PGJMC S2 03

Media Studies

SEMESTER - 2

JOURNALISM AND MASS COMMUNICATION

BLOCK - 2

KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY

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MEDIA STUDIES

BLOCK 2

DETAILED SYLLABUS

Unit 8: **Audio-Visual Media: Film** **(Pages 149-172)**

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 fil, assamese film, few important filmmakers of india, CBFC, concept of documentaries

Unit 9: **Audio-Visual Media: Television** **(Pages 173-183)**

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

Unit 10: **Television Programmes and Production** **(Pages 184-194)**

Television programmes, television production, writing for television

Unit 11: **Introduction to New Media** **(Pages 195-207)**

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 208-224)**

Concept of Reporting, the News Reporter, qualities, responsibilities, basic facts about reporting

Unit 13: **Media Convergence** **(Pages 225-238)**

Convergence – an introduction, Relevance of convergence in the present circumstances, impact of convergence on conventional forms of media

Unit 14: **Writing for Radio Programme (Practical Based)** **(Pages 239-240)**

Instructions regarding how to prepare to write for a radio programme

Unit 15: **Film Review (Practical Based)** **(Pages 241-244)**

Instructions to write a review for films

BLOCK INTRODUCTION

The second block of the course is divided into seven units, which are as follows –

The first unit of this block is Audio-Visual Media: Film.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.

The second unit Audio Visual Media: Television 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 public broadcaster.

In the next unit Television Programmes and Production, we will discuss the different types of TV programmes with special reference to news and current affairs programmes.

The eleventh unit of this course is Introduction to New Media, 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 twelfth unit is Reporting for Media.In this unit you will be introduced to the concept of reporting and what qualities are necessary to be a responsible news reporter.

The thirteenth unit is Media Convergence. This is the age of convergence and in this unit we will deal with convergence. We will discuss about what is convergence, its relevance in today's communication society and its impact on the old forms of media.

The last two units of this course are practical based units which provides thorough instructions for the preparation of the required reports. The unit on Writing for Radio carries information and instructions for the preparation of a report on radio programme. The last unit Film Review would help you in writing a review of a film.

While going through this paper, you will notice that some boxes are put in the left hand or right hand side of the text. These boxes are meant to serve the purpose of in-text glossary for you. Again, you may find some boxes marked with: "LET US KNOW". These boxes will provide you with some additional interesting and relevant information. The boxes marked with "ACTIVITY" will help you in making your learning more active and efficient. And, at the end of each section, you will get "CHECK YOUR PROGRESS" questions. These have been designed to self-check your progress of study. It will be better if you solve the problems put in these boxes immediately after you go through the sections of the units and then match your answers with "ANSWERS TO CHECK YOUR PROGRESS" given at the end of each unit.

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: Possible 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 new 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 – A

1. What do you mean by New Wave film?

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2. Discuss the importance of audience in film making.

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

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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 – B

1. 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 – C

1. What are the certificates issued by CBFC in India?

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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 – D

1. What is a documentary? How is it different from feature films?

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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

1) Encyclopedia of Journalism, by Om Gupta
2) The Cinemas of India, by Yves Thoraval
3) The Oxford Guide to Film Studies, by John Hill and Pamela Church Gibson.
4) Mahurat, edited by Ankuran Dutta, Cotton College

8.9 ANSWERS TO THE CHECK YOUR PROGRESS

CHECK YOUR PROGRESS : A

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.

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.

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.

CHECK YOUR PROGRESS : B

1. 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.

CHECK YOUR PROGRESS : C

1. 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.

CHECK YOUR PROGRESS : D

1. 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 POSSIBLE QUESTIONS

1) Differentiate between art movies and popular movies using suitable examples.
2) What do you understand by New-Wave films? Discuss with suitable examples.
3) Briefly analyze the history and growth of Assamese film industry. Also describe the contribution of Dr. Bhabendra Nath Saikia to it.
4) What is a documentary? Write about the features of documentaries.
5) Who was Satyajit Ray? Briefly discuss his contribution to Indian films.
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 Possible 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.
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2. Visit a slum area and find out how many people there watch television and also how many households own television sets.

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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

1. When did television come to India?

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.....

2. Name the American satellite used in SITE?

.....

.....

3. The regular daily transmission of Doordarshan started in 1965 as a part of .....

4. 1980s were called an era of ..... in Doordarshan.
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

1. Name the public broadcaster of India.

   .....

   .....

2. Which is the only sports channel to telecast rural sports like kabaddi and kho-kho?

   .....

   .....

3. In the UK, DD-India is available through the ..... Satellite on the Sky system on Channel 833.

9.6 LET US SUM UP

1) The term 'audio-visual media' refer to works with both sound and visual components.
2) 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.
3) 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.
4) 1976 witnessed a significant event in the history of Indian television, the separation of Doordarshan from All India Radio
5) 1976 also saw the advent of advertising on Doordarshan.
6) Colour television came to India in 1982
7) The first indigenous soap opera Hum Log was shown on television in 1984.
8) 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

CHECK YOUR PROGRESS : A

1. 1959
2. ATS-6--
3. All India Radio
4. Soaps
5. CNN

CHECK YOUR PROGRESS : B

1. Doordarshan
2. DD Sports
3. Eurobird



9.9 POSSIBLE QUESTIONS

A) Short Questions

1. Why is television called a powerful medium?
2. Mention two characteristics of television.
3. Discuss in brief the advantages and disadvantages of the television medium.
4. Write short notes on the following:

i) IPTV
ii) Educational television

B) Long Questions

i. Write a comprehensive note on the main characteristics of the television.
ii. Discuss the growth of private satellite channels in India.
iii. What do you think has been the impact of private satellite channels on Doordarshan?
iv. What factors came together to promote the development of television in India?
v. 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 Possible 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

1. What are the three basic genres of news items? What is the difference among them?

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2. What are the different kinds of news according to the differences in participation of verbal and visual modes?

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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.

10.6 LET US SUM UP

9) 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.

10) A television news bulletin or newscast is a regularly scheduled television program that reports current events.

11) 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.

12) 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



10.8 ANSWERS TO THE CHECK YOUR PROGRESS

CHECK YOUR PROGRESS : A

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.

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.

CHECK YOUR PROGRESS : B

1) The three stages of production are:

= Pre-production stage
= Production stage
= Post-production stage

2) 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.

3) **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 POSSIBLE QUESTIONS

i. What are the different types of television news?

ii. What are the three stages of production? What is the importance of each stage?

iii. “The most important phase of production is pre-production”. Do you agree with this statement? Detail.

iv. 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 Possible 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 privious 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

1) Define ‘new media’.

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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 - B

1) Explain in brief the following terms:

a) Hypertext

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b) Digital media

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c) Two-way communication

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d) Media push and consumer pull

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2) What are the advantages of new media?

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3) What is the major drawback of new media?

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11.6 LET US SUM UP

1. New media are the new form of communication which use computational technologies to share or spread information
2. They are called new media because they differ from conventional or old media forms like newspapers, radio and others.
3. 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.
4. Another factor that distinguishes new media from old media are that new media is accessible and have a wider reach.
5. Conventional media forms now employ new media technologies to reach more audience.
6. 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.
7. New media helps obtain information from every nook and corner of the world.
8. 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.
9. 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.
10. 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

CHECK YOUR PROGRESS : A

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.

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

CHECK YOUR PROGRESS : B

1) **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'.

2) 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.

3) 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 POSSIBLE QUESTIONS

1) How do you differentiate new media from conventional media?
2) Interactivity is a major advantage of new media. Explain.
3) New media are a combination of mass media communication and interpersonal communication. Detail.
4) Describe the relevance of content and presentation in terms of both new and old media.
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:

- understand 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.
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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.
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CHECK YOUR PROGRESS

Q.1 : What is reporting?

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Q.2 : What is literary reportage ?

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Q.3 : What are supplemental news services?

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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?

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Q.5: What are the three basic types of responsibilities that a reporter should have?

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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

1. Aggarwal, VirBala (2006). Essentials of Practical Journalism. New Delhi: Concept Publishing Company

2. Chakravarty, Suhas, Pant, N.C (2009) News Reporting Presentation and Style. New Delhi :Kanishka Publishers, Distributors

3. 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 POSSIBLE 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 Possible 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 A

1. What do you mean by convergence?

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2. Give some instances of convergence of media?

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3. The roots of network convergence can be traced back to the beginning of .....

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 – B

1. What are the ways in which convergence occurs?

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2. How is convergence a boon both for consumers and media owners?

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2. What are the advantages of convergence in the field of education and administration?

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3. Do you think convergence is cost effective? How?

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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 – C

1. Why are established media companies today attempting to visualize the future of the entertainment industry in terms of convergence?

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2. Do you think that converge will lead to the end of old media? Why?

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3. What are some of the downsides of convergence?

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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

CHECK YOUR PROGRESS : A

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.
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.
3. Digital communications
4. Video

CHECK YOUR PROGRESS : B

1. 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.
2. 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.
3. 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.
4. 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.

CHECK YOUR PROGRESS : C

1. 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.
2. 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.

3. 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 POSSIBLE QUESTIONS

1. Explain the impact of convergence on media networks?
2. Is convergence a boon or a bane? Substaintiate your views.
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 IIeana 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.