GJMC S3 01 (M/P)

History of the Media

SEMESTER - III

JOURNALISM AND MASS COMMUNICATION

BLOCK - 2

KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY

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BACHELOR OF ARTS

HISTORY OF THE MEDIA

BLOCK – 2

DETAILED SYLLABUS

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BLOCK INTRODUCTION

This is the second block of the course on ‘History of the Media’. A brief overview of the eight units of the second block has been given below:

The first unit of second block of the course on ‘History of the Media’ is 'History of Photography'. In this unit you will be introduced to the concept and history of photography and photojournalism, along with the technical developments in camera throughout the ages, various technical concepts and legal problems of photography.

The second unit of this block 'History of Cinema' will provide details about the characteristics of film, history of moving images, Lumiere brothers and Hollywood. You will also study about the development of film in India and in the north-eastern region, specially Assam.

The third unit 'History of Radio' will help you in understanding of the concept of radio, its characteristics, the history of radio broadcasting in the world and in India. The unit introduces you to the concepts of FM and community radio.

In the fourth unit 'Growth of Community Radio in India' you will learn about the idea of community radio, the guidelines to set up one in India, the growth and development of community radio in the country and in its north-eastern region.

The fifth unit 'History of Television' will delve on the television medium, the beginning of the medium in the world and in India. You will also be introduced to Doordarshan and the era of soaps.

The next unit 'Visit to a Radio Station' is a practical based unit which provides instructions to the learners on preparing a report on their visit to a radio station. This will enable the learner to understand and gain a first hand experience on the working of a radio station and it would help them in the future to adapt to the working environment of a media organisation.

The unit titled 'Film Review' will enable you to understand the criteria based on which a film is reviewed, and thereby you would be able to review films on your own.

In the last unit 'Photography' you will experience the creative world of photography, and thus would be able to capture few photographs on your own, following the instructions provided in the unit.

While going through this course, you will come across some along-side boxes, which are put on the left side or right side of the text. These boxes will explain you the meaning of some words and concepts within the text. Apart from this, there will be some broad and short questions which have been included under ‘Activity’ and ‘Check Your Progress’ in every unit. Activities will increase your thinking capacity because questions put under ‘Activity’ section are not directly derived from text. Answers to the short questions have been put under section ‘Answers to Check Your Progress’. Besides, a few text-related questions have been put under the section ‘Model Questions’. These questions will help to draw your attention on the probable topics for the examination so that you can prepare for the examination with confidence.

UNIT 8: HISTORY OF PHOTOGRAPHY

UNIT STRUCTURE

8.1 Learning Objectives

8.2 Introduction

8.3 Concept of Photography

8.4 History of Photography

8.5 Camera- Technical developments throughout the ages

8.6 Technical concepts of Photography

8.7 Concepts of photo-journalism with some developments

8.8 Legal problems in Photography

8.9 Let us Sum Up

8.10 Further Reading

8.11 Answers to Check Your Progress

8.12 Model Questions

8.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- understand different types of camera photography
- classify the types of photography
- analyze the photographical values
- name the sources of photography
- explain the objectivity & authenticity of particular photography

8.2 INTRODUCTION

With the growth and development of human nature, behaviour and practices, the use of camera as well as photographical values have gained multiple objectives. Growth of commercial sectors, scientific processes, art, culture etc. has placed photography in its high place. In this unit you will learn about not just cameras or photography as a layman, but also get an opportunity to understand its professional values.

It is hoped that after going through the entire concepts, you will be able to clear your mind with the basic concepts of camera and photography as well as will be able to concentrate on the language of camera and photography.

This unit will give you a picture about photography and its various segments. Before understanding any further let us know about the concept of photography.

8.3 CONCEPT OF PHOTOGRAPHY

In addition to our daily life styles and working environment, photography is the most important part of media world today. To be a good professional wherever you are working, whatever be the sector, one should understand the values of photography and photographic language and its mother instrument 'camera'. You have to understand, what a 'SHOT' is, the 'types of shots', 'colour', 'digital photography', commercial and professional 'values', social and cultural 'implications' as well as 'implications of law of the land'.

You have also to understand that all the subjects and happenings around the world cannot qualify for daily photography for media. For media, photography must have day to day value and there must be some elements present with the particular event or incident or activity.

Photography is a result of combination of several technical discoveries. It is a sense of implication with art, applications of science and practice of creating of images through recording with help of light or electro-magnetic variations as well as photographic film or by means of image sensor. Negative image on film is used to create a positive image on a paper print which can further be enlarged according to demand.

The word photography derives from the Greek words, photos i.e. light and graph i.e. 'representation by means of lines' or 'Drawing together' meaning 'Drawing with light'.

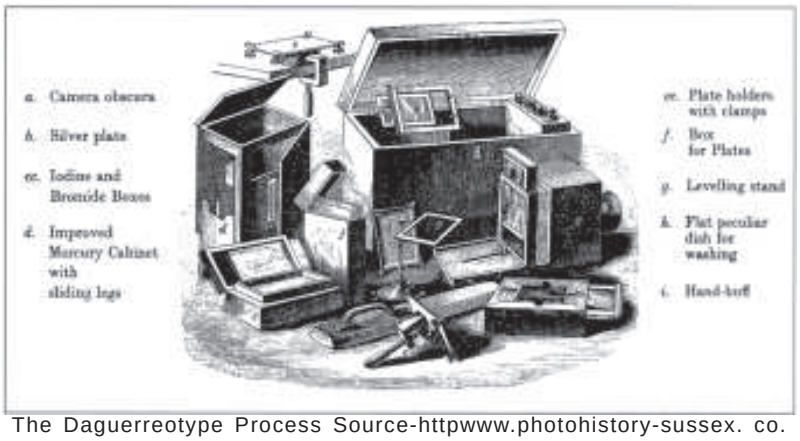
8.4 HISTORY OF PHOTOGRAPHY

It was 1839. A Berlin astronomer Johaun Von Meadeler used the word 'Photography' as reported by a German newspaper 'Vossiche Zeitung'

dated 25th February. Again, one month later on March 14, Sir John Herschel in a lecture at Royal Society of London used the word 'Photography'.

Long back, in the 4th and 5th centuries Greek mathematicians Aristotle and Euclid worked on a pinhole camera. Simultaneously a Chinese philosopher Mo Di also worked on a pinhole camera.

Now what is a PINHOLE CAMERA? A pinhole camera is camera without lens. It is a light proof box with a small hole on the front side through which light from the object projects an inverted image on the opposite side of the box. The trouble here is that it requires exposure for a long time and shutter is operated manually. This type of camera is generally used to capture the movement of the sun. Hence, it was also called Solargraphy. This type of instruments is safe for eyes in viewing Solar eclipse.



The Daguerreotype Process Source-httpwww.photohistory-sussex. co. ukdagprocess.htm

Experiments with the pinhole camera continued for several centuries. It was around 1600, Giambattista Dela Porta added lens to the pinhole camera. A Scottish scientist, David Brewster photographed for the first time with a Pinhole Camera.

In the 6th century, a particular type of camera called "Camera Obscura" was used by Byzantine mathematician and architect Anthenia of Traners. History says that a Chinese Phiolosopher Mo-TI in between 4th and 5th centuries held the principles behind Camera Obscura. Before that in the 4th century, Greek Philosopher Aristotle wrote about " sunlight travelling through small opening between the leaves of a tree, the holes of a sieve , the wickerwork , and even interlaced finger will create circular patches of

light on the ground". The term "Camera Obscura" was first used in 1604 by German astronomer Johannes Kepler which is an optical device that projects image with surroundings. This type of camera allows more brightness and maintains focus.

Now, let us look at some other creations which helped in developing the art of Camera & photography.

Year

1200 --- Discovery of Silver Nitrate by Albert Magnus.

1600 ---Discovery of Silver Chloride by Georges Fabricius

Both the discoveries put the imaging system on advantage.

1568 - A diaphragm was explained by Danial Barbars

1694 - Wilhelm Homberg explained how light darkened chemicals who at is understood as photochemical effect.

1760 - Publication of the fiction book *Giphantiey* by French author Tiphaigne de La Roche was considered as a book on Photography.

1819 - John Hershel discovered Sodium thiosulphate solution of silver halides which could fix pictures and make them permanent. Earlier he in vented cyanotype process later became familiar as "Blueprint". He used the terms, photography Negative.

1822- First permanent photoetching was produced by inventor Niciephore Niepe, but the image was destroyed during duplication.

1826: Nipe became successful in making first permanent photograph from nature namely, "view from the window at Le gras" with a Camera Obscura

1832: Hercules Florence was successful with similar process and named "Photographie".

1838: Daguerre was successful in photographing a person in a Paris Street. Here he was successful with the experiments in using silver compound and chalk mixture that created darkness when exposed to light. His development was named as "Daguerreotype "

1839: Jhonn Herschel was responsible for creating Glass negative

1840- William Fox Talbot invented Calotype process which gave negative images. He became famous for his "Oriel Window in Lacock Abbey" negative.

1852- Frederick Scott Archer published his findings on wet plate collodin process in "the Chemist". The process was widely used between 1852 and 1860s.

1860- Dry plate was introduced in Collodin process with three subsets like positive image on glass (Ambrotype) , positive image on metal (Tintype)and negative printed on Albumen or salt paper.

1884:- 19th century saw George Eastman's photographic glass plates and printing into Techno-films and today it leads to technology used in Film Cameras

1908- Gabriel Lippmann was successful with his method in reproducing colour photography on the basis of phenomenon of interference and was known as Lippmann plate. Lippmann won the Nobel Prize in physics for the method.



CHECK YOUR PROGRESS

Q.1. What is Camera Obscura?

.....

.....

Q.2. Fill in the blanks:

a. In 1600 ..... added lens to pinhole camera.

b. Pinhole camera is also known as .....

c. Camera Obscura was first used in the year.....

d. The fiction book on Photography ‘Giphantiey’ was authored by .....

8.5 CAMERA: TECHNICAL DEVELOPMENT THROUGHOUT THE AGES

All Photography initially was in black and white termed as "Monochrome". But due to some tint during processing, an image became blue and white. That was "Cyanotype" process.

In mid 19th century colour photography was developed. In early experiments images in colour required long hours but that long exposure

could not make permanent colour images and quickly faded into white. In 1861, with the help of physicist James Clerk Maxwell's idea, first permanent colour photograph was developed in 1855. Maxwell took three separate black and white photographs through red, green and blue filters and then with three basic channels, colour image was recreated through an additive method.

Colour reproduction as well as colour filtered image took several years to gain perfection which was called "Anotochrome". Louis Ducos du Haaron pioneered coloured reproduction in 1860. Since than there were vigorous efforts taken by Russian photographer Sergei Mikhailovich Bokudin Gorski , then discovery of dye sensitization by photochemist Hermann Vogel of 1873 brought closer to its commercial viability .

In 1907, Lumiere brothers introduced antochrome process which incorporated mosaic colour filter layer made of dyed grains of potato starch . During the period of 1890 to 1950 autochrome plates and films were marketed.

Kodochrome , introduced in 1935 by Kodak , was the first modern 'Monopack'. This integrated tripack includes the three coloures in multilayer emulsion. Again in 1936, Agfacolour Neu was introduced by Agfa.

Thus in 1963, Polaroid introduced instant colour film .This film is used in a special camera which yielded finished colour print in a minute after exposure.

To speak about '3-D' photography, it is a photograph captured and displayed through two side by side images. This is 'Steroscopic Vision'. This popular vision is now in digital electronic methods including cell phone cameras. New technologies of digital photography have opened up new directions in full spectrum photography. Full spectrum photography is in use of law enforcement activities in addition to geological and fine art activities.

Hence, there are different types of cameras though we know just two types -one is old type camera and other is digital types of modern age. All cameras are boxes which capture light and they may be be made of titanium, plastic, brass, steel even of wood. There are waterproof cameras also which are mostly counted as disposable. Moreover there are film

cameras of different shapes and sizes.

Anyway, understanding camera lens is an important factor for a photographer. A camera lens is used in conjunction with camera body to make object an image. A lens is fixed to a camera or may be interchangeable according to necessity ie. normal lens, wide angle lens, long focus lens , zoom lens, telephoto lens, anastigmat lens, auto focus lens, sigma lens etc.

8.6 TECHNICAL CONCEPTS OF PHOTOGRAPHY

When you decide your career as a perfect photographer, the first step you have to learn is to hold the camera because a little movement can cause a shake, spoiling the entire attempt. For beginners use of Tripods is the best way to stop the shake. Tripods are made from aluminum, plastic, carbon fibre etc. All tripods have three legs and mounting head to embrace the camera with screws. A cameraperson may be well experienced in photography, still he cannot avoid the help of tripod in particular point of time and circumstances. For a steady, good and well researched subject, tripod is a must.

Now, HOLDING THE CAMERA, depends on the type of camera. Though there is no grammar in holding a camera, beginners may use their right hand, below the camera end and use the forefinger on the shutter release with right head thumb grip on back of the camera. In the process left hand positions to support the weight of the camera but again all depends on the type of the camera.

Thus digital video camera leaves you to load tape or memory card, know the switching, recordings, viewing the recording etc.

To start with, when you compose a subject, you must understand the concept of the particular photographical subject, it's details ,colour, sharpness and the size as well as understand the activities of lens, camera angle required and movements necessiated like zoom, wide angle , pan etc. Hence, camera composition is nothing but framing of the context of the subject. Thus on process you will learn about tracking shot and dollying

shot as well as in and out movement. Likewise, a pedestal shot is movement of the camera, vertically up or down in any direction, in the pedestal movement, the whole Camera moves. Pedestal movement in studio settings provides total flexibility with clear movement. Pan movement is comfortable on tripod or shoulder which acts as a horizontal movement of the Camera. Tilt of a Camera is a vertical movement where point at up or down i.e. tilt up or tilt down from a fixed position.

There are common guidelines to different types of shots like wide shot, mid shot, close up, and cut in and cut away, two shot, over shoulder etc.

To ensure a clear & sharp photograph, few concepts are must.

- When you view the object, the adjustment of an optical device is necessary to produce a clear image and that is Focus.
- Adjustment is made with the opening of lens which controls the inflow amount of light through lens. This is a measured "F" number. Higher the 'F' number, smaller the opening i.e less light and greater the depth of the field. Thus, APERTURE has effect on depth. Focal length divided by 'F' number makes aperture diameter effective.
- SHUTTER SPEED is used to control the amount of time during which the image is exposed to light.
- WHITE BALANCE on digital camera is for colour temperature with available light and on mechanical camera, it is done by operator's choice with stock of films and colour correction filters. Thus white balance registers help in gaining natural colours.
- In order to get the amount of light, METER is used to adjust sensitivity of film or sensor. Metering is done by setting the film speed. Modern cameras however, can set exposure or meter automatically.
- ISO speed indicates system's gain from light to control the automatic exposure system of camera. Proper combination of ISO speed, aperature and shutter speed make correct exposure which is indicated by a centered meter.
- Other elements of the imaging device include focal length and normal, long, wide, telephoto, macro, zoom type lens to give a quality effect of a photograph. Such device should also carry filter, sensitivity system as

well as recording material (for nature of light) for resolution measurement in pixels or grains of silver halide.



CHECK YOUR PROGRESS

Q.3. Fill in the blanks:

a. Photography in black and white was termed as .....

b. Colour filtered image is called .....

c. ..... was the first modern 'Monopack'.

Q.4. Short questions:

a. What is White Balance?

.....

.....

b. What is Shutter Speed?

.....

.....

8.7 CONCEPT OF PHOTO JOURNALISM & SOME DEVELOPMENTS

Photo Journalism is a contribution to news media. It is a particular type of journalism by imaging an event and transforming it ready for publication or telecast which makes news with ethical value of honesty and impartiality. A photo journalist has a character of a reporter, defying any type of physical or natural problem, to perform duty instantly.

New technologies have become great help to the photojournalist. Twentieth century camera enhancements including electronic flash, autofocus, better lenses, digital cameras have made imaging easier. Though the printing of news in media was started between 1880 and 1897, newsy coverages were stated with photographs as early as in 1850. A Romanian painter and Lithographer, Carol Szathmari is known as first photojournalist who covered Crimean war between Ottoman empire and Russia in between 1853 and 1856.

Now let us look at some other developments-

- 1880: New York based 'The Daily Graphics' published the first halftone reproduction of news photograph.

  1887: Flash Powder was, used which helped informal indoor photography.

  1921: Wire photo became possible.

  1927: Flash bulbs became operational.
- 1930 is marked as "Golden age of Photo Journalism" as all the inventions in connection with photography were placed on commercial basis. For next two decades photographer, like Robert Capa and Ramano Cagnoni made several magazines popular with their photographies. Thus photographies made impact during post world war, Korean war, Vietnam war on human issues.
- 1947 saw formation of international photographic Cooperative Magnum Photos. Thus "Corbis Corporation" was formed in 1989 and "Getty images" formed in 1993. These photographic libraries sell the rights to photographs and still images.
- In 1912, Press Photographers of the world found "Danish Union of Press Photographers" in Copenhagen.
- In 1946, "The National Press Photographers Association" was formed in the United States. "British Photographers Association" was formed in 1984 which was reorganized in 2003.
- There are seven photography awards of international fame, all over the world, of which "Pulitzer Prizes" are awarded under categories of "Feature Photography", "Spot News Photography", "World Press Photo"," Picture of the Year" etc.

8.8 LEGAL PROBLEMS IN PHOTOGRAPHY

Laws relating to ethical photography vary from land to land and that all depend on legal complicacies of concerning countries. Photographical expressions allowed in one nation may not be same in an another nation. Hence, news photographers are bound to obey ethical directions and moral grounds of their own land to vest their assignments given.

Moreover, there are some other important issues which involves one's right to privacy. Such issue often create controversy. In modern journalism the issue of photo manipulation often create controversy. Hence, careful composition for a non controversial photograph has become a day to day importance. Though a photograph speaks the image of an event, a photojournalist must bear the responsibility of a truthful picture, honesty of the objective. Though the public or viewers thrive for a real affair of an event, ultimate reaction of an event lies with the photographer`s standard of intention. A photojournalist's attitude of exploring his profession must not overdo his right to freedom of the press.

One of the important issues that is raised between photography and law is copyright. But there are issues to differentiate place of shooting i.e whether it is in public place or private place or security related place. Till date, though the interpretation on ethics and law related to photography remains on controversy, legal experts are still on work to determine the validity of camera nose on private activities from a public place, private space in public places as well as advantages and disadvantages in reference to activities related to celebrities etc.



CHECK YOUR PROGRESS

Q.5. What is Photo Journalism?

.....

.....

.....

Q.6. Who is known as the first photojournalist and why?

.....

.....

Q.7. Name two photographic libraries.

.....

.....



8.9 LET US SUM UP

- Growth of commercial sectors, scientific processes, art, culture etc. has placed photography in its high place.
- In our daily life and working environment, photography is the most important part of the media world today.
- Photography is a result of combination of several technical discoveries. It is a sense of implication with art, applications of science and practice of creating of images.
- The word photography derives from the Greek words 'Photos' light and 'graph' i.e. 'Representation by means of lines' or 'Drawing together' meaning 'Drawing with light'.
- In the year 1839 a Berlin astronomer Johann Van Maedler used the word 'Photography' as reported by a German newspaper 'Vossiche Zeitung' dated 25th February.
- A pinhole camera is camera without lens. It is a light proof box with a small hole on the front side through which light from the object projects an inverted image on the opposite side of the box.
- In the 6th century, a particular type of camera was used as "Camera Obscura", by Byzantine mathematician and architect Anthenia of Traners.
- In 1861, with the help of physicist James Clerk Maxwell's idea of 1855, first permanent colour photograph was developed.
- In 1907, Lumiere brothers introduced antochrome process which incorporated mosaic colour filter layer made of dyed grains of potato starch.
- There are different types of shots in photography like wide shot, mid shot, close up, and cut in and cut away, two shot, over shoulder etc.
- Photo Journalism is a contribution to news media. It is a particular type of journalism by imaging an event and transforming it ready for publication or telecast which makes news with ethical value of honesty and impartiality.

- A photo journalist has a character of a reporter, defying any type of physical or natural problem, to perform duty instantly.
- Laws relating to ethical photography vary from land to land and that all depend on legal complicacies of concerning countries.
- News photographers are bound to obey ethical directions and moral grounds of their own land to vest their assignments given.



8.10 FURTHER READING

1. Davenport, Alma (1991) The History of Photography. Boston : Focal Press
2. Rosenblum, Naomi (2007) A World History of Photography. Abbeville Press Publishers.
3. Gernsheim, Helmut (1986) A Concise History of Photography. New York : Dover Publications



8.11 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1: The term "Camera Obscura" was first used in 1604 by German Astronomer Johannes Kepler. It is an optical device that projects images with surroundings and this type of camera allows more brightness and maintains focus.

Ans to Q No 2: a. Giambattista Dela Porta

b. Solargraphy

c. 1604

d. Tiphaigne de La Roche

Ans to Q No 3: a. Monochrome

b. Anotochrome

c. Kodak

Ans to Q No 4 : (a). White balance on digital camera is for colour temperature with available light and on mechanical camera, it is done by operator's choice with stock of films and colour correction filters.

Thus white balance registers help in gaining natural colours.

(b) Shutter speed is used to control the amount of time during which the image is exposed to light.

Ans to Q No 5 : Photo journalism is a contribution to news media. It is a particular type of journalism by imaging an event and transforming it ready for publication or telecast which makes news with ethical value of honesty and impartiality.

Ans to Q No 6 : A Romanian painter and lithographer, Carol Szathmari is known as the first photojournalist who covered Crimean war between Ottoman empire and Russia in between 1853 and 1856.

Ans to Q No 7 : Two photographic libraries are The Corbis Corporation formed in 1989 and the Getty images formed in 1993.



8.12 MODEL QUESTIONS

A. Very Short Questions

Q 1: What do you understand by the concept of Photography?

Q 2: Write short notes on (a) Camera Obscura (b) pinhole camera (c) digital camera.

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

Q 1: Write about the growth and development of photography.

Q 2: Write about the technical concepts of photography specifying the importance of composition, white balance, shutter speed, exposure etc.

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

Q 1: Explain the concept of photojournalism.

Q 2: Write about your concept on legal problems in photojournalism.

Q 3: Discuss the development of photography in India.

*** ***** ***

UNIT 9: HISTORY OF CINEMA

UNIT STRUCTURE

9.1 Learning Objectives

9.2 Introduction

9.3 Characteristics of Film

9.4 History of moving images

- 9.4.1 Lumiere brothers
- 9.4.2 Hollywood

9.5 Film in India

- 9.5.1 Contribution of Dadasaheb Phalke
- 9.5.2 Silent Era
- 9.5.3 Talkie Era

9.6 Regional Cinema

- 9.6.1 Assamese Films

9.7 Let us Sum up

9.8 Further Reading

9.9 Answers to Check Your Progress

9.10 Model Questions

9.1 LEARNING OBJECTIVES

After going through this unit you will be able to

- define film as a mass media and its various characteristics
- describe the history of Indian film
- describe the history of Assamese film

9.2 INTRODUCTION

After having discussed photography and its history in the previous unit, 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 cannot 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. Cinema and film, both the terms are used to denote this important creation of human history. 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.

9.3 CHARACTERISTICS OF FILM

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

Films are mass produced, meaning that a 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 of people belonging to different categories. The film carries all the characteristics of mass medium, hence it is called a mass medium.

Film came before the advent of the radio and the television. 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 from the hall thinking that the images were actually coming to them.

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 a film.

- **A mass medium :** Film is a mass medium as it is viewed by a 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. Even though 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 many people like the producer, director, script writer, choreographer, music director, action director, editor, make up artist, cinematography besides the actors and actress. 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. With 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 to the characters in the film who are sometimes depicted as larger than life. Many times we identify ourselves with them.



ACTIVITY 9.1

Watch a Bollywood or an Assamese movie and critically analyze its features and their differences from the other media like radio and television.

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9.4 HISTORY OF MOVING IMAGES

9.4.1 Lumière brothers

The Lumière brothers are French inventors and pioneer manufacturers of photographic equipment who devised an early motion-picture camera and projector called the Cinématographe ("cinema" is derived from this name). Auguste Lumière (Oct. 19, 1862 - April 10, 1954) and his brother Louis Lumière (Oct. 5, 1864 - June 6, 1948) created the film 'La Sortie des ouvriers de l'usine Lumière' (1895; "Workers Leaving the Lumière Factory"), which is considered the first motion picture.

Sons of a painter turned photographer, the two boys displayed brilliance in science at school in Lyon, France, where their father had settled. On Dec. 28, 1895, a showing at the Grand Café on the boulevard des Capucines in Paris brought wide public acclaim and the beginning of cinema history.

The Lumière apparatus consisted of a single camera used for both photographing and projecting at 16 frames per second. Their first films (they made more than 40 during 1896) recorded everyday French life-e.g., the arrival of a train, a game of cards, a toiling blacksmith, the feeding of a baby, soldiers marching, the activity of a city street. Others were early comedy shorts. The Lumières presented the first newsreel, a film of the French Photographic Society Conference, and the first documentaries, four films about the Lyon fire department.

9.4.2 Hollywood

Hollywood is a district in Los Angeles, California, United States, situated west-northwest of downtown Los Angeles. Due to its fame and cultural identity as the historical centre of movie studios and movie stars, the word Hollywood is often used as a metonym of American cinema. By 1912, most major film companies had set up production facilities in Southern California near or in Los Angeles because of the location's proximity to Mexico, as well as the region's favorable year-round weather. The Biograph Company filmed the short film A Daring Hold-Up in Southern California in Los Angeles in 1906. The first studio in the Los Angeles area was established by the Selig Polyscope Company in Edendale, with construction beginning in August 1909.

Prolific director D. W. Griffith was the first to make a motion picture in Hollywood. His 17-minute short film In Old California, which was released on March 10, 1910, was filmed entirely in the village of Hollywood for the Biograph Company. The first film by a Hollywood

Studio, Nestor Motion Picture Company, was shot on October 26, 1911. The Whitley home was used as its set, and the unnamed movie was filmed in the middle of their groves on the corner of Whitley Ave and Hollywood Boulevard by directors Al Christie and David and William Horsley.

Various producers and filmmakers moved bases from the east coast to escape punitive licensing from the Motion Picture Patents Company.

By 1920, Hollywood had become world-famous as the center of the United States film industry. In 1918, H. J. Whitley commissioned architect A. S. Barnes to design Whitley Heights as a Mediterranean-style village on the steep hillsides above Hollywood Boulevard, and it became the first celebrity community. The neighborhood is roughly bordered on the north and east by Cahuenga Boulevard, on the west by Highland Avenue, and on the south by Franklin Avenue.

9.5 FILM IN INDIA

9.5.1 Contribution of Dadasaheb Phalke

It was an age old tradition in India to tell stories from the epics using hand-drawn tableaux 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 moving pictures or cinema 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 till 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.

The first exposure to motion pictures which India received was in 1896, when the Lumiere Brothers' Chinematographe 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.

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 Israni, and V. Santharam were the prominent film makers of the twenties.

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 rightly remembered 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.

9.5.2 The Silent Era

On 28th December 1895, two French men by the names Louis and Auguste Lumiere presented the first display of a projected motion picture to a small private audience in France. Several thousand miles away in the land of colonial India, no one had even

dreamt of such a technology let alone hear of it. The country was in the throes of a political freedom movement and the only means of entertainment available to the masses were the traditional travelling theatre troupes (Nautanki), puppet theatre (Kathputli Natak) and the occasional dance and music shows for those who could afford them. The very next year in 1986 the Lumiere brothers brought their showcase of 6 short films to the Watson Hotel in Bombay (now Mumbai in the state of Maharashtra). This was a significant event in the history of Indian cinema, as it was the first time that the subcontinent was witnessing the screening of Cinematography.

A couple of gentlemen by the name of Save Dada (Harishchandra Sakharam Bhatavdekar) and Hiralal Sen were the first to make 2 short films as early as 1897 and 1899. These short films were mere attempts at capturing live theatrical performances on film. F. B. Thanawala from Mumbai also made a few short films like the 'Splendid view of Bombay' and 'The Taboot Procession' (1900). These films were often matter of fact documentation of events and had they survived the tribulations of time would have been valid cinematographic representative of those times with great historic value.

More than indigenous productions a lot of cinematic entertainment was imported from abroad like Life of Christ (1901), Aladin and the Wonderful Lamp (1902), Alibaba and 40 Thieves (1903) and Napoleon Bonaparte (1904). This was primarily because India was a colony of the British Empire and a large English population lived in the country. It turned out to be a blessing in disguise as the availability of foreign cinema not only brought the wondrous technological advancements of the western world to India but also inspired the Indian film makers to venture into making full length feature films.

Cinema came to India in a commercial manner (commercial being the operative word here) at pretty much the same time that it did in the western countries. Although the west had been producing

silent short films for over a decade now, the first full length feature film made in India was Dadasaheb Phalke's silent opus Raja Harishchandra in the year 1913. Main films that followed included - Mohini Bhasmasur (1914), significant for introducing the first woman to act before the cameras - Kamalabai Gokhale, Satyawan Savitri (1914), Satyavadi Raja Harischandra (1917), Lanka Dahan (1917), Shri Krishna Janma (1918) and Kalia Mardan (1919). By 1920, India was producing more than 27 films a year which was a big number. The first Indian film makers turned to ancient epics and puranas for source material. The phenomenal success of Raja Harishchandra was kept up by a series of mythological films. The content of the films would not change for a long time till the advent of talkies and colour in the 1930's.

9.5.3 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 era 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 caste 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 because of some 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 :** The fifties saw the rise of great directors like Mehboob, Bimal Roy, Guru Dutt and Raj Kapoor who changed the fate 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 throb of the countrymen. 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 of 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 cinema 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'. Even though 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), Nishant (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 mindless 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 is often termed as the 'New Wave Indian Cinema' or the 'New Indian Cinema'.

- **The recent past :** In Mumbai, the 80s 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 Kukynoor (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, 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 legislature, both in States and at the Centre.



CHECK YOUR PROGRESS

Q.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.

Q.2. Who are the Lumiere brothers?

.....

.....

9.6 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,

9.6.1 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 in Calcutta. This initiative made him establish a small temporary studio at the 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 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 etc and gave the audience the 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. 'Bhaiti' was the first colour cinema in the Assamese film industry.

  Some of the popular film makers of Assam are Jyoti Prasad Aggarwala, 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, Dr. Santana Brodoloi, Atul Bordoloi, Manju Bora to name a few.



CHECK YOUR PROGRESS

Q.3. The first Assamese film was Jyoti Prasad Agarwala's '*Joymoti*' released in .....

Q.4. Name few filmmakers who spearheaded Kannada parallel cinema.

.....

Q.5. Name some Assamese movies of the fifties which received national and international acclaim.

.....



9.7 LET US SUM UP

We can summarise the present unit by focusing on the following points-

- Film came before the advent of the television and the radio and since its inception the film has always attracted the audience. The film is a mass medium and carries all the characteristics of 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. Ardeshir Irani, Raj Kapoor, Hiralal Sen, Dhiren Ganguly, Mehboob, Guru Dutt etc. 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, etc.
- 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 etc. They are largely made for appealing 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, etc.



9.8 FURTHER READING

1. Thoraval, Yves (2000) The cinemas of India .Macmillan India.
2. Hill, W.John ,Gibson, Pamela Church (1998). Oxford University Press
3. Hill, W.John ,Gibson, Pamela Church (2000) Film Studies : Critical approaches. Oxford University Press.



9.9 ANSWER TO CHECK YOUR PROGRESS

Ans to Q No 1: 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.

Ans. to Q No 2: The Lumière brothers are French inventors and pioneer manufacturers of photographic equipment who devised an early motion-picture camera and projector called the cinématographe. They are Auguste Lumière and his brother Louis Lumière.

Ans to Q No 3: The first Assamese film was Jyoti Prasad Agarwala's 'Joymoti' released in 1935.

Ans. to Q No 4: B V Karanth, Girish Karnad and Girish Kasaravalli

Ans. to Q No 5: *'Piyali Phukan', 'Mak Aru Maram', 'Tezimala'* and *'Puberun'.*

9.10 MODEL QUESTIONS

A) Very Short Questions

Q 1: Name some filmmakers who incepted new wave film in India.

Q 2: When and where did the Lumière brothers screen their first movie?

Q 3: Who is considered the father of Indian cinema?

B) Short Questions (Answer each question in about 150 words)

Q 1: Differentiate between art movies and popular movies using suitable examples.

Q 2: What do you understand by New-Wave films? Discuss with suitable examples.

Q 3: What is a documentary? Write about the features of documentaries.

Q 4: Who was Satyajit Ray? Briefly discuss his contribution to the Indian films.

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

Q 1: Briefly analyze the history and growth of Assamese film industry. Also describe the contribution of Dr. Bhabendra Nath Saikia to it.

Q 2: Discuss the characteristics of cinema and the importance of audience in film making.

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UNIT 10 : HISTORY OF RADIO

UNIT STRUCTURE

10.1 Learning Objectives

10.2 Introduction.

10.3 What is radio?

10.4 Characteristics of Radio

10.5 History of Radio Broadcasting

10.5.1: Growth and development of radio in the World

10.5.2: Growth and development in India

10.6 FM and community Radio

10.7 Let us Sum Up

10.8 Further Reading

10.9 Answers to Check Your Progress

10.10 Model Questions

10.1 LEARNING OBJECTIVES

After going through this unit you will be able to –

- discuss the concept of radio
- trace the growth and development of this media in the world
- analyze the beginning of radio in India
- explain the concepts of FM and Community Radio.

10.2 INTRODUCTION

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

This unit provides you with an introduction to the definition of radio, its characteristics, the history and the growth of radio as a whole in general and in India in particular, its impact, the growth and development of All India Radio, its objective, the concept of Community Radio, FM radio etc.

10.3 WHAT IS RADIO : DEFINITION & ETYMOLOGY

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

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

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

We all know that 'Radio' is basically an instrument used to listen to messages or programmes sent from a radio station. Therefore, we can also define radio as the transmission of signals by modulation of electromagnetic waves (we call it radio ***waves***) with frequencies. Electromagnetic waves travel by means of oscillating electromagnetic fields that pass through the air and the vacuum of space. Information is carried by systematically changing (modulation) some property of the radiated waves, such as amplitude, frequencies or phase, When radio wave pass an electrical conductor, the oscillating field induce an alternating current in the conductor. This can be detected and transformed into sound or other signals that carry the information using a radio set.

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

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



Three types of Radio wave :

- Short wave
- Medium wave
- Frequency modulated wave

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

The term "broadcast" originally referred to the sowing of seeds by scattering them over a wide field. It was adopted by early radio engineers from the Midwestern United States to refer to the analogous dissemination

of radio signals. Broadcasting forms a very large segment of the mass media. When programmes are heard by a narrow segment of the audience through use of other means such as loudspeakers etc. it is called narrowcasting

10.4 CHARACTERISTICS OF RADIO

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

- First of all it is a blind medium. It stimulates the imagination in the minds of the listeners. While listening to a programme, the listeners attempt to visualize what he hears and to create in the mind's eye the owner of the voice. The radio writer and commentator chooses his words so that they create appropriate pictures in the listener's mind and by doing so, he makes his subject understood and its occasion memorable.
- Radio speaks to millions. Within the range of the transmitter radio signals can reach every home, village, town, city and country at the same time.
- While print medium is limited by space, radio is limited only by time.
- The speed of radio is high. It has an immediacy which other media cannot match up to the same degree. Not only can it bring to us today's news, but also do so simultaneously even as an event is unfolds.
- Radio is known for its simplicity. The basic unit comprising the radio is very simple in comparison to other media, thereby creating wider public access.
- Radio has no boundary .It can bring together those separated by geography or nationality. It has no territorial limits. It can also jump the barriers of illiteracy
- Radio is cost-effective compared to other media, both in terms of capital costs running expenses.
- One can continue to work even as the radio plays in the background.
- Radio speaks to individuals. Radio is much more a personal thing,

coming directly to the listener.

- Radio is transient in nature.
- Radio is dependent upon sound alone.
- Radio can suffer from interference

Strength

- Unlike the television, radio stimulates the imagination and creates pictures in the minds of the listeners.
- In a sense radio is universal. It can leap distances and jump the barriers of illiteracy.
- Radio has an immediacy, which other media do not have to the same degree.
- Radio is flexible compared to other media. A scheduled programme can be dropped at short notice and be replaced with something more topical or more urgent
- Radio is cost effective. Its capital cost and running expenses are small.
- One of the major advantages of the radio is that it permits us to do other things even while listening to it.
- Radio is known for its simplicity. The basic unit comprising the radio is very simple in comparison to other media this creates a greater possibility for public access.
- Radio has no boundary. Event those separated by geography or nationality can be brought together by it. It can also jump the barriers of illiteracy.

Weakness

- The radio is transient in nature. This is a major weakness of this media. If we fail to get the message the first time then chances are that we will miss it altogether.
- Poor quality of transmission of the radio may leads to loss of interest.
- The radio is dependent on sound alone. Since it lacks in visuals it is likely to have less impact.
- It acts as a watchdog



CHECK YOUR PROGRESS

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

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Q.2. Give three basic characteristic features of the radio

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Q.3. Define the term radio. Who invented the radio?

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10.5 HISTORY OF RADIO BROADCASTING

Now-a-days we are all familiar to the word 'Radio' and "Radio broadcasting'. Radio has expanded into an almost universal medium of communication. But in those early days when 'Radio' was not invented, there was 'wireless telegraph' primarily used for navigation. Thus wireless telegraphy laid the foundations for today's radio.

10.5.1 Growth and development of Radio in the World

There is some controversy regarding who invented 'Radio'. It was actually a related development of a series of scientific inventions carried out by a number of scientists which ultimately paved the way for the invention of Radio. Now-a-days it is generally accepted that Guglielmo Marconi is the father of the radio. In 1896 An Italian inventor 'Guglielmo Marconi (UK) first discovered the 'wireless telegraphy'. He demonstrated how radio waves can be used to send messages for long distances. Because Marconi was the first man on earth to use radio wave (sending long distance messages by not using wire connection), he is considered the inventor or the father of radio.

In 1907 researchers in USA and Germany showed that radio wave could be made to carry speech and other sounds, so paving the way for 'radio telephony'.



LET US KNOW

In 1909, Marconi was awarded the 'Nobel Prize' for physics in recognition of his contributions to the development of 'wireless telegraphy'

We all know that during war, sending messages and information is a vital activity for all and 'Radio- telephone was widely used, especially when World War-I started in 1914.

The popular use of wireless for broadcasting followed this war. During this period a large number of men were trained in the art of wireless message signaling and radio telephony needed for the war. At the end of the war these wireless operators became jobless and launched the hobby based on home built equipment of their own.

The potential of broadcasting was discovered by an accident. In 1916 at Pittsburgh (USA), engineers of a manufacturing company were conducting experimental voice transmission when they decided to alternate talking with music from gramophone records. They found to their surprise that they had many unexpected listeners – amateurs who were using home built equipment. These amateurs were so pleased by the music that they wrote asking for more.

Regular broadcasting began not long afterwards. The station was later licensed as KDKA (in Pittsburg, USA) the world's first and for several years the world's only broadcasting station. It is still on the air.

Very soon, war ex-wireless operators in many countries formed clubs to press for broadcasting services. Governments slowly yielded to this presence and thus gradually broadcasting began in many countries.

In those early days in USA there was a proliferation of radio stations to such an extent that no one could hear anything distinctly. The US Congress then passed the Communication Act-34 to control the judicious distribution of air waves so that interference problems in between the stations could be solved. Other countries had also adopted the same practice .After that the journey began culminating into a golden era of radio throughout the world.

10.5.2 Growth and development in India

- **Background:** The first radio programme in India was broadcast by the Radio Club of Mumbai in June 1923. It was followed by the setting up of a Broadcasting Service that began broadcasting in India in July 1927 on an experimental basis at Mumbai and Kolkata simultaneously under an agreement between the Government of India and a private company called the 'Indian Broadcasting Company Ltd'. This company was nationalized by the Govt. in the year 1930 and it started operation under the name of 'Indian State Broadcasting Services'. The success of the experiment encouraged the Government to place broadcasting on a permanent footing in 1935 and a separate department was constituted. The I.S.B.S (Indian State Broadcasting Service) was renamed as 'All India Radio' (AIR) in June,1936. AIR began to be known as 'Akashvani' in 1957. However, all English usages refer to it as All India Radio.

  The administrative control of broadcasting which was initially placed under the Department of Industries & Labour, Govt. of India was transferred to the Department of Communication in 1937 and to the Department of Information & Broadcasting in 1941.

  The administrative controls of AIR as well as Doordarshan were bestowed upon an autonomous body under the Ministry of



Prof. MV Gopalaswamy of Maharaja's College, University of Mysore coined the term 'Akashvani'. Mysore's radio station was the first to be called Akashvani after he coined this term. Later it spread all over India.

Information and Broadcasting (MIB) later. The name of that body is 'Prasar Bharati'.

- **All India Radio since independence:** When India attained Independence in 1947, AIR had a network of six stations and 18 transmitters. The coverage was 2.5% of the area and just 11% of the population. Rapid expansion of the network took place in the post-Independence period.

  AIR today has a network of about 326 radio stations with 373 transmitter (149MW , 54SW and 170 FM transmitters). The coverage is 91.82% of the area, serving 99.16% of the people in the largest democracy of the world. AIR covers 24 Languages and 146 dialects in home services. In External services, it covers 27 languages - 11 national and 16 foreign languages.
- **AIR Broadcasting System:** AIR broadcasts programmes at three levels viz, **national, regional** and **local**.
- **National:** National channel forms the first level and broadcasts national programmes. It started functioning on May 18, 1988. It transmits hourly news bulletins in Hindi and English, 'Question Hour' in Parliament and other topical programmes, fully reflecting the broad spectrum of national life.
- **Regional:** The Regional Stations of AIR are located mostly in state capitals and in the major linguistic-cultural regions of every state. These stations broadcast programmes in the regional languages and the regional cultural facets of our country. All India Radio Guwahati was started in 1948 being the first broadcasting centre in the North-eastern region of the country.
- **Local:** To cater to the needs and tastes of audiences of small towns in various parts of the country AIR has a number of stations in FM mode. (170 up to the year 2008). Each of the stations serving a small area provides utility services of the community. The FM stations serve the local needs and ensure participation of local audiences in their programming. Youth too get a major share in programming and production of content.

- **Vividh Bharati:** 'Vividh Bharati', the entertainment and commercial services wing of All India Radio, was launched in 1957 and is very popular all over the country. To date there are 40 Vividh Bharati stations all over the country and can be heard on the same wavelength in any part of the country. The programmes are put out from Mumbai centrally, which the other AIR VB stations relay. The regional stations (for example, Guwahati etc.) organize a few programmers on their own at some specified timings in their respective languages.

These 40 Vividh Bharati stations are also known as Commercial Broadcasting Service Stations and are located at all major cities covering 97% of the Indian population. Vividh Bharati declared itself as a complete commercial service in 1967 accepting advertisements for broadcast on this service.

With the advent of new technology, the transmission of programmes gradually migrated from earlier medium wave transmission to high quality digital stereo FM.

The 'Vividh Bharati' service provides entertainment for nearly 15 to 17 hours a day. It presents a mix of film music, skits, short plays and interactive programmes, Some of the old popular programmes of Vividh Bharati are 'SANGEET SARITA', 'BHULE BISRE GEET', 'HAWA MAHAL', 'JAIMALA', 'INSE MILIYE', 'CHHAYA GEET' etc.

Eminent actors, play back singers, renowned writers, lyricists, directors and music directors have expressed their experiences and opinions through the Vividh Bharati Platform. A special programme entitled "Ujaale Unki Yaadon Ke" takes the listeners into the world of nostalgia dipping into the memories of the artistes of the yester years.

- **Commercial Broadcasting Service (CBS) of AIR:** The history of commercial broadcasting in India goes back to 1927 when the Indian Broadcasting Company commenced operations. The company financed itself through advertisements in the form of spots and sponsored programme for about seven years.

However, with the formation of All India Radio, this commercial revenue was given up as AIR held that broadcasting was primarily a social service, particularly in a developing country. Initially, commercials were not allowed at 'Vividh Bharati' also.

This view prevailed until the Chanda Committee on Radio and Television in 1966 recommended the acceptance of advertisements on the proposed Vividh Bharati channel. Vividh Bharati declared itself as commercial service in 1967 and advertisements began to be aired on this service.

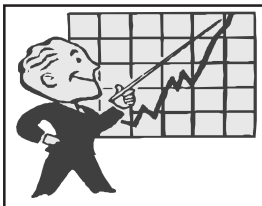
- **Akash Bharati:** In the background of the declaration of Internal Emergency in India in 1975, all opposition parties made freedom of expression a major election plank when the country went to polls to elect a new Lok-Sabha in 1977.

  The new government, after assuming office appointed a working group to examine and make recommendations based on which autonomy could be granted to AIR & Doordarshan. This working group recommended the formation of an autonomous trust (NBT, National Broadcast Trust) named as Akash Bharati under which AIR & Doordarshan could function. The Akash Bharati Bill was introduced in Parliament in 1978. The term Akash Bharati was slightly modified to 'Prasar Bharati. It took several years for the Bill to be passed in Parliament before it became an Act in 1990. It was called the Prasar Bharati Act, 1990.

- **Prasar Bharati:** Prasar Bharati (Broadcasting Corporation of India) is India's largest public broadcaster. It is an autonomous corporation of the Ministry of Information and Broadcasting, Government of India and comprises Doordarshan and All India Radio.

  Prasar Bharati was established on November 23, 1997 following a demand that the government owned electronic media in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990, but it was not enacted until September 15, 1997.

As a corporation, 'Prasar Bharati' is governed by the Prasar Bharati Board which comprises a chairman as the head, followed by Chief Executive Officer(CEO), Members of Board and other senior officers of AIR, Doordarshan and the office of the MIB Ministry.



CHECK YOUR PROGRESS

Q.4. Who coined the term 'Akashvani'?

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Q.5. When was broadcasting started in India? How did AIR come in to being?

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Q.6. What are the three levels of broadcasting in India?

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Q.7. What is Vividh Bharati?

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Q.8. What is Prasar Bharati?

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ACTIVITY- 10.1

Please visit the official websites of the Ministry of Information and Broadcasting and related links for the update information regarding the development of the broadcasting scenario in the country. You may also read the book 'India 201.....' (eg. India 2013).

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10.6 FM & COMMUNITY RADIO

Although Radio was the most favoured electronic media for several years, the introduction of television in 1959 saw a slow decline in its listenership especially in big cities. All India Radio was slow in catching up on other technological advancements like stereophonic sound etc. The reception quality of the music in AM radio was not up to youngsters' expectations. To fill this gap and to catch the imagination of the younger generation All India Radio launched FM broadcasts.

FM stands for 'Frequency Modulation'. Owing to this technology, programmes can be heard with much more clarity.

Even programme presentation styles were changed to suit the aspirations of the younger audiences. Now-a days FM radio is so popular that the old glory of radio has been restored at least in terms of listening percentages.

The advantage of FM radio

- High quality sound
- Stereo transmission
- Greater freedom from interface and noise
- Uniform day and night coverage
- Capacity to provide value added service
- **FM Services of AIR :** FM service of ALL INDIA RADIO has two main channels (i) FM Rainbow and (ii) FM Gold.

  At present FM Gold Channels are available in Metros only and FM Rainbow channel is available in 15 other cities.

  The programme content of these channels is mainly popular Indian and Western music, presented in a vivacious and contemporary style and therefore highly popular with the urban youth. News bulletins and current affairs programmes are also broadcast from these channels.

- **Private FM:** India also has a number of private FM players in the market. A total eight FM Stations were sanctioned in the state capitals of North-East-Region. Four private FM stations for Guwahati, two for Shillong, one for Agartala and one in Itanagar have already been issued licenses to broadcast their programmes.

  The nature and the style of programme presentation in Private FM is quite different from the established and conventional programme pattern of All India Radio. Full entertainment with music, disc jockey style of presentation is a common feature of private FM radio.

- **Community radio:** Community radio is a type of radio service that caters to the interests of a limited area and broadcasts material that is popular to a local audience but is overlooked by more powerful broadcasting groups.

  In India, the campaign to legitimize community radio began in the mid 1990s, soon after the Supreme Court of India ruled in a judgment in 1995 that "airwaves are public property". This came as an inspiration to groups across the country, but to begin with, only educational (campus) radio stations were allowed, under somewhat stringent conditions.

  Anna FM is India's first campus radio granted licence to broadcast under the Community Radio policy. Launched on 1 February 2004, it is managed by Education and Multimedia Research Centre (EMRC), and all programmes are produced by the students of Media Sciences at Anna University.

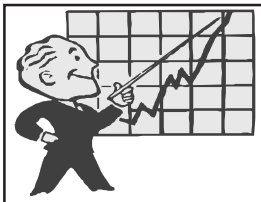
  In the north eastern region, the first programmes through community radio service was broadcast by the Krishna Kanta Handiqui State Open University on 28-29 January 2009. It was an experimental broadcast for two days in connection with the organization of the 6th Regional Consultation for Community Radio Awareness, organized by the ministry of Information and Broadcasting, Govt. of India in association with K K Handiqui State Open University and Commonwealth Educational Media Centre for Asia. Jnan Taranga, (90.4 FM)the KKHSOU Community Radio started its regular broadcasting from 20 November, 2010. The first internet radio of the north eastern region, e-Jnan Taranga was launched

on 5 November, 2012 by the University. The second Community Radio–Radio Luit (90.8 FM) was launched on 1st March 2011 by Gauhati University.

The license entitles them to operate a 100 watt (ERP) radio station, with a coverage area of approximately 10 kilometers radius. A maximum antenna height of 30 meters is allowed. Community radio stations are expected to produce at least 50% of their programmes locally, as far as possible in the local language or dialect. The stress is on developmental programming, though there is no explicit ban on entertainment. News programmes are banned on community radio in India, as also on commercial FM radio. 5 minutes of advertising per hour is allowed. Sponsored programmes are not allowed except when the programme is sponsored by the Government at the Centre or State.

All India Radio has its own Community Radio Centre, started very recently experimenting at 5 places of NE Region (Nagaland, Mizoram Meghalaya) to serve the tribal population.

A small number of communities have also secured licences to broadcast developmental programmes using FM stations. Significant among them are Sangham Radio, Medak in Andhra Pradesh, Radio Bundelkhand in Orcha, Madhya Pradesh, Namma Dhwani, Kolar district in Karnataka and, People's Action for Rural Development (PARD) Vanoli near Madurai in Tamil Nadu. The number of communities seeking licences for community radios is slowly on the rise.



CHECK YOUR PROGRESS

Q.9. What are the advantages of FM radio?

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Q.10. What is community radio?

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Q.11. Name the first community radio and internet radio of the North East India.

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10.7 LET US SUM UP

- Radio is a mass communication media through which a message can be sent to a large number of people at the same time.
- Wireless telegraphy and radio telephone were the two initial stages of radio.
- Radio has its own characteristics.
- Audience survey helps in knowing the needs and tastes of the listeners and accordingly radio programmers are made.
- Broadcasting is the distribution of audio signals which transmit programmes to an audience. The audience may be the general public or a relatively large sub-audience, such as children or young adults etc.
- Radio has a definite role to play as a mass media and it has some certain effects on the listeners both personal as well as social.
- AIR has a three-tier system of broadcasting, namely, national, regional and local.
- AIR has its own objectives .
- 'Vividh Bharati' is the entertainment and commercial services of All India Radio.
- Demands for autonomy to public broadcasting in India is a serious issue to be discussed.The three important stages in this matter are Chanda committee, Akash Bharati and Prasar Bharati.
- FM radio has restored the old glory of popularity of this media with a new dimension.
- All radio programmes can broadly be classified into two categories namely, .(1) Spoken word programme and (2) Music programme.

- Community radio is a type of radio service that caters to the interests of a limited area and broadcasts material that is popular to a local audience but is overlooked by more powerful broadcasting groups.



10.8 FURTHER READING

1. Keith, Michael C., (2010) The Radio Station. USA : Focal Press
2. Pease, Edward C., Dennis, Everette E. (1995) .Radio- The Forgotten Medium. USA : Transaction Publishers

10.9 ANSWERS TO CHECK YOUR PROGRESS

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

The term “broadcast” originally referred to the sowing of seeds by scattering them over a wide field. It was adopted by early radio engineers from the midwestern United States to refer to the analogous dissemenation of radio signals. Broadcasting forms a very large segment of the mass mediia

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

Ans to Q No 2: Like all the mass media ‘Radio’ has its own characteristics. It has its own strength and weakness.

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

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

Radio is dependent upon sound alone.

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

An Italian inventor Gulichmo Marconi invented radio.

Ans to Q No 4: Prof. MV Gopalaswamy coined the term 'Akashvani'In 1957.

Ans to Q No 5: The first radio programme in India was broadcast by the Radio Club of Mumbai in June 1923. It was followed by the setting up of a Broadcasting Service that began broadcasting in India in July 1927 on an experimental basis at Mumbai and Kolkata simultaneously under an agreement between Government of India and a private company called the Indian Broadcasting Company Ltd. This company was nationalized by the Govt. in the year 1930 and it started operation under the name Indian State Broadcasting Services.The success of the experiment encouraged the Government to place broadcasting on a permanent footing in 1935 and a separate department was constituted. The I.S.B.(Indian State Broadcasting Service) was renamed as 'All India Radio'(AIR)in the year June,1936.AIR was officially renamed again as 'Akashvani' in 1957.However,all English usages refer to it as All India Radio.

Ans to Q No 6: AIR has a three-tier system of broadcasting ,namely, national, regional and local.

Ans to Q No 7 : 'Vividh Bharati' is the entertainment and commercial services of All India Radio ,launched in the year 1957,and is popular all over the country. There are alltogether 40 station of Vividh Bharati centre all over the country which is broadcasting on a synchronized meter and can be heard on the same wavelength in any part of the country. The programmes are put out from Mumbai centrally, and other AIR VB stations relay. Regional stations(for example Guwahati) originate a few programmes at some specified timings in their respective languages.

Ans to Q No 8 : Prasar Bharati (*Broadcasting Corporation of India*) is India's largest public broadcaster. It is an autonomous corporation of the Ministry of Information and Broadcasting, Government of India

and comprises Doordarshan network and All India Radio.

Prasar Bharati was established on November 23, 1997 following a demand that the government owned broadcasters in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990, but it was not enacted until September 15, 1997.

The corporation 'Prasar Bharati' is governed by the Prasar Bharati Board which comprises a Chairman as the head,followed by Chief Executive Officer(CEO) ,Board of Members and other senior officers of AIR , Doordarshan and office of the MIB Ministry.

Ans to Q No 9: The advantage of FM radio are

- High quality sound.
- Stereo transmission
- Greater freedom from interface and noise
- Uniform day and night coverage.
- Capacity to provide value added service.

Ans to Q No 10: Community radio provides narrowcasting .It is a type of radio service that caters to the interests of a certain areas only. Broadcasting material that is popular to a local audience but is overlooked by more powerful broadcast groups.

In India, the campaign to legitimise community radio began in the mid 1990.

Ans to Q No 11: First Community Radio of north eastern region of the country is Jnan Taranga 90.4 MHz, and internet radio is e-Jnan Taranga.



10.10 MODEL QUESTIONS

A) Very Short Questions

Q 1: When was AIR renamed as 'Akashvani'?

Q 2: When was Prasar Bharti established?

Q 3: What is Community radio?

Q 4: What is radio jockey?

B) Short Questions (Answer each question in about 150 words)

Q 1: What is FM radio?

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

Q 3: Define radio.

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

Q 1: Describe the growth and functioning of All India Radio in India?

Q 2: Discuss the growth of radio in India.

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

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

*** ***** ***

UNIT 11 : GROWTH OF COMMUNITY RADIO IN INDIA

UNIT STRUCTURE

11.1 Learning Objectives

11.2 Introduction

11.3 Concept of Community Radio

11.4 Guidelines for setting up of a community radio station in India

11.5 Growth and development of community radio in India

11.6 Growth and development of community radio in India's North-East

11.7 Let us Sum up

11.8 Further Reading

11.9 Answers to Check Your Progress

11.10 Model Questions

11.1 LEARNING OBJECTIVES

After going through this unit, you will be able to –

- understand what a community radio is all about
- explain the guidelines for setting up of a community radio station in India
- analyse the growth and development of community radio in India with special reference to India's north-east

11.2 INTRODUCTION

In the previous unit, you have been introduced to the concept of radio along with its growth and development in the world. You have also been given an overview of the growth and development of radio in India along with FM and Community Radio. In this unit, we shall discuss in detail about the concept of community radio by focusing on the requisite guidelines necessary for setting up of a community radio station in India. Apart from that, you will also learn about the growth of community radio movement in India with special reference to the north-eastern region of India.

11.3 CONCEPT OF COMMUNITY RADIO

Community radio (CR) is a basic communication medium to reach the people at grassroots level. It is an active, participatory and effective communication vehicle to identify and prioritize development needs at local level and to facilitate such development through exposure, pressure, discussion and debate. This type of radio is owned and controlled by the community and is operated for the total benefit of the community.

It is liberating communication and providing people a platform. Community radio transforms the otherwise elite medium of the cities into a commoners' tool of communication in rural areas.

AMARC, the World Association of Community Broadcasters, describes community radio as follows:

"When radio fosters the participation of citizens and defends their interests; when it reflects the tastes of the majority and makes good humour and hope its main purpose; when it truly informs; when it helps resolve the thousand and one problems of daily life; when all ideas are debated in its programs and all opinions are respected; when cultural diversity is stimulated over commercial homogeneity; when women are main players in communication and not simply a pretty voice or a publicity gimmick; when no type of dictatorship is tolerated, not even the musical dictatorship of the big recording studios; when everyone's words fly without discrimination or censorship, that is community radio."

These definitions are by no means exhaustive. In many situations, even where there is an established CR community the definition will vary. The key point to remember is that CR is always for the people it is supposed to serve. The managers of CR may not be a part of the community they are broadcasting to but they should always be committed to and aware of the needs of the community.

India is perhaps the only country in South Asia to have a very well defined CR policy. The Ministry of Information and Broadcasting, Government of India expects that thousands of community radio stations will spring up in the country under the new enabling community radio policy

The community in community radio can be any group interested in any aspect of community development. This may be people living in a particular area having certain interests. (Examples include: transmitting to a village and all its members (geographical) or a station that serves a part of that community e.g. farmers/fishermen, textile workers etc). And the programme format will depend on the kind of community it aims at. There are possibilities of innovative and entertainment content.

Community radio is characterized by, amongst other things, an active community participation in all the structures of its organisation. The community that the station is set to be serving has the right to decide on the policy matters affecting the radio station. The community is to be involved in the developing and designing of the programmes and /or be invited to the open forum meetings whereby issues of the station are being discussed.

As community radio stations depend on volunteers, it is important to recruit from the actual target community, because no other person has a better understanding of the issues in that community than the people who live there. Great efforts need be put into empowering the local people to run the station. It may be difficult to obtain participation and enthusiasm at the very early stages of the project preparations, but it is important to involve as many groups and individuals as possible from the start.

(a) STRUCTURE :

The CR organisation usually has a democratic set up, in which the community becomes actively involved in the election of the board of trustees etc. The role of each and every person in the station has to be clearly defined and laid out in order to avoid a situation where there are some people who feel that they have more power than others. The role of the highest decision making body is also to be outlined, the role of the volunteers must be outlined and if the station employs any person, that person's job description must be thoroughly worked out. All these processes must be done in a very transparent and democratic manner.

(b) AIM

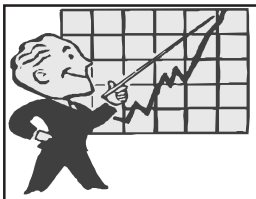
The ultimate aim of a CR station is to produce high quality programmes for the community concerned . These programmes ought to

be relevant to the particular target group being broadcast to. People would listen to CR because it provides them with the kind of programming that they are interested in. If a community radio station has poor quality of programming people will either switch off or tune in to another radio station, which will most likely appeal to them.

Participation by members of the community should not be limited to governing the radio station. As much of practical work as possible should be carried out by volunteers. This requires training, which does not have to take more than a few weeks to teach a committed activist to use the radio media. In-house workshops could be organized with more established radio journalists, managers, technicians and others who have a keen interest in the development of the station.

Starting a CR is usually a costly exercise. It requires establishment of studio facilities and purchase of equipment that involves some expenditure, even if low cost solutions are chosen. The running cost of the station is not exorbitant, but it needs some financial management to cover expenses for electricity, tapes, transport, maintenance and replacement of equipment after some time.

To cover these costs calls for income of some sort. In a community radio station there is a variety of possible income generating activities that the station can take up. These include commercial advertising, membership or subscription fees, and donations from funding bodies and sponsorship of programmes by NGO's or even government bodies. Other sources of fundraising can be in-house generated activities such as providing content to other stations or just general production facilities, hiring etc.



CHECK YOUR PROGRESS

Q.1: How do you define a community under a community radio station?

_____

_____

Q.2: What is the ultimate aim of a community radio station?

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Q.3: What are the different income generating sources that a community radio station can take up?

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_____

11.4 GUIDELINES FOR SETTING UP OF COMMUNITY RADIO STATION IN INDIA

In India, there has been a sustained campaign since the last decade to give the Community Radio a legal status . In 1995 the Supreme Court of India declared airwaves as public property and this ruling came as an inspiration to groups across the country; but till now only educational (campus) radio stations have been allowed, under somewhat stringent conditions. Very recently, the Ministry of Information and Broadcasting, Government of India has agreed to set up community radio stations in various parts of the North East . But since the process of setting up a community radio is cumbersome so only a few are willing to set up a community Radio . It was in December 2002 that the Government of India approved a policy to grant licenses for setting up of Community Radio Stations in the reputed educational institutes including the IITs/IIMs. On 16th November 2006, the Government of India notified a new Community Radio Policy permitting the NGOs and other civil society organizations to own and operate community radio stations and about 6,000 community radio licenses are on offer across India. Under the new policy, any not-for-profit 'legal entity' - except individuals, political parties and their affiliates, criminal and banned organizations - can apply for a CR license. Central funding is not available for such stations, and there are stringent restrictions on fundraising from other sources. Only organisations that are registered for a minimum of three years old and with a 'proven' track record of local community service can apply. License conditions implicitly favour well-funded stations as against the inexpensive

low power operations. Some like the Mana Radio in Andhra Pradesh and Raghav FM in Bihar ran successfully on shoe-string budgets before the imposition of any community radio policy.

The license entitles them to operate a 100 watt (ERP) radio station, with a coverage area of approximately 12 kilometers radius. A maximum antenna height of 30 meters is allowed. Community radio stations are to produce at least 50% of their programmes locally, as far as possible in the local language or dialect. The stress is on developmental programming, but there is no explicit ban on entertainment. There can be no news programmes on community radio in India, as also on commercial FM radio. 5 minutes of advertising per hour is allowed. Sponsored programs are not allowed except when the program is sponsored by the Government at the Centre or State.

Activists and community workers from across the country have banded together under the aegis of an informal 'Community Radio Forum' in order to coordinate training and support for community radio stations, as well as to continue to petition for a more proactive community radio policy. In the meantime, mobile telephone operators have begun to offer commercial broadcast services over GSM, evading completely government restrictions built around traditional concepts of broadcasting technology. The detailed policy guidelines in this regard are given below.

Basic Principles

An organization in order to operate a Community Radio Station (CRS) must be able to satisfy and adhere to the following principles as provided by the Ministry of Information and Broadcasting, Government of India:

a. It should be explicitly constituted as a 'non-profit' organization with a proven record of at least three years of service to the local community.
b. The CRS to be operated by it should be designed to serve a specific well-defined local community.
c. It should have an ownership and management structure that is reflective of the community that the CRS seeks to serve.

d. Programmes for broadcast should be relevant to the educational, developmental, social and cultural needs of the community.

e. It should be a Legal Entity i.e. it should be registered as a society

Eligibility Criteria

The following types of organizations shall be eligible to apply for Community Radio licenses:

a. Community based organizations, such as civil society and voluntary organizations, State Agriculture Universities, ICAR institutions, Krishi Vigyan Kendras, Registered Societies and Autonomous Bodies and Public Trusts registered under Societies Act or any other such act relevant for the purpose. Registration at the time of application should at least be three years old.

b. Educational institutions

The following shall not be eligible to run CRS:

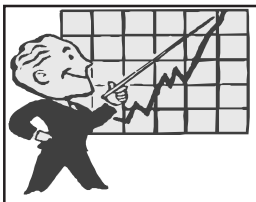
a. Individuals

b. Political parties and their affiliated organizations; (including students, women's trade unions and such other wings affiliated to these parties)

c. Organizations operating with a motive to earn profit.

d. Organizations expressly banned by the Union and State Governments

The application needs to be cleared by a multiple number of Ministries before it gets Letter of Consent. The programmes are to be governed by the AIR Code. All stations need to retain the broadcast materials for three months from the date of broadcast. No CRS is allowed to broadcast any programmes related to news and current affairs and are political in nature. Community Radio Stations can broadcast only limited advertising and announcement relating to local events, local business and services and employment opportunities. The maximum duration for such advertising will have to be restricted to five minutes per hour of broadcast.



CHECK YOUR PROGRESS

Q.4: When did the Supreme Court of India declare airwaves as public property?

_____

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Q.5: When did the Government of India approve a policy to grant licenses for setting up of Community Radio Stations?

_____

_____

Q.6: Should a community radio station be a legal entity?

_____

_____

11.5 GROWTH AND DEVELOPMENT OF COMMUNITY RADIO IN INDIA

Community radio, also popularly known as Educational Radio in Latin America, Rural or Local Radio in Africa, Public Radio in Australia, and Free or Associative Radio in Europe, is mainly intended to serve people and encourage local participation. Its main purpose is to give voice to the voiceless and to other marginalized groups. The seeds of community radio were sown by the declaration of a historic judgment by the Supreme Court of India in February 1995 saying that, “airwaves constitute public property and must be utilized for advancing public good.” The judgment further decreed that broadcasting media as a whole should promote freedom of expression and speech and, therefore, should be able to enjoy freedom from Government monopoly and control subject to regulation by a public body. Following this judgment, campaigners for community radio in India struggled through the good part of a decade for the creation of a new tier of not-for profit radio stations, owned and run by local people, typically in rural areas, which would enable marginalized communities to use the medium to create opportunities for social change, cohesion and inclusion as well as

for creative and cultural expression. Radio broadcasting in India shifted from being a government monopoly to a highly commercialized broadcasting after the Ministry of Information and Broadcasting (MIB), Government of India, announced the Phase I of auctioning of licenses in November 1999. The Phase II of the private FM radio licensing policy announced in July 2005 made access to the airwaves a whole lot simpler and feasible for the commercial players. Radio entertainment in India witnessed a revival of sorts, as the airwaves broke free from government control. However, the long-standing demands for a third tier of independent, not-for-profit broadcasting in the country yielded only a confined 'campus' avatar of community radio in the form of 'Guidelines' issued in the first quarter of 2003. That allowed "well-established" educational institutions to set up FM transmitters and run radio stations on their campuses.

For many years, the government-controlled All India Radio (AIR) was the only radio service since the 1920s, when radio broadcasting began in India. Community leaders, activists and UNESCO campaigned for the rights of community radio. Finally, in November of 2006 the government issued a set of Community Radio Policy guidelines making it possible for registered non-government organizations (as mediators for communities) to set up community radio stations. In December 2002, the Government of India approved a policy for the grant of licenses for setting up of Community Radio Stations to well established educational institutions including IITs/IIMs.

Very soon, the government also decided to bring 'Non-profit' organisations like civil society and voluntary organisations etc. under its ambit in order to allow greater participation by the civil society on issues relating to development & social change. The growth of community radio in India is phenomenal. From the establishment of first such CR station, at Anna University to the present stage, community radio has come a long way. As per the Compendium 2016 Report of the Ministry of Information and Broadcasting , Government of India and OneWorld Foundation India ,New Delhi, there are 126 functional community radio stations in India .The total number of operational community radio stations has grown by leaps and bounds , from a mere 28 in 2004-07, it has risen to 196 in 2016.

A small number of communities have also secured licences to broadcast developmental programmes using FM stations. Significant among them are Sangham Radio, Medak in Andhra Pradesh, Radio Bundelkhand in Orcha, Madhya Pradesh, Namma Dhwani, Kolar district in Karnataka and, People's Action for Rural Development (PARD) Vanoli near Madurai in Tamil Nadu. The number of communities seeking licenses for community radio is slowly on the rise.

11.6 GROWTH AND DEVELOPMENT OF COMMUNITY RADIO IN INDIA'S NORTH EAST

Compared to the rest of the country, the growth of community radio in the North east is still at its nascent stage. Except for the state of Assam, there are no such community radio stations in other States. This region consists of more than 350 ethnic and social groups. As such, it is not possible for a public service broadcaster like All India Radio to reflect the desires of all the ethnic groups in such a diversified region. Herein comes the role of community radio which plays an active role in highlighting the problems of the community and other relevant issues. The academicians of the region soon understood the power of a community radio station to bring a sweeping change in a particular locality. Even though the area of broadcast is limited, yet it gained importance as a medium of change and development.

Growth and development of Community radio in the north eastern part of India took shape with the establishment of Jnan Taranga, the first ever community radio station of north east India in 2009. Radio Luit and Brahmaputra Community Radio Station (Radio Brahmaputra) soon followed suit. Let us analyse the three community radio as given below-

a. Jnan Taranga : This community radio station whose name stands for 'knowledge wave' functions under Krishna Kanta Handiqui State Open University and it formally started broadcasting from 2nd November 2010 onwards. Krishna Kanta Handique State Open University, Guwahati, Assam, India has successfully aired the first programme on 28th January, 2009 on an experimental basis through the frequency of 90.4 MHz. It was an experimental broadcast for two days in connection with the organisation of

the 6th Regional Consultation for Community Radio Awareness , organised by the Ministry of Information and Broadcasting, Government of India in association with K.K Handiqui State Open University and Commonwealth Educational Media Centre for Asia. The internet version of the radio station known as e-Jnan Taranga was launched on 5th November, 2012 which is also the first internet radio of the entire north eastern region. The first Community Radio Centre of the North East, 'Jnan Taranga', is the result of the support given by the Ministry of Information and Broadcasting Government of India and Commonwealth Educational Media Centre for Asia (CEMCA), New Delhi.

Krishna Kanta Handiqui State Open University took a step to work as the nodal agency for community radio awareness in the region aiming to provide necessary consultation and assistance to the interested institutions or voluntary organizations. The content of the programmes deal with both educational as well as community based issues. About 200 programmes were prepared by the Multimedia Production Unit of the university before launching the regular broadcast of the Community Radio Service 'Jnan Taranga' in November 2010.

Programme content :

The broadcast content of Jnan Taranga mainly consists of community based programmes. Subjects like health, sports, career, science, women issues, children, agriculture, horticulture, etc. are almost dealt within the community radio programmes. The important programmes that are broadcast by the Jnan Taranga radio station on different days of a week are-

- Programmes broadcast every Monday - Angana (women based programme) , Amar Kobologia Akashar (programme on environment), Anubhab (interview with emerging writers)
- Programmes broadcast every Tuesday – Nirabadhi (novel transcription), Sa Poharat Guwahati (Guwahati in ancient times), Khiriki (Programme with emerging writers)
- Programmes broadcast every Wednesday – Jnan Tarangar Jatra (Interview with listeners), Kisse Kahaniyo Ki Duniya (stories for children in Hindi) , Anubhab (poets)

- Programmes broadcast every Thursday – Saat Suro Ki Dunia (programme about filmmakers, actors etc.), Aalok Jatra (poem recitation, stories of listeners)
- Programmes broadcast every Friday – Xonali xopun (programme on talents from rural places), Rengoni (programme on marginalized people), jonakor baat (programme sponsored by UNICEF)
- Programmes broadcast every Saturday – Parjalak (Interview with wives of eminent persons of Assam), Geet Xikhu Aha aru Akhol Ghar(children learning music and recipes), Sasthya Charcha (Programme on health)
- Programmes broadcast every Sunday – Sishu Tirtha (Children's programme), Bhinno Suriya Anushthan (programme with entrepreneurs), Xaadhu Kotha (story telling for children)

Apaprt from the above mentioned programmes, there are also other programmes like Puwar Kiron (consisting of folk songs, helth tips, quiz etc.), Sarir Charcha (health related programme), Barenya (life of a great person), Sampratiki (programme on current affairs) and Bigyan Barta (science related programme). Signature Programme of Jnan Taranga, 'Eklavya' is a popular programme which comprises discussions with prominent personalities on burning issues of the state or country. It is aired by AIR Guwahati and Dibrugarh simultaneously every . The different programmes are broadcast round the clock (24 hours) in Assamese, Hindi, English, Karbi, Boro and Bengali.

National Skill Development Corporation, UNICEF, different public offices, NGOs etc. are some of the key partners of Jnan Taranga community radio station. The Jnan Taranga community radio station has provided a platform for volunteers to contribute in the making of different programmes by introducing '**Volunteering Facility'.** As a volunteer , he or she will be responsible for compiling different works which reflects social ethos and the community as a whole.

b. Radio Luit : Radio Luit (90.8 MHz) of Gauhati University is the second community radio of the region and the first campus-based community radio station of the North-East. This station has been named after the Luit river. Radio Luit , which was formally launched on 1st March, 2011 was established to give voice to the hopes and aspirations of Gauhati University community and also to the people living around the University. Radio Luit is situated within the premises of the Gauhati University Institute of Distance and Open Learning . Mukolisora (The open forum) is the signature programme of Radio Luit . It is broadcast everyday in a week except Saturday in which the radio volunteers and announcers discuss with listeners through phone different topics related to career counselling, science, education, cultural, social awareness, etc. This programme has maximum participation of community members. Average number of calls received everyday is around 25. The callers consist of shopkeepers, students, housewives and general public.

For every programme, experts on various fields related community development are invited to discuss and respond to calls. Listeners actively participate in this programme by asking questions and giving their views. On the last Sunday of every month in this programme , some of the regular listeners are invited to the studio to participate in a live programme and interact with other community members. Apart from this, the Counselling Hour is another significant programme which is broadcast live three days a week from 5-10 pm to 6-00 pm

The different programme formats include talks, discussions, dramas, features, phone-ins and folk and modern songs rendered by the community. The different programmes of Radio Luit are broadcast for 12 hours per day in Assamese, Hindi, English, Bengali, Bodo and Nepali languages.

Key partners of Radio Luit include Krishi Bigyan Kendra, Kahikuchi; Arihant Publiation, Panbazar ; Gandharba Cultural Club, Baripara ; Assam Gramin Vikash Bank, Guwahati ; Parijat Academy, Garchuk ; Surajit Academy, Jalukbari ; Sparxa Assam, Guwahati ; and Sociey for Humans and Environment , Guwahati. Programmes are planned and designed to ensure maximum participation of the community members. Radio Luit's activists regularly visit the surrounding villages to meet people from various vocations. Views and opinions from the community members are gathered on regular intervals regarding quality of transmission and their suggestions for new innovative programmes.

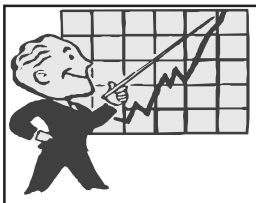
c. Brahmaputra Community Radio Station or Radio Brahmaputra : The process of setting up of Brahmaputra Community Radio Station (BCRS) was initiated by Centre for North-East Studies & Policy Research (C-NES) with support from UNICEF at Maijanghat, Dibrugarh in 2009. However, the actual launch date of this community radio station is 10th July, 2015. The main objective of this radio station having a frequency of 90.4 MHz is to strengthen people's participation and enable vulnerable communities to gain access to justice, dignity and basic services through dissemination of information and knowledge on skills and resources.

The signature programmes of Radio Brahmaputra are Prasangik, Beli Mar Gol, Rong Rupali, Cha Gaser Maje-Maje, Yuva Sathi and Darpan. The programmes promote health health, hygiene, education , agriculture & livelihood , water & environment, women's empowerment, local culture and folk arts. These programmes cater to different language audiences and are produced mainly by community members like youth, women, children etc. whereby the broadcast hours is 10 hours. It is worth mentioning here that the programmes are broadcast in Assamese, Chadri, Bhojpuri, Mishing and Bodo. It is worth mentioning here that the radio station played an important during

the devastating floods that submerged most of Dibrugarh, Dhemaji and Lakhimpur districts in Upper Assam in the month of July,2016. The station has reached out to the people specially to the people of Dibrugarh by way of broadcasting different programmes relating to weather broadcast, updates on floods, broadcasting plans by the disaster management authority to victims, information about relief camps etc.

All India Radio has its own Community Radio Centre, started very recently experimenting at five places of North Eastern Region of India (Nagaland, Mizoram Meghalaya) to serve the tribal population. However, these radio stations are not under the control of the communities, rather they are under control the Government of India.

Thus, we can say that community radio movement in the north-east is growing by leaps and bounds. It is hereby hoped that in the near future, other States of the North –East would take initiatives in popularizing the concept of community radio and its relative importance in focusing on local and community based issues.



CHECK YOUR PROGRESS

Q.7: Which is the first ever community radio station of north-east India and when was it established?

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_____

Q.8: When was the Brahmaputra community Radio Station launched?

_____

_____



11.7 LET US SUM UP

We can summarise the present unit by focusing on the following points-

- Community radio (CR) is a basic communication medium to reach the people at grassroots level. It is an active, participatory and

effective communication vehicle to identify and prioritize development needs at local level and to facilitate such development through exposure, pressure, discussion and debate.

- A community radio station is owned and controlled by the community and is operated for the total benefit of the community.
- Starting a CR is usually a costly exercise. It requires establishment of studio facilities and purchase of equipment that involves some expenditure, even if low cost solutions are chosen.
- Activists and community workers from across the country have banded together under the aegis of an informal 'Community Radio Forum' in order to coordinate training and support for community radio stations, as well as to continue to petition for a more proactive community radio policy.
- Community radio, also popularly known as Educational Radio in Latin America, rural or local radio in Africa, Public Radio in Australia, and Free or Associative Radio in Europe, is mainly intended to serve people and encourage local participation.
- The internet version of the Jnan Taranga radio station known as e-Jnan Taranga was launched on 5th November, 2012 which is also the first internet radio of the entire north eastern region.
- Signature Programme of Jnan Taranga, 'Eklavya' is a popular programme which comprises discussions with prominent personalities on burning issues of the state or country.
- Radio Luit (90.8 MHz) of Gauhati University is the second community radio of the region and the first campus-based community radio station of the North-East.
- The process of setting up of Brahmaputra Community Radio Station (BCRS) was initiated by Centre for North-East Studies & Policy Research (C-NES) with support from UNICEF at Maijanghat, Dibrugarh in 2009.



11.8 FURTHER READING

1. Kumar, Keval J. (2007) Mass Communication in India. Mumbai : Jaico Publishing House
2. Pavarala, Vinod, Malik, Kanchan K.(2007)Other Voices, The struggle for community radio in India. New Delhi :Sage Publications India Pvt. Ltd

11.9 ANSWERS TO CKECK YOUR PROGRESS

Ans to Q.No 1 : The community in community radio can be any group interested in any aspect of community development. This may be people living in a particular area having certain interests. The community that the station is set to be serving has the right to decide on the policy matters affecting the radio station. The community is to be involved in the developing and designing of the programmes and /or be invited to the open forum meetings whereby issues of the station are being discussed.

Ans to Q.No 2 : The ultimate aim of a CR station is to produce high quality programmes for the community concerned .

Ans to Q.No 3 : The different income generating activities that a community radio station can take up includes commercial advertising, membership or subscription fees, and donations from funding bodies and sponsorship of programmes by NGO's or even government bodies. Other sources of fundraising can be in-house generated activities such as providing content to other stations or just general production facilities, hiring etc.

Ans to Q.No 4 : In 1995 the Supreme Court of India declared airwaves as public property.

Ans to Q.No 5 : Government of India approved a policy to grant licenses for setting up of Community Radio Stations in December,2002.

Ans to Q.No 6 : Yes, a community radio station should be a Legal Entity i.e. it should be registered as a society.

Ans to Q.No 7 : Jnan Taranga is the first ever community radio station of North-East India which was established in 2009.

Ans to Q. No 8 : The Brahmaputra Community Radio Station was launched on 10th July ,2015.



11.10 MODEL QUESTIONS

A. Very Short Questions

Q.1: Which types of organizations will be eligible to apply for Community Radio licenses?

Q.2: What is the main objective of Brahmaputra Community Radio Station?

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

Q.1: Describe the structure of a Community Radio organization.

Q.2: What does the license to operate a community radio station entitle the radio stations?

Q.3: What are the basic principles that one must follow in order to operate a community radio station?

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

Q.1: How has the community radio scenario in India evolved over the past few years?

Q.2: Write a note on the growth of community radio in North-East India. Is it still in the nascent stage or has it been able to make progress in terms of reach and access? Give reasons in support of your answer.

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UNIT 12 : HISTORY OF TELEVISION

UNIT STRUCTURE

12.1 Learning Objectives

12.2 Introduction

12.3 Introduction to Television Medium

12.4 Beginning of Television in the world

12.5 Growth of Television in India

12.6 Doordarshan and an era of soaps

12.7 Let us Sum Up

12.8 Further Reading

12.9 Answers to Check Your Progress

12.10 Model Questions

12.1 LEARNING OBJECTIVES

After going through this unit you will be able to:

- discuss television as a medium
- outline the history of television in the world
- explain the growth of television in India
- get an overview of Doordarshan and the era of soaps

12.2 INTRODUCTION

In the previous unit you were introduced to the audio medium, radio. In this unit we will discuss another medium, i.e., television.

The television is both a glamourous and a 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 the world and India and a basic understanding of Doordarshan, the country's public broadcaster. We will also discuss the era of soaps in Indian television.

So, let us begin the unit with an introduction to the television medium.

12.3 INTRODUCTION TO THE TELEVISION MEDIUM

All of you are familiar with the 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:

- Television is an audio-visual medium. It favours simultaneity of visual and auditory images. Viewers can not only hear what someone is saying but can also see what is going on.
- It is said that one picture is equal to a thousand words. You can then very well imagine the potential of pictures that can move! The elements of sound, colour and motion, lend the television more credibility than other mass media.
- Television has large, diversified, heterogeneous and anonymous viewers. People belonging to diverse backgrounds, age groups, culture, religion etc 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.
- 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.
- Compared to other media like newspaper and the radio, the television is an expensive medium.
- One need not be a literate person in order to watch the television.
- Television sets are normally bulky and, therefore, not portable like radio the and newspapers.
- The television is a glamorous medium. Visuals, colour, sound and motion make it a glamorous means of communication that entertain people.
- The 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.
- The television is called a 'lean back' medium because unlike newspapers

or the internet, we need not concentrate deeply when we watch television.

- The 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.
- The television also provides entertainment to its viewers. People can relax after a hard day's work by watching the television.



ACTIVITY 12.1

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 the television and how many households own television sets.

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12.4 BEGINNING OF TELEVISION IN THE WORLD

Experiments in television broadcasting were initiated during the 1920s in the United States of America and Europe. These experiments used a mechanical scanning disc that did not scan a picture rapidly enough. In 1923, however came the invention of the *Iconoscope*, the electric television tube. The inventions of kinescope or picture tube, the electronic camera and TV home receivers arrived in rapid succession during the next few years and by the 1930s the National Broadcasting Corporation (NBC) had set up a TV station in New York, and BBC a TV station in London, offering regular telecast programmes. Germany and France too established television stations around the same time.

The World War II put a brake on further developments in the television, though in Nazi Germany television was widely used as an instrument of political propaganda. The Nazi party conventions were televised, but the top event in the first chapter of German television history was the 1936 Olympics in Berlin which was staged as a gigantic propaganda show for the Nazi Germany. But by the late 1940s and early 1950s television had become a feature of life in most of the advanced countries. In 1948, for instance, there were as many as 41 TV stations in the United States covering 23 cities through half a million television receiving sets. Within a decade, the figure jumped to 533 stations and 55 million receivers. Canada, Japan and the European countries did not lag behind.

The age of satellite communication dawned in 1962 with the launching of Early Bird, the first communication satellite. The two big international satellite systems, Intelsat and Intersputnik began operating in 1965 and 1971 respectively and from then on the progress has been remarkable. Today, almost every country in the world has earth stations linked to satellites having literally changed the world into what Marshall McLuhan, the Canadian media sociologist called, a 'global village'.

In the 1970s more sophisticated transmission techniques were invented employing optical fiber cable and computer technology. Japan succeeded in designing a computer-controlled network to carry two-way video information to and from households. The audio visual cassette and the video tape recorder, closed circuit television, and more recently cable television and DTH (direct-to-home) television have changed the course of development of TV in new and unexpected ways. DTH and digital compression technologies have enhanced the number of channels which can be accessed, as also the quality of picture and sound transmission.

But this rapid growth has been rather lopsided. Most of the poor countries in Africa and Asia have still to possess their own domestic satellites or to provide an adequate number of production and transmission centers and receiving sets.

Another parallel development has been the use of television as an instructional and educational medium. The use of instructional television



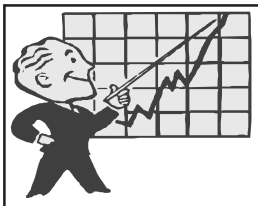
Optical fibre cable: a cable containing one or more optical fibres. An **optical fibre** is a glass or plastic fiber that carries light along its length. Optical fibre can be used as a medium for telecommunication and networking because it is flexible and can be bundled as cables. It is especially useful for long-distance communications.

was first reported in 1932 by the State University of IOWA in USA. Later on, on account of the World War II (1939-1945) the introduction of television was slowed down; and as a result by 1948 there were very few educational institutions involved in using television as an instructional medium in spite of great interest in television by the educationists. Realizing the power of television for educational purpose, the Federal Communication Commission (FCC) in USA reserved 242 frequencies for educational broadcast on no profit and non-commercial basis in 1952.

Till the year 1961, the use of educational television tended to grow slowly. In the USA a total of 53 stations were affiliated with the National Educational Television Network (NET) by 1961. They had the primary goal of sharing films and coordinate scheduling. After 1960s, the number of educational television stations grew more rapidly and, by 1972 the number grew to 233 educational stations. The earliest universities to create network reach for both on-campus and off-campus student populations were the Ohio University, University of Texas and the University of Maryland. Some other universities also started considering as to how to bring distance learning to select student populations with the help of television.



FCC: an independent agency of the United States government, created, directed, and empowered by Congressional statute, and with the majority of its commissioners appointed by the President. The FCC works towards six strategic goals in the areas of broadband, competition, the spectrum, the media, public safety and homeland security, and modernizing the FCC



CHECK YOUR PROGRESS

Q.1. When the early developments of television was started as a medium of mass communication in the West?

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Q.2. Name the first communication satellite.

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.....

Q.3. Who coined the term ‘global village’?

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.....

12.5 GROWTH 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), which broadcast 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.

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

Soap opera: Also known as soap, it is an ongoing, episodic work of fiction, usually broadcast on television or radio. The name *soap opera* stems from the original dramatic serials broadcast on radio that had soap manufacturers such as Procter and Gamble, Colgate-Palmolive, and Lever Brothers as the show's sponsors.

Situation Comedy: Usually referred to as a **sitcom**, it is a genre of comedy programs. The situation comedy has a storyline plot and is more or less comedic drama. Sitcoms usually consist of recurring characters in a common environment such as a home or workplace and generally include laugh tracks.

five lakh Indian households were receiving STAR TV telecast. A year later, the figure was close to twenty lakh 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 etc.



CHECK YOUR PROGRESS

Q.4. When did the television come to India?

……

……

Q.5. Name the American Satellite used in SITE?

……

……

Q.6. The regular daily transmission of Doordarshan started in 1965 as a part of .....

Q.7. 1980s were called an era of ..... in Doordarshan.

Q.8. Which was the first International satellite television channel to make its entry into India?

……

……

12.6 DOORDARSHAN AND AN ERA OF SOAPS

Doordarshan which literally means Tele-Vision is the public broadcaster of India under the Prasar Bharati, a public service broadcaster nominated by the Government of India. Doordarshan is one of the largest broadcasting organizations 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 programmes 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 3rd November 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, Kabbadi etc., something which private broadcasters avoid telecasting as they do not attract revenues. DD-India is being broadcast internationally through 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 Doordarshan Kendras 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 cultures 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.

Table : 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'

Indian soap operas on television are integral to Indian popular culture today. They are telecast on Indian, cable and satellite channels all over the world. They are watched in affluent western apartments and in communal settings in remote villages and teeming cities in every continent. Highly popular television soap operas began with Hum-Log in 1984-85, evoked a programming revolution in Doordarshan.

Hum-Log, one of the most popular Hindi serials was quickly followed by Buniyaad, a historical soap opera about the partition of British India into India and Pakistan in 1947. In 1987, *Ramayan*, a Hindu religious epic, attracted smash ratings, to be then eclipsed by the phenomenal successful *Mahabharata* in 1988-89. In the 1990s, serials were in large numbers on Doordarshan. Huge hits included historical serials such as *The Sword of Tipu Sultan* and *The Great Maratha*, religious serials such as *Jai Hanuman, Shri Krishna* and *Om Namah Shivay*, fantasy serials like *Shaktimaan*, and

family serials like *Shanti*, *Hum Raahi* and *Udaan*. These popular serials attracted large audiences, and generated vast advertising earnings for the Indian government through Doordarshan.

The next turning point in the history of Indian television came came in the early nineties with the broadcast of satellite TV by foreign programmers like CNN followed by Star TV and a little later by domestic channels such as Zee TV and Sun TV into Indian homes. From two channels before 1991, the Indian viewers were exposed to more than 50 channels by 1996. In recent times, Indian television is said to be in close amalgamation with private channels that offers all kinds of entertainment and educational shows in a perfect dazzling presentation. The glamour packed soaps and serials, reality shows, talk shows and other entertainment packages encompass a major section of Indian lifestyle.



CHECK YOUR PROGRESS

Q.9. Name the public broadcaster of India.

.....

.....

Q.10. Which is the only sports channel to telecast rural sports like Kabaddi and Kho-Kho?

.....

.....

Q.11. In the UK, DD-India is available through the ..... Satellite on the Sky system on Channel 833.



12.7 LET US SUM UP

- The term audio-visual media refers to works with both a sound and visual component.
- Television was introduced in India on an experimental basis on September 15, 1959 from a makeshift studio at Akashvani Bhavan in New Delhi as part of All India Radio.

- In 1975, the government carried out the first test of the possibilities of satellite based television through the SITE program. SITE (Satellite Instructional Television Experiment) was designed to test whether satellite based television services could play a role in socio-economic development.
- 1976 witnessed a significant event in the history of Indian television, the separation of Doordarshan from All India Radio
- 1976 also saw the advent of advertising on Doordarshan.
- Colour television came to India in 1982
- The first indigenous soap opera Hum Log was shown on television in 1984.
- International satellite television was introduced in India by CNN through its coverage of the Gulf War in 1991.



12.8 FURTHER READING

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12.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1: Experiments in television broadcasting were initiated during the 1920s in the United States and Europe.

Ans. to Q No 2: Early Bird

Ans. to Q No 3: Marshall McLuhan, the Canadian media sociologist

Ans. to Q No 4: 1959

Ans. to Q No 5: ATS-6--

Ans. to Q No 6: All India Radio

Ans. to Q No 7: Soaps

Ans. to Q No 8: CNN

Ans. to Q No 9: Doordarshan

Ans. to Q No 10: DD Sports

Ans. to Q No 11: Eurobird



12.10 MODEL QUESTIONS

A) Very Short Questions

Q 1: What is Soap Opera?

Q 2: Who is Rupert Murdoch?

Q 3: What is the meaning of Doordarshan?

Q 4: When did Doordarshan start airing commercials?

B) Short Questions (Answer each question in about 150 words)

Q 1: Write a comprehensive note on the main characteristics of the audio-visual medium

Q 2: What do you think has been the impact of private satellite channels on Doordarshan?

Q 3: What was the purpose of SITE experiment?

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

Q 1: Trace the beginning of television in the world.

Q 2: Discuss in details the era of soaps in Indian television.

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UNIT 13 : VISIT TO A RADIO STATION (PRACTICAL BASED UNIT)

Visit All India Radio station and analyse the following-

a. Describe the organizational structure of the radio station
b. Evaluate the different programmes that are broadcast at the station with special focus on public access and participation. Make a list of the different news programmes, educational programmes and other entertainment based programmes with their time slots. While preparing the report try to incorporate the views of the Station Director or any other radio personnel on the impact of the radio programmes on the common masses.
c. Total manpower
d. Visit the recording studio and make a list of the different equipments/ recording/editing devices that are used in the station along with their functions.
e. Any awareness campaigns undertaken by the radio station for the benefit of the society.

Prepare a thorough report on the above mentioned points. Requisite marks will be given on how far you have managed to capture all of the elements in your report. 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.

UNIT 14 : 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 in any way any essentials such as the plot or any surprises. In this unit, you will be required to submit a report on film reviews of any two films of your own choice. One film should be any English language film and the other should be either a mainstream Hindi film or any regional language film.

Marks will be given based on the originality of the piece and how well you execute your writing. Learners are requested to submit the report to the study centre within the stipulated time frame , preferably within one month of the commencement of the second semester BMC programme.

Kindly follow the guidelines and tips that are given below for writing a good movie review-

1. Watch the movie

The first step in writing the review is to **watch the movie**. Watch the movie in a relaxed environment you are familiar with. If you are unable to understand the main theme of the movie, then watch it again for the second time. This way, it will help you to absorb a lot more detail about the movie. Make a habit of taking down notes as regards to acting, direction, plot summary, costume design, set design, soundtrack etc. while watching the movie.

2. Identify your audience

While writing a film review, try to keep in mind who your readers are likely to be. For instance if you are writing a movie review for children, it requires a different approach than writing for a movie club

3. Introduction:

- In the introduction part, throw light on the title of the movie along with the directors(s) and producer(s) of the movie. For eg, one can say that , 'the film is directed/produced/starred by.....'
- **Say something about the cast**

  Instead of revealing the entire story of the film, mention some of the finer details like who the lead actors are .Also try to emphasise on the acting ability of the lead actors along with their screen names.
- **Summarise the plot in a few sentences**

  While writing a review , provide only the outline of the movie rather than giving away the essential details like the plot, the ending part or any other surprises. This would keep the cinegoers guessing for what is in store and building up suspense. For instance, you construct the sentence like 'the story is about.....'.
- **Mention the setting**

  Along with the outline, try to elaborate on the setting including the place and time of the plot. For eg, you can say that 'the action of the film is set in.....' or for that matter 'the story takes place in.....'.
- **Music**

  Music occupies a very important part of any film specially the mainstream Hindi films. Comment on the background score or the soundtrack of the movie and give your opinion if the music does justice to the overall quality of the film.

4. Conclusion

- **Give your overall opinion**

Most movie reviewers will **give their opinion** of the movie. This is important as the reviewer can express the elements of the movie they enjoyed or disliked. However, the reviewer should also **give impartial details**, and allow the reader to make their own mind over an issue the reader liked or disliked. Opinions should be explained to allow the reader to determine

whether they would **agree with your opinion or not. It is also important to mention the fact whether you would like to recommend the film to the people to watch or to avoid.**

Read and check your review **thoroughly**. Make sure you have given authentic information and not something which has been copied from other sources. This is especially important for reviews that will be published on the Internet, as search engines are always looking for the **correct spellings** of keywords.

Given below is an example of a film review written by Renuka Vyavahare and published in The Times of India on 14th August, 2016. The review is on the Hindi film 'Rustom' starring Akshay Kumar, Ileana D'Cruz, Arjan Bajwa and Esha Gupta.

Rustom (Drama/Crime)

Cast : Akshay Kumar, Ileana D'Cruz, Arjan Bajwa and Esha Gupta.

Direction : Tinu Suresh Desai

Duration : 2 hours, 28 minutes

Language : Hindi (U/A)

- Rustom Pavri (Akshay Kumar), an honourable officer of the Indian Navy, shoots his friend Vikram (Arjan Bajwa) to death after discovering that his wife Cynthia (Ileana D'Cruz) had an affair with the rich businessman. The commander surrenders to the police immediately and admits to having killed Vikram but pleads 'not guilty' in court. Is he convicted or acquitted?

  Though the climax has been smartly fictionalised, this courtroom drama is essentially based on the real life of Naval officer KM Nanavati, who, in 1959, shot and killed his wife's lover. The subsequent trial was one of India's most sensational court cases.

  Coming to the film, Rustom has a cracker of a beginning. Without wasting any time, the director comes straight to the

point. He takes us quickly through the circumstances in which Rustom shoots Vikram and the trial begins.

Akshay Kumar is the backbone of Rustom. The Khiladi renders one of the most understated performances of his career, proving yet again that he can play a range of diverse roles with aplomb. The plot is interesting, if not engaging.

However, Rustom lacks the unnerving tension exuded by well made courtroom dramas like A Few Good Men (1992). It is not the gripping thriller one expects it to be, given the controversial case it's based on. It tries to unfold like a whodunit, and falters in its execution.

Tinu Suresh Desai's melodramatic direction struggles to maintain momentum. It lacks subtlety and is reminiscent of a languid television daily soap, replete with a jarring background score, clicked dialogues and mandatory close-up shots of every character at regular intervals.

While Ileana is perfectly cast, Esha Gupta's inappropriate outfits and over-the-top acting evoke laughter. Arjan Bajwa plays a rich Sindhi guy here, Just the way he played a rich Parsi guy is Guru. The art direction is mediocre as well.

To cut to the chase, despite its multiple flaws, Rustom can be watched for Akshay Kumar, whose action/ comic brilliance often overshadows his acting prowess. He reminds you to value honest officers who serve our country with dignity and valour. He makes you want to support the man who probably did the right thing the wrong way.

*** ***** ***

UNIT 15 : PHOTOGRAPHY (PRACTICAL BASED UNIT)

Most of you must have clicked photographs at some point of your life or the other. When you were little kids prancing around the house, your dad or your mom might have clicked a few photographs capturing memorable occasions like your first birthday, your first day at school, family vacations etc. Now, the main purpose of clicking such pictures is to capture these events for future references. Even now, whenever you look at those photographs, it brings a smile to your face.

Thus, photography is an art and it has been with us for a very long time. The art of photogrtaphy has undergone many changes and the process is still continuing. With the passage of time, better photos have been produced due to the change in the use of technology and equipment.

In this unit, you will have to show your creative side by clicking four different types of photographs – portrait photography, macro photography, nature photography and street photography. Please note that you have to click one specific photograph for each of the four themes.

Portrait photography captures the mood of a person with an emphasis on the face and expression of a person. This style of photography need not necessarily be of professional models , but it can encompass any kind of person. These days, family portrait photographs are very much in demand.

Macro photography brings out the minute details of the chosen subject. Things that are not normally visible to the naked eye looks amazing in macro photography.

Nature photography involves the natural scenery as seen through the eyes of the photographer. Nature photography encompasses landscape, seascape, cloudscape, underwater and wildlife photography.

Street photography involves capturing images of people in candid situations in public places like streets, parks, beaches, malls etc. This type of photography tends to be ironic and distanced from its subject matter and

often concentrates on a single human moment, caught at a decisive or poignant moment.

Learners are hereby requested to print the requisite photos (in colour printing) and submit the reports to the study centre within the stipulated time frame , preferably within one month of the commencement of the second semester BMC programme.

Please keep in mind to include the following while printing the final photographs in 'photo paper' –

a. Give a proper caption in each of the four photographs.

b. Briefly explain what each of the photographs signify

c. Indicate the type of camera used

Marks will be awarded based on the clarity and significance of the images taken.

*** ***** ***



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