging, giving rise to whole new range of digital, multimedia and interactive communication technologies.

This is the age of convergence and in this unit we will deal with the concept of convergence. We will discus about what is convergence, its relevance in today's communication society and its impact on the old forms of media.

So let us begin the unit with an introduction to convergence.

13.3 Convergence – an introduction

Today we are living in a world where perhaps there is nothing that has been left untouched by the advancements in technology. Media and communication is one such area where tremendous changes have come so as to adapt to the enduring demands of technology. One of the major fallouts of such adaptation is what we term as 'convergence'.

All modes of communication and information are continually reforming and in the process changing the way we create, consume, learn and interact with each other. Simply speaking, convergence can be explained as the tendency of different technological systems to evolve towards performing similar tasks. Convergence of media occurs when multiple products come together to form one product with the advantages of all of them. In convergence, previously separate technologies such as voice and telephony features, data and productivity applications and video move towards sharing resources and interact with each other in such a way that they acquire new efficiencies.

For instance, earlier you could watch television programmes only on a TV set, listen to radio only on a radio set, use the computer only to work on data and use the mobile phone only to make calls or send messages. Now with growing convergence all of this has changed. You can watch TV and listen to radio on a computer – Internet radio and Internet television have made this possible. You can access the Internet on the TV set and on your mobile phone. On the same mobile phone you can have a digital camera, camcorder, voice recorder, mp3 player, voice recorder, access to news updates and lot more.

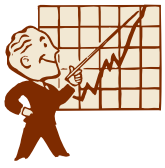
The evolution and unprecedented popularisation of the Internet in the recent years clubbed with the activities, products and services that have emerged in the digital media space of late have resulted in the interlinking of computing and other information technologies, media content and communication networks.

But convergence is more than simply the merging of technologies. Media convergence is a concept in which old and new media intersect. It is the interface where grassroots and corporate media interlock in such a way

that the traditional roles played by media producers and media consumers dramatically change leading to situations which were earlier unpredictable in many ways.

Convergence of media had led to shifts within the industrial, cultural, and social paradigms. It encourages the new age consumer to seek out information. Convergence has enabled the media consumers to interact with each other on a social level and at the same time use various media platforms to create new experiences, new forms of media and content that connect them socially, and not just to other consumers, but most significantly to the corporate producers of media in much more easy and accessible ways.

The roots of network convergence can be traced back to the beginning of digital communications. It was digitalization which made it possible to reduce information into discrete, identifiable and thus, more easily transferable pieces of information. Transfer of information thus became faster and more efficient as more signals could move through a single communication path. Earlier there were separate communication networks for different types of communication. They were designed differently, and were therefore most often incompatible. However, the attributes of digital communication was used in the case of network convergence to efficiently and effectively distribute different types of information - voice, video and data on the same communication network. Till a few years back, all this was unimaginable, but now the technology makes it possible. Customers now have more options to choose from.



CHECK YOUR PROGRESS

Q. 1. What do you mean by convergence?

.....

.....

.....

.....

.....

Q. 2. Give some instances of convergence of media?

……

……

……

……

Q. 3. The roots of network convergence can be traced back to the beginning of .....

Q. 4. Convergence enables the distribution of different types of information - voice, ...and data on the same communication network.

13.4 RELEVANCE OF CONVERGENCE IN THE PRESENT CIRCUMSTANCES

Convergence is the key today. Convergence can be viewed in a number of ways. One is in terms of the converging of different types of information like voice, video, and data over a common infrastructure or within a common computing platform. The other one is the converging of the industries itself, such as communication, entertainment, and computing.

But all said and done, the impact of convergence has been extremely encompassing. In fact all facets of institutional activity and social life including business, government, art, journalism, health and education are increasingly being carried out in the digital media spaces across a growing network of ICT devices. An increasingly wider range of technologies have been converted and are still being converged into single multipurpose devices. For the consumer as well as the media owners, convergence has come as a boon. For the consumer convergence translates as more features in less space. For the media owners, on the other hand, it serves as a means for remaining competitive in the struggle for market dominance. Therefore, in the past ten years or so, there has been a growing trend of companies converging technologies to create demand for new products.

Telephone companies for instance are integrating 3G on their phones. Television has already converged the technologies of movies and

radio, and is now moving ahead with convergence with the mobile phone industry. Personal computers are being used even to make phone calls. The PC is being transformed through faster processors that support advanced graphics and multimedia capabilities. The PC today is no longer just a computer – it is a collaborative communication and media tool. Mobile phones not only can be used for making phone calls and text messages but are being designed to hold images, videos, music, television, camera and all kinds of multimedia. Even more advanced features like video recording, GPS receivers, data storage and security mechanisms are being integrated into the traditional cellphone.

In the education field, a professor's lecture can be delivered live to remote campuses or stored in the form of video-on-demand files on a web site; Employers can use the converged networks to deliver presentations and training to employees from remote locations directly at their desktop eliminating many extra costs like travelling.

Apart from all of these advantages, there is yet another factor which is driving convergence – it is the cost factor. Convergence eliminates the cost of maintaining three separate networks for voice, video, and data. By using converged networks, corporations can make substantial saving in terms of equipment, staff, and services. And this factor coupled with its other advantages is a major force that acts in favour of convergence.

However, it is important to understand that in actuality media convergence is more than just a shift in technology. In reality it is something that has altered the very relationships among industries, technologies, audiences, genres and markets. Convergence has changed the dynamics of media operations and also the way in which media consumers access and process media content.

With the increase in the number of media channels and new telecommunications and computing technologies becoming more and more portable, we are literally living in a world surrounded by media. And this world exists within a culture of convergence.

Convergence as viewed today is indeed a debate about the impact of technology and how it has paved the way for a mature Information Society.

With the many new opportunities and possibilities that convergence has opened up, citizens have been able to enrich their lives, not just in the economic dimension, but in the social and cultural dimensions as well. Convergence has expanded the overall information market beyond imagination, and will do so even further. If it is properly implemented, convergence will make immediately accessible the vast knowledge base that is now being computerized. It will also make direct voice and video communication accessible everywhere. Data sharing, if supported with adequate security and safeguards, will allow information and commerce to flow freely. In the real sense of the term, we will be able to create a true global village, where there will be instantaneous multimedia communication that will result in sizeable increases in productivity, ensure a better quality of life, provide enhancements in education and recreation, and also promote cross-cultural understanding. For instance, the low cost of the World Wide Web has enabled even small business to market globally.

If India is successful in harnessing the benefits of convergence by creating an environment that is supportive, it will prove to be a powerful motor for job creation and growth, plus increased consumer choice and cultural diversity. In India convergence in India has been a process which was faster than expected. The convergence has brought in web casting, video on demand, and internet via cable. The delivery of Internet through cable network is available across the country today.



CHECK YOUR PROGRESS

Q. 5. What are the ways in which convergence occurs?

……

……

……

……

……

……

……

Q. 6. How is convergence a boon both for consumers and media owners?

.....

.....

.....

.....

Q. 7. What are the advantages of convergence in the field of education and administration?

.....

.....

.....

.....

Q. 8. Do you think convergence is cost effective? How?

.....

.....

.....

.....

13.5 IMPACT OF CONVERGENCE ON CONVENTIONAL FORMS MEDIA

Technology is ever changing and its effect on the media scenario has been revolutionary. With new and better devices emerging every second, it was thought by many people right in the 1990s that a digital revolution would change the entire media scenario and old media would be pushed to one side by new media. Media convergence which has come about as a result of digitalization has no doubt introduced new possibilities in terms of media access as well as production. Well established media companies are attempting to visualize the future of the entertainment industry in terms of convergence.

But many questions are being raised regarding the future of the conventional media. Will there be a time when there will no more a TV set or a radio set or a personal computer? Will we instead have a single device which will

merge everything together? Are we heading towards a future where current television shows will merge into a hybrid with World Wide Web style content? For instance will television shows also include other types of media like text merged into them. And will web pages begin to be more of visual content that tell a story. Could it also become possible that both the television and the computer will be equipped to use a similar browser which will make it possible to view the same content on both devices. Will there be a time when television content will exactly be the same? And will it eliminate the need of the less efficient technology. Is convergence actually sounding the death knell of age-old-technologies. These are questions which are being raised and debated upon.

Convergence advocates contend that convergence is not the end of old media. In fact, it provides a platform where many technologies can co-exist and they will not replace each other. The new age customer has been pampered by growing technological advancements and their demands are so immense and varied that it has become impossible for one technology to be able to meet all the requirements of the market-place. Therefore, each technology will be able to define its own space and redefine the way the consumers access the media.

It is being suggested that new and old media would interact in ever more complex and innovative ways. As a result many industry leaders are looking towards media convergence as a way of consolidating their position in the ever growing market. In that respect, media convergence is not about replacing the old but about redefining it. It is not possible for the multimedia services to replace the judgment value that is provided by the traditional media. Therefore, even in a multimedia environment, the traditional media will continue to have a significant role to play.

There can be no doubt that multimedia carries with itself the potential to immensely increase the range of services available and offer more choices to the users. However, it is also true that for success new technology alone will not suffice. Technology might be potent, but technology itself is in the hands of people. As such the future of multimedia will be decided by the people who use it. Everything will depend on the wants and needs of the

user, how they react to the numerous new options available to them and most importantly, whether they are willing to pay for it.

Not only that, convergence is not something which is 'only virtue and no vice'. It has its downside too. Specially if we consider converged devices in their initial forms, they are often found to be less functional and reliable than their counterparts. Let us consider an example. A movie DVD will perform better on a traditional DVD player than on a games console. Again, when a single device is loaded with more functions, the ability of that device to serve its original function decreases. Let us take for example, the iPhone. It is primarily supposed to function as a mobile phone but is designed to perform many different tasks. Despite its primary function being making phone calls, it does not have a numerical pad to make phone calls. Instead, in order to make the other functions possible, it has a touchpad, which many users have found to be inconvenient compared to a conventional phone. Again one might be able to watch TV programmes on a computer screen, but one cannot deny that TV is TV and one cannot feel the same comfort in watching programmes on the computer screen.

Therefore, we cannot say that convergence will finish off the old technologies but will provide an opportunity to reinvent itself and evolve for the better.



CHECK YOUR PROGRESS

Q. 9. Why are established media companies today attempting to visualize the future of the entertainment industry in terms of convergence?

.....

.....

.....

Q. 10. Do you think that converge will lead to the end of old media? Why?

.....

.....

.....

Q. 11. What are some of the downsides of convergence?

.....

.....

.....

13.6 LET US SUM UP

- Simply speaking, convergence can be explained as the tendency of different technological systems to evolve towards performing similar tasks.
- Convergence of media occurs when multiple products come together to form one product with the advantages of all of them. In convergence, previously separate technologies such as voice and telephony features, data and productivity applications and video move towards sharing resources and interact with each other in such a way that they acquire new efficiencies.
- But convergence is more than simply the merging of technologies. Media convergence is a concept in which old and new media intersect. It is the interface where grassroots and corporate media interlock in such a way that the traditional roles played by media producers and media consumers dramatically change leading to situations which were earlier unpredictable in many ways.
- Convergence of media had led to shifts within the industrial, cultural, and social paradigms. It encourages the new age consumer to seek out information.
- The roots of network convergence can be traced back to the beginning of digital communications. It was digitalization which made it possible to reduce information into discrete, identifiable and thus, more easily transferable pieces of information.
- Earlier there were separate communication networks for different types of communication. They were designed differently, and were therefore most often incompatible. However, the attributes of digital communication was used in the case of network convergence to

efficiently and effectively distribute different types of information - voice, video and data on the same communication network.

- Convergence is the key today. Convergence can be viewed in a number of ways. One is in terms of the converging of different types of information like voice, video, and data over a common infrastructure or within a common computing platform. The other one is the converging of the industries themselves, such as communication, entertainment, and computing.
- All facets of institutional activity and social life including business, government, art, journalism, health and education are increasingly being carried out in the digital media spaces across a growing network of ICT devices.
- For the consumer as well as the media owners, convergence has come as a boon.
- Convergence eliminates the cost of maintaining three separate networks for voice, video, and data. By using converged networks, corporations can make substantial saving in terms of equipment, staff, and services.
- Convergence as viewed today is indeed a debate about the impact of technology and how it has paved the way for a mature Information Society.
- Well established media companies are attempting to visualize the future of the entertainment industry in terms of convergence. But many questions are being raised regarding the future of the conventional media.
- Convergence advocates contend that convergence is not the end of old media. In fact, it provides a platform where many technologies can co-exist and they will not replace each other.
- It is being suggested that new and old media would interact in ever more complex and innovative ways. As a result many industry leaders are looking towards media convergence as a way of consolidating their position in the ever growing market.
- Technology might be potent, but technology itself is in the hands of people. As such the future of multimedia will be decided by the people who use it.

- Convergence is not something which is 'only virtue and no vice'. It has its downside too. Specially if we consider converged devices in their initial forms, they are often found to be less functional and reliable than their component parts.
- Again, when a single device is loaded with more functions, the ability of that device to serve its original function decreases.



13.7 FURTHER READINGS

- Handbook of Journalism & Mass Communication, V.B. Aggarwal, V. S. Gupta, Concept, New Delhi.
- Mass Communication in India, K.V. Kumar, Jaico, New Delhi.



13.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q. No. 1. Simply speaking, convergence can be explained as the tendency of different technological systems to evolve towards performing similar tasks. Convergence of media occurs when multiple products come together to form one product with the advantages of all of them. In convergence, previously separate technologies such as voice and telephony features, data and productivity applications and video new move towards sharing resources and interact with each other in such a way that they acquire new efficiencies.

Ans to Q. No. 2. We can watch TV and listen to radio on a computer. We can access the Internet on the TV set and on the mobile phone. On the same mobile phone we can also have a digital camera, camcorder, voice recorder, mp3 player, voice recorder, access to news updates and lot more. All these are examples of convergence.

Ans to Q. No. 3. Digital communications

Ans to Q. No. 4. Video

Ans to Q. No. 5. Convergence can occur a number of ways. One is in terms of the converging of different types of information like voice, video,

and data over a common infrastructure or within a common computing platform. The other one is the converging of the industries themselves, such as communication, entertainment, and computing.

Ans to Q. No. 6. Convergence is a boon for the consumer as he is able to get more features in less space and choose from a variety of options available. For the media owners, on the other hands, it serves as a means for remaining competitive in the struggle for market dominance. Therefore, in the past ten years or so, there has been a growing trend of companies converging technologies to create demand for new products.

Ans to Q. No. 7. As a result of media convergence a professor's lecture can be delivered live to remote campuses or stored in the form of video-on-demand files on a web site; Again, employers can use the converged networks to deliver presentations and training to employees from remote locations directly at their desktop eliminating many extra costs like travelling.

Ans to Q. No. 8. Yes, convergence is cost effective. This is because it eliminates the cost of maintaining three separate networks for voice, video, and data. By using converged networks, corporations can make substantial saving in terms of equipment, staff, and services. And this factor coupled with its other advantages is a major force that acts in favour of convergence.

Ans to Q. No. 9. Well established media companies are attempting to visualize the future of the entertainment industry in terms of convergence because it has introduced new possibilities in terms of media access as well as production.

Ans to Q. No. 10. Convergence is not the end of old media. In fact, it provides a platform where many technologies can co-exist and they will not replace each other. The new age customer has been pampered by growing technological advancements and their demands are so immense and varied that it has become impossible for one technology to be able to meet all the requirements of the market-place. Therefore, each technology will be able to define its own space and redefine the way the consumers access the media.

Ans to Q. No. 11. Converged devices in their initial forms are often found to be less functional and reliable than their component parts. Let us consider this example. A movie DVD will perform better on a traditional DVD player than on a games console. Again, when a single device is loaded with more functions, the ability of that device to serve its original function decreases. Let us also take for example, the iPhone. It is primarily supposed to function as a mobile phone but is designed to perform many different tasks. Despite its primary function being making phone calls, it does not have a numerical pad to make phone calls. Instead, in order to make the other functions possible, it has a touchpad, which many users have found to be inconvenient compared to a conventional phone. Again one might be able to watch TV programmes on a computer screen, but one cannot deny that TV is TV and one cannot feel the same comfort in watching programmes on the computer screen. These are some of the downsides of convergence.



13.9 MODEL QUESTIONS

A. Short questions (Answer in around 150 words)

Q. 1. What is the meaning of convergence?

Q. 2. What are the advantages of convergence?

B. Long questions (Answer in around 300-500 words)

Q. 1. Explain the impact of convergence on media networks?

Q. 2. Is convergence a boon or a bane? Substaintiate your views.

Q. 3. Discuss the genesis of convergence.

UNIT – 14 : WRITING FOR RADIO PROGRAMME (PRACTICAL BASED)

You have been familiarized with the radio medium in Unit 3 of this book. The unit explains the types of radio programmes, their classification and provides a basic idea of radio production. This unit has been created with a view to provide you an insight into the world of radio programming, based on which you would be able to come up with a format of your own for a radio programme.

Think of the different types of programmes that you have heard on radio such as songs, phone-in programmes, talks, discussions, news, sports commentaries, etc. these different types of programmes are called formats. Before making a radio programme, we have to understand the audience for whom the programme is meant. We should know the following facts regarding the audience –

a) Total population of the area
b) The sex ratio of the area
c) Number of literate or illiterate people
d) The languages spoken
e) Availability of schools or colleges in the area
f) Number of school/college going youth
g) Health care facilities available
h) Religion practiced
i) Other radio and television stations
j) Climate
k) Occupations of the people/Income
l) Roads and transport facilities
m) Agriculture practices/irrigation, etc.

You have already learned the various formats of radio pragrammes and their content. Based on your study of the Unit no. 3 of this study material, select a programme format of radio of your choice. Now write a detailed report for the preparation of a radio programme in the format of your choice.The report should be based on a minor research of the area and audience of your choice and you have to decide which programme would be best suited for them.

Prepare the report and requisite marks would be given on the content and format of the programme and the idea behind the programme. Learners are requested to submit the report to the study centre within the stipulated time frame.

Unit – 15: FILM REVIEW (PRACTICAL BASED UNIT)

Film review is a great way of analyzing a film by way of expressing your opinion of a movie.

The purpose of any film review is to help the reader in determining whether **they** want to watch, **rent or buy** the movie. The review must contain the relevant details about the movie so that the reader can make an informed decision, without giving anyway any essentials such as the plot or any surprises. In this unit, you will be required to submit a report on film reviews of any two films of your own choice. One film should be any English language film and the other should be either a mainstream Hindi film or any regional language film.

Marks will be given based on the originality of the piece and how well you execute your writing. Learners are requested to submit the report to the study centre within the stipulated time frame, preferably within one month of the commencement of the second semester BMC programme.

Kindly follow the guidelines and tips that are given below for writing a good movie review-

1. Watch the movie

The first step in writing the review is to **watch the movie**. Watch the movie in a relaxed environment you are familiar with. If you are unable to understand the main theme of the movie, then watch it again for the second time. This way, it will help you to absorb a lot more detail about the movie. Make a habit of taking down notes as regards to acting, direction, plot summary, costume design, set design, soundtrack etc. while watching the movie.

2. Identify your audience

While writing a film review, try to keep in mind who your readers are likely to be. For instance if you are writing a movie review for children, it requires a different approach than writing for a movie club

3. Introduction:

- In the introduction part, throw light on the title of the movie along with the directors(s) and producer(s) of the movie. For eg, one can say that , 'the film is directed/produced/starred by.....'

- **Say something about the cast**

  Instead of revealing the entire story of the film, mention some of the finer details like who the lead actors are .Also try to emphasise on the acting ability of the lead actors along with their screen names.

- **Summarise the plot in a few sentences**

  While writing a review , provide only the outline of the movie rather than giving away the essential details like the plot, the ending part or any other surprises. This would keep the cinegoers guessing for what is in store and building up suspense. For instance, you construct the sentence like 'the story is about.....'.

- **Mention the setting**

  Along with the outline, try to elaborate on the setting including the place and time of the plot. For eg, you can say that 'the action of the film is set in.....' or for that matter 'the story takes place in.....'.

- **Music**

  Music occupies a very important part of any film specially the mainstream Hindi films. Comment on the background score or the soundtrack of the movie and give your opinion if the music does justice to the overall quality of the film.

4. Conclusion

- **Give your overall opinion**

Most movie reviewers will give their opinion of the movie. This is important as the reviewer can express the elements of the movie they enjoyed or disliked. However, the reviewer should also give impartial details, and allow the reader to make their own mind over an issue the reader liked or

disliked. Opinions should be explained to allow the reader to determine whether they would agree with your opinion or not. It is also important to mention the fact whether you would like to recommend the film to the people to watch or to avoid.

Read and check your review thoroughly. Make sure you have given authentic information and not something which has been copied from other sources. This is especially important for reviews that will be published on the Internet, as search engines are always looking for the correct spellings of keywords.

Given below is an example of a film review written by Renuka Vyavahare and published in The Times of India on 14th August, 2016. The review is on the Hindi film 'Rustom' starring Akshay Kumar, Ileana D'Cruz, Arjan Bajwa and Esha Gupta.

Rustom (Drama/Crime)

Cast : Akshay Kumar, Ileana D'Cruz, Arjan Bajwa and Esha Gupta.

Direction : Tinu Suresh Desai

Duration : 2 hours, 28 minutes

Language : Hindi (U/A)

- Rustom Pavri (Akshay Kumar), an honourable officer of the Indian Navy, shoots his friend Vikram (Arjan Bajwa) to death after discovering that his wife Cynthia (Ileana D'Cruz) had an affair with the rich businessman. The commander surrenders to the police immediately and admits to having killed Vikram but pleads 'not guilty' in court. Is he convicted or acquitted?

  Though the climax has been smartly fictionalised, this courtroom drama is essentially based on the real life of Naval officer KM Nanavati, who, in 1959, shot and killed his wife's lover. The subsequent trial was one of India's most sensational court cases.

Coming to the film, Rustom has a cracker of a beginning. Without wasting any time, the director comes straight to the point. He takes us quickly through the circumstances in which Rustom shoots Vikram and the trial begins.

Akshay Kumar is the backbone of Rustom. The Khiladi renders one of the most understated performances of his career, proving yet again that he can play a range of diverse roles with aplomb. The plot is interesting, if not engaging.

However, Rustom lacks the unnerving tension exuded by well made courtroom dramas like A Few Good Men (1992). It is not the gripping thriller one expects it to be, given the controversial case it's based on. It tries to unfold like a whodunit, and falters in its execution.

Tinu Suresh Desai's melodramatic direction struggles to maintain momentum. It lacks subtlety and is reminiscent of a languid television daily soap, replete with a jarring background score, clicked dialogues and mandatory close-up shots of every character at regular intervals.

While Ileana is perfectly cast, Esha Gupta's inappropriate outfits and over-the-top acting evoke laughter. Arjan Bajwa plays a rich Sindhi guy here, Just the way he played a rich Parsi guy is Guru. The art direction is mediocre as well.

To cut to the chase, despite its multiple flaws, Rustom can be watched for Akshay Kumar, whose action/ comic brilliance often overshadows his acting prowess. He reminds you to value honest officers who serve our country with dignity and valour. He makes you want to support the man who probably did the right thing the wrong way.

References:

- Roy, Alok Chandra, *Photography for the Beginners*, Apsara, Guwahati
- Dilwali, Ashok, *All About Photography*, National Book Trust, New Delhi
- Kenneth, Muse, *Photo One*, Prentice Hall.
- Bright, P S, Chemistry of Photography & Related Careers in *Junior Science Refresher*, July 2007
- Dutta, Ankuran (ed.), Mahurat, Cotton College
- http://www.bestfamilyvideotips.com;
- http://www.photography.about.com
- http://en.wikipedia.org/wiki
- http://www.notrain-nogain.org
- http://wikieducator.org