ALAGAPPA UNIVERSITY

ONLINE PROGRAMMES

M.A. (Journalism and Mass Communication)

I - Semester

205912

EVOLUTION OF MEDIA

Authors

Dr Hemant Joshi, *Associate Professor of Hindi Journalism at IIMC, New Delhi*

Manjari Joshi, *News Reader, Delhi Doordarshan*
Units: (1.2, 1.3, 1.4, 4.3, 4.4, 5.3, 6, 10.2, 10.4, 10.5, 11.2, 11.3, 12.2-12.2.1, 12.2.2, 13.5, 13.6, 14.7.1)

Ravindra Dubey, *Visiting Professor, Guru Govind Singh Indraprastha University and Delhi University*

Krishna Kumar Tiwari, *Assistant Professor, Journalism and Mass Communication, Amity University*
Units: (2.2, 2.4, 2.5-2.5.6, 4.2, 5.2, 5.3.5, 7, 8, 9, 13.2)

Srimoy Patra, *Communication consultant and specialist in New Media*
Units: (2.3, 13.3)

Ruchi Jaggi, *Assistant Professor, Symbiosis Institute of Media and Communication, Pune*
Unit: (14.2-14.7)

Vikas® Publishing House, Units (1.0, 1.1, 1.5-1.9, 2.0,2.1, 2.6-2.10, 2.5.7, 2.5.8, 3.0-3.1, 3.3, 3.5, 3.6, 3.7-3.11, 3.2, 3.4, 4.0-4.1, 4.5-4.9, 5.0-5.1, 5.4-5.8, 5.3.1-5.3.4, 5.3.6-5.3.7, 10.0-10.1, 10.3, 10.6, 10.7-10.11, 11.0-11.1, 11.5-11.9, 11.2.1, 11.4, 12.0-12.1, 12.3-12.7, 13.0-13.1, 13.4, 13.7, 13.8, 13.9-13.13, 14.0-14.1, 14.8-14.12)

SYLLABI-BOOK MAPPING TABLE
Evolution of Media

Syllabi	Mapping in Book
BLOCK I: COMMUNICATION SYSTEM AND ITS DEVELOPMENT	

BLOCK I: COMMUNICATION SYSTEM AND ITS DEVELOPMENT

UNIT 1

India Early communication systems in Development of printing
Early efforts to publish newspaper in different parts of India.

UNIT 2

History of the print media and evolution and development of printing technology in India and World; various types of print media, nature, concepts, scope; Content making for print media, reach, advantages and importance.

UNIT 3

Newspaper and Magazines in the nineteenth century First war of Indian Independence and the press Issues of freedom,
Political and press freedom.

UNIT 4

Invention and Development of Radio medium,
Radio Broadcasting since its inception in world and India, Radio Technology, Establishment of radio stations.

Unit 1: Communication Systems in India: An Introduction **(Pages 1-13);**
Unit 2: Print Media: An Overview **(Pages 14-34);**
Unit 3: Newspapers and Magazine **(Pages 35-49);**
Unit 4: Radio Broadcasting **(Pages 50-59)**

BLOCK II: DIFFERENT TYPES OF MEDIA AND ITS DEVELOPMENT

UNIT 5

Television – origin and development, nature, scope, audience, genre, functions of television; Ownership pattern, debate on autonomy; BBC model of ownership, control and programming – commercial and public service, state and private sectors' expansion; potential for future development.

UNIT 6

The press in India after Independence Social, political and economic issues The role of Indian press problems Prospects of Indian press

UNIT 7

Introduction to Radio Growth and Development of Radio
AM and FM, Vividh Bharati, Gyanvani, Community Radio
Satellite Ratio, Ham Operators Evaluation of Content in Radio.

UNIT 8

Introduction to TelevisionGrowth and development of Television Terrestrial and Satellite Digital divide

Unit 5: Television **(Pages 60-70);**
Unit 6: Indian Press **(Pages 71-80);**
Unit 7: Introduction to Radio **(Pages 81-93);**
Unit 8: Introduction to Television-1 **(Pages 94-100)**

BLOCK III: TELEVISION AND FILM DEVELOPMENT IN INDIA

UNIT 9

Introduction to Television Evolution of content in Television, Entertainment News Public interaction Commercialism

UNIT 10

Introduction to Films Early efforts
Film as a mass medium Historical development of Indian films
Silent era of films Talkies as a new approach in films

UNIT 11

Indian cinema after Independence Parallel cinema and commercial cinema Meaning and concept of documentaries Issues and problems of Indian cinema.

Unit 9: Introduction to Television-II **(Pages 101-114);**
Unit 10: Introduction to Films **(Pages 115-130);**
Unit 11: Indian Cinema: Post Independence **(Pages 131-139)**

BLOCK IV: FOLK MEDIA AND TRADITIONAL MEDIA

UNIT 12

Folk media – Traditional media in India – regional diversity – content – form – character – utility – evaluation – future.

UNIT 13

Exploring the New media Internet Growth and development of Internet communication Online journalism E-Publishing.

UNIT 14

Definitions of Media and Mass Media; Traditional Forms of Media

Signs, wood carving, Sound, drawings, sculptures

Folk Media – Songs, Drama, Puppet Shows, Story Telling etc.

CONTENTS

INTRODUCTION

Media fulfils several basic roles in our society. One obvious role is entertainment. Media can act as a springboard for our imaginations, a source of fantasy, and an outlet for escapism. If we talk about Mass media, it fall into two types: the print media of newspapers and magazines and the broadcast media of radio and television.

Although we got our news from newspapers and magazines in the 19th and early 20th centuries, electronic journalism, particularly TV journalism, has become dominant in the last 50 years. Today, advances in technology are blurring the distinction between the print and broadcast media. The Internet makes information available that is also published in newspapers and magazines or presented over the radio and TV.

The book, *Evolution of Media* is divided into fourteen units that cover various aspects of media and mass communication. Each unit begins with an Introduction and Objectives. They introduce the reader to the text and provide an overview of important concepts and topics. 'Check Your Progress' questions are interspersed within the text for ensuring that the concepts have been understood well. Each unit ends with a Summary, followed by a list of Key Words and Answers to 'Check Your Progress' Questions. Self-Assessment Questions and Exercises encourage the recollection of information as well as the application of concepts. Further Reading lists the names of other books that can be referred to, for similar topics.

BLOCK - I
COMMUNICATION SYSTEM AND ITS DEVELOPMENT

UNIT 1 COMMUNICATION SYSTEMS IN INDIA: AN INTRODUCTION

Structure

1.0 INTRODUCTION

Communication is an occurrence that all of us recognize. Man is a social animal and it is inevitable for him to communicate. Though there is no way to define communication that has been agreed upon globally, the definition differs according to various academic fields and different hypotheses, schools and approaches.

Some inherent objectives of communication are: (1) bringing about a feeling of awareness, (2) conveying knowledge, (3) conveying impressions, (4) giving shapes to attitudes, (5) provoking want or desire, and/or (6) accomplishing a performative feat, such as making a sale or presenting a project. Communication can be segregated into four dimensions: internal dialog, one-to-one, one-to-many and many-to-many.

1.1 OBJECTIVES

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

- Discuss early communication systems in India
- Understand the development of printing
- Know about the early efforts to publish newspaper in different parts of India

1.2 EARLY COMMUNICATION SYSTEMS IN INDIA

Let us analyse the early communication systems in India.

1.2.1 Historical Background of Writing

During the prehistoric times, several societies developed the skills of carving, painting, sketching on stones and various other materials whereas some other societies developed speech and oral communication. According to research, the single event that separated the emergence of palaeo humans from their anthropoid progenitors was not tool-making but a rudimentary oral communication that replaced hoots and gestures. Most historians agree that the first instances of the origin of writing were found in Egyptian and Sumerian civilizations that date back to 3100 BC.

According to Indian beliefs, the Vedas and other ancient Hindu scriptures are the first ever source of knowledge stored in oral form. The Vedic culture dates back to the late Harappan period that lasted from 1700 BC to 1300 BC. The Vedic culture was marked with oral dissemination of knowledge. It is also known as a culture of *Shruti* (hearing) and *Smriti* (remembering) where the Vedic texts were transferred from one generation to another on the basis of listening, remembering and delivering. During this period intense research on phonetics, grammar, lexicography and semantics were carried out by Indian scholars like Panini, Patanjali and Bhartihari.

Evidences of writing systems have been found in the late fourth millennium BC. This proto writing was a development based on earlier traditions of symbol systems that cannot be classified as writing, but has many characteristics strikingly similar to writing. They used ideographic and/or early mnemonic symbols to convey information yet were probably devoid of direct linguistic content. Since then there have been many stages of development of the writing system that have finally emerged as the most potent form of medium in the modern age.

Walter Ong in his book *Orality and Literacy: the Technologizing of the Word,* states,

Many scripts across the world have been developed independently of one another (Diringer 1953; Diringer 1960; Gelb 1963): Mesopotamian cuneiform 3500 DC (approximate dates here from Diringer 1962), Egyptian hieroglyphics 3000 BC (with perhaps some influence from cuneiform), Minoan or Mycenaean 'Linear B' 1200 DC, Indus Valley script 3000-2400 BC, Chinese script l500-13C, Mayan script AD 50, Aztec script AD 14(X).

Scripts have complex antecedents. Most if not all scripts trace back directly or indirectly to sonic sort of picture writing, or, sometimes perhaps, at an even more elemental level, to the use of tokens.

The first development of a script in about 3200 BC is the most significant event in the history of writing. It is the move from a pictographic or syllabic system (characteristic of Sumerian, ancient Egyptian and Chinese) to a phonetic one, based on recording the spoken sound of a word. The first tentative steps in this direction have been taken by the trading communities of Phoenicia in the second millennium BC.

Phoenician, a Semitic language, is a new approach to writing that was first adopted by the various Semitic groups in Phoenicia and Palestine. Its different versions are used with certain modification for Aramaic and Hebrew wherein only the consonants are written, leaving the vowels to be understood by the reader. Adapting the Phoenician system of writing in the 8th century BC the Greeks contributed by adding vowels. Based on this writing system the Greek alphabet has twenty-four letters. The alphabet takes its name from the first two letters in the Phoenician system, *alpha* and *beta*, borrowed and adapted by the Greeks.

1.2.2 The First Written Texts

The culture of handwritten books that were later transformed into printed books has changed the course of human history. The first man known to have undertaken an extraordinarily difficult task of translating the Bible from Greek to the Gothic language was Ulfilas. He devised a new alphabet to capture accurately the sounds of spoken Gothic, using a total of twenty-seven letters adapted from examples in the Greek and Roman alphabets. Large sections of the gospels and the epistles survive in his version.

In the 9th century, two missionaries Cyril and Methodius, adapted their own Greek alphabet for the purpose of writing previously oral Slavonic language. The oldest manuscript of the Bible is in Greek dating back to the 4th century. The oldest complete manuscript of the Hebrew Bible dates back to the Middle-Ages. The Qur'an is a written account of the words of Prophet Mohammad that appeared around 7th century AD.

An oral poetic tradition was already a feature of civilized life when the development of writing took place. Mesopotamia provides the world's two earliest surviving works of literature, i.e., *Enuma Elish* and the *Epic of Gilgamesh*. Both these epics date back in their oral form to the third millennium BC.

India

India like many other oriental societies was mainly an oral society where knowledge was transferred from one generation to another through the spoken word. The earliest works of the Indian civilizations are the four *Vedas*, (derived from the Sanskrit word *veda*, which means knowledge and wisdom) other works including the *Upanishads*. The *Rigveda* is the oldest among the four Vedas. It a collection of temple hymns. The *Samaveda* and the *Yajurveda* are collections of chants and prayers used during sacrificial rituals, where as the *Atharveda* focusses on religion in the life of an individual worshipper. Loosely attached to the four *Vedas* are the more mystical texts known as the *Upanishads*. The *Upanishads* complete the Vedic period of Sanskrit literature. The Mahabharata is one of the two national epics of India. It is a massive compilation of chronicle and myth, compiled in the 4th century BC, reaching its present form by AD 200. It is traditionally attributed to a single author by the name of Ved Vyasa. The epic has nearly 100,000 couplets, about seven times as long as the Odyssey and the Iliad combined. Unlike the Mahabharata, the somewhat shorter epic Ramayana does show signs of being largely the work of a single author Valmiki, who wrote this work around 300 BC.

The major growth of Sanskrit literature took place at the courts of the Gupta dynasty. The spoken languages of India were evolving gradually. Sanskrit had become a literary language, known and used only by a small educated minority. The poems and plays of the Gupta period are correspondingly artificial in style, but have considerable charm. Shakuntala, a play written around AD 400 written by Kalidasa, has been popular far beyond India's borders. It was translated into English and German in the 18th century.

The period after this was followed by the evolution of literature in many languages known as '*Upbhransha*'. Today, India has a rich store of literature in Sanskrit and many other Indian languages including English a variety of which is known as Indian English.

Check Your Progress

1. What are the first sources of knowledge according to Indian beliefs?
2. Define Phoenician.
3. What does the word *veda* mean?

1.3 DEVELOPMENT OF PRINTING

Let us discuss the development of printing over the ages.

1.3.1 Origin of Press

Primitive attempts at printing can be traced back to Mesopotamian era around 3000 BC. However, first recorded printed books are known to be Chinese classics,

where the print patterns were cut in stone and copies were made by rubbing ink over these patterns. Using seals made of wood for printing on paper or cloth were common around fifth century in China. The earliest complete book *Diamond Sutra*, a Buddhist scripture, was block-printed in AD 868 in China. This technique of printing using wooden blocks was further enhanced in Korea by using metal.

First known moveable type system was created in China by Pi Sheng. He used clay for such moveable types. Metal movable type was first invented in Korea during the Goryeo Dynasty (around 1230). This led to the printing of the *Jikji* in 1377, the earliest known printed book using metal types. *Jikji* is the selected teachings of Buddhist sages.

Almost at the same time this very printing technique was practiced using clay, wood, metal and stone in the Middle East. Arabs and Egyptians used the technique to print their prayer books. When Arabs invaded Europe and Central Asia, this technique travelled along. This was the time, precisely from seventh to thirteenth century when books were made and designed manually and were religious in nature.

Printing and book making skills were developing in the fifteenth century in the West and so was the need to know about the world. Wilbur Schramm in his book *The Story of Human Communications* mentioned, 'In fourteenth and fifteenth centuries a new urban class of merchants, traders and artisans emerged to share power with the landed aristocracy. Many of them became highly prosperous and could afford to pay for information'. All sorts of information related to trade was the need of the time. Thus, books on navigation, military science, cargo handling and reports on prices and sales in faraway markets were required. The wealthy middle class also desired to share its knowledge gained from reading with nobles. A deep interest in the Greek and Roman classics on one hand and in science on the other was observed in the society.

To fulfil the needs and demands of the society by providing books produced manually was a time consuming and laborious task. During this period, many parts of the world were witnessing various changes in the techniques of printing manually. But the biggest change was seen in the mid-fifteenth century when Johann Gutenberg, a goldsmith by profession, brought into existence two important developments in the field of printing. These were movable metallic types and mechanical printing press. He used an alloy of lead, tin and antimony to give shape to his moveable types. He came up with metal castings bearing individual alphabets on them that were arranged in the required sequence when set for printing. The second development was a machine that had two platforms, a mobile one for the plate of type and the other stationary plate for paper.

Using this technology he printed in his press several copies of Bible on paper that used to be engraved and printed on vellum earlier. The *Bible* printed in 1455 was a remarkable achievement and finest example of the new art of printing. This *Bible* is called *Gutenberg Bible*.

News before the era of printing

In ancient Egypt as early as 2500 BC paper was used for writing whereas in Greece by 150 BC parchment used to be the writing material. In those days, scribes in palaces and courts used to write various events, announcements, proclamations and happenings for the royalty as well as for general public. In the first century BC in ancient Rome during Julius Caesar's reign, hand written and carved metal and stone sheets carrying government announcements were posted in public places and outside the Senate chamber. Perhaps this was the very first hand written government announcement bulletin of its own kind that was called as 'Acta Diurna' or 'The Day's Action'.

Another example of early bulletins is that of China where during Tang dynasty an official gazette of bulletin carrying reports from inspectors of various provinces along with official announcements, was circulated among the court officials. This was called *Ti-pao* or palace report.

Check Your Progress

4. Who created first known moveable type system?
5. Where was metal movable type invented?

1.4 EARLY EFFORTS TO PUBLISH NEWSPAPER IN DIFFERENT PARTS OF INDIA

Amongst the Indian language newspapers *Samachar Darpan* was the first to be published in Bengalese language followed by a Bengali monthly magazine *Dig-Darshan*. Both were published by missionaries in Serampore in 1818. The objective of these newspapers was to spread Christianity among Indians. The founders of these newspapers were Dr J. Marshman and William Carey. The missionaries undertook educational and humanitarian work but primarily with a different intention. In 1813 a pamphlet was brought out by Marshman and Carey on Advantages of Christianity in promoting the establishment and prospects of the British Empire in India.' In this pamphlet, they wrote

It is my opinion that to the very end of time, though the imbecility of their character which Christianity itself will never remove, they will be dependent for some other nation. Every converted Hindu or Mohommedan is necessarily the cordial friend of the British, on the grounds of his own interest and security, for on the continuance of their empire in India his very existence depends.1

The Indians were a closed society during that period. Only a few were well-educated and most of them aped Western culture. A large number of people

were ignorant to the worldly knowledge and so were comfortable in their respective shells of orthodoxies. The down-trodden were backward in all senses and were looked down with hatred by higher castes. Untouchability, *sati pratha*, superstitions, child marriage and many other social evils were prevailing. In such a scenario conversions were a sigh of relief and self-respect for many people of lower castes.

Raja Ram Mohan Roy stood against the attacks on Hinduism. His misson was to discourage the activities of missionaries and to eradicate the social evils of the Hindu society. He came up with three journals. The first was *Sambad Kaumudi*, a weekly in Bengali in which he strongly protested against the custom of *sati*. This journal was published in 1821 under the editorship of Bhawani Charan Bannerji. The second one was *Brahminical Magazine* and the third *Mirat-ul-Akhbar* a weekly in Persian. *Mirat-ul-Akhbar* was devoted to international affairs. It was closed down in 1823 in protest against the press regulations of 1823. Through his journalism he appealed to the people to discard the rigidities of caste on one hand and to equip themselves with modern knowledge on the other. He is considered as the father of Indian press who was a reformer and thinker at the same time.

There are three newspapers that were considered by various scholars as the first Hindi newspaper. According to some scholars *Banaras Akbhar* of Raja Shiva Prasad *Sitare Hind* was the first Hindi newspaper where as some others consider *Digdarshan* published by the missionary of Serampore in 1818 as the first newspaper in Hindi. *Banaras Akhbar* was published from Varanasi (U.P.) in 1845. The language of this newspaper was Urdu and Persian, though it was scripted in Devnagari. After many discussions and researches, it was considered as the first newspaper from a Hindi speaking state. *Digdarshan* was first published in Bengali by the missionaries of Calcutta School Book Society and later they thought of publishing in English and Hindi as well because of its educational and entertainment content. It was mainly an educational monthly with an aim to educate Indian students and adult learners. Thus, *Digdarshan* was set classified under the category of Hindi newspapers.

Most of the scholars have certified *Uddant Martand* as the first newspaper in Hindi. The journey of Hindi journalism began on 30 May 1826 from Calcutta with the first issue of *Uddant Martand* under the editorship of Pandit Jugal Kishore Shukla. The meaning of *Uddant* is news and that of *Martand* is sun. Likewise, this newspaper spread its thoughts amongst the people and prepared a battle ground for the revolution of independence struggle.

Jugal Kishore Shukla was an excellent editor and had mastery of many languages including English, Bengali, Urdu and Persian. His newspaper carried a variety of information like description of travels; business and legal news; information related to arrival and departures of ships; public notices; appointments, retirements and resignations in offices; and a lot more.

In 1848, *Malva Akhbar* was published from Indore. This was the first newspaper in three languages, i.e., Marathi, Urdu and Hindi. The editor of this newspaper was Pandit Prem Narayan who was the inspector of education of Indore English Madarsa. The format of this newspaper was a little peculiar—the left side of the page was in Hindi and the right side used to be in Urdu. Since there was a large number of Marathi speaking people living in Indore, the newspaper also carried a number of stories in Marathi. The price of the newspaper was 4 annas.

The first daily newspaper in Hindi-Bengali named *Samachar Sudha Varsha* was published from Calcutta in 1854. The editor of his newspaper was Shyam Sunder Sen. This was a bilingual daily. Its first two pages were published in Hindi and the rest two in Bangla. Along with the information related to business, trade, ships and cargo this newspaper carried the comments, views and thoughts of intellectuals on social reforms. From time to time it used to warn and remind the then government of its duties towards the people of India. The newspaper suffered a lot because of its fearlessness and progressive ideas.

Though Kangri, Himachali and Dogri languages are spoken in Himachal Pradesh, it was indeed a surprise when Sheikh Abdullah published *Simla Akhbar* in Hindi and local languages in 1848 from Shimla. The layout was excellent and the language was quite interesting and chirpy. The objective of the newspaper was to attract provincial kings and people of hill areas. It is also interesting to note that only fifty copies were published, out of which the Hindus used to buy twenty two, English men eight and the rest were distributed free of cost. The income from the newspaper was 30 rupees whereas the expenditure was 40 rupees. Postal expenses were huge and circulation was poor. That was enough to explain why this newspaper closed down in 1849. But next year again it started publishing once in two months.

Dainik Batori, the first Assamese newspaper celebrated its golden jubilee recently on 11 August 2010. It was published from the Thengal Bhavan, at a distance 8 kms from Jorhat, in 1935. Nilomani Phukan was the editor and it was published from the residence Thengal Bhavan of a rich tea planter Shiva Prasad Barua. The size of the newspaper was 45x30 cm and a banana tree and garland of flowers were painted as the symbol of this newspaper. The newspaper played an important role in building mass opinion about the affairs of Assam.

A Marathi-English fortnightly magazine *Darpan* was published in 1832 from Maharashtra by Bal Shastri Jambhekar. The objective of the newspaper was to inform people about the happening on social, political and cultural areas and suggesting ways for the progress of the society.

The credit of initiating Gujarati journalism goes to the Parsi community. The first Gujarati newspaper was *Mumbaina Samachar* that was started in 1822. There were only 150 customers of this weekly which was pretty good for those times. Fardoonji Marjban, the initiater of *Mumbaina Samachar*, kept himself

away from all sorts of communal controversies and thoughts. He welcomed the articles from all sections of the society.

Year 1843, saw the first Kannada newspaper *Mangalooru Samachar*. Hermann Mongling, a missionary, was the founder of this newspaper and it was published from Mangalore.

Deepika, the first Malayalam daily, was published in 1888 by a Catholic priest Nidhirikkal Manikkathanas. Some people say that *Vignayan Nikshepan* was the first newspaper in Malayalam as it was published in 1840 from Kottayam. J. Natrajan in his book *The History of Indian Journalism* mentions that in 1876, a weekly newspaper named *Satyanadam* was published from the capital Ernakulum. The editor of this newspaper was Father Luis. Till 1884, the concept of political journalism was not present in the journalism of Kerala.

Before the Sepoys Mutiny of 1857, an atmosphere of self-respect, self-confidence and education was created among the people of India by Indian language journalism. The newspapers advocated new ideas and strongly condemned evil practices prevailing in that era. More attention was paid to social reforms. Starting with Bengali and Hindi journalism, soon the impact was seen in the whole country when various newspapers, magazine started getting published in various states in their respective languages. It can be said that this was the period of renaissance in India.

There was a rapid growth of journalism in many states not only in English and Hindi, but in the respective languages of each state. Maharashtra stood ahead of all states. The main emphasis was on social reforms and patriotism. A social reformer Mahadev Govind Ranade started *Indu Prakash*, a bilingual paper in English-Marathi in 1862. Another social reformer Gopal Ganesh Agarkar along with Vishnu Krishna Chiplonkar and Bal Gangadhar Tilak established a Marathi newspaper named *Kesari* in 1880. *Kesari* was known for its aggressive tone and appeal for national awakening. There was another paper *Mahratta* in English to their credit. In fact, *Mahratta* in English was a soft version of aggressive *Kesari*.

Tilak always stood for the freedom of speech. He established *Kesari* and *Mahratta* as two powerful weapons. On the one hand, if *Kesari* prompted the aggressive notes about revolution and self-government, *Mahratta* on the other explained them in sober voice. Tilak was a radical as far as nationalism was concerned but at the same time he was a conservative in social matters. Agarkar on this ground left *Kesari* and started his own bilingual publication *Sudharak*. Gopal Krishna Gokhale was a main contributor to this journal.

Bal Shastri Jambhekar after successfully publishing *Mumbai Darpan* encouraged his friend Vittal Kunte alias Bhau Mahajan to publish a weekly in Marathi called *Prabhakar* in 1841. Under the editorship of Krishnaji Triambak Ranade, *Gyan Prakash* was published from Pune in 1849. The nature of this daily was serious and thought provoking. V. Gokhale published *Vartaman Deepika*, a weekly from Mumbai. As the editor Krishna Shastri Chiplonkar published *Vichar*

Lahari, a fortnightly to protest against the activities of missionaries. Bhau Mahajan came forward with a weekly *Dhoomketu*, as a weapon to promote Western education.

The development of Hindi journalism could not have taken place without Marathi journalism. Marathi in fact set standards in polishing the Hindi in which we speak today. Not only this, Marathi journalism seasoned the press with professional approach and attitude.

Towards the end of nineteenth century there were very few papers in Assam that missionaries were running. Published from Jorhat for a short period of time, the daily *Batori* may be considered as an exception as before the publication of *Dainik Assamiya* and *Assam Tribune* there were no dailies publishing in English or Assamese. *Times of Assam*, an English paper from Dibrugarh, the oldest weekly paper *Assamiya* from Guwahati, *Shramik* from Dibrugarh and *Dainik Janmbhumi* from Jorhat are a few to mention.

Gujarati press developed from 1850 onwards. Some of these survived for 15–20 years whereas a few are still running. To raise the Parsis' issues and to advocate the reforms in Parsi community, Dadabhai Naoroji published *Rast Goftar* with monetary aid from Khurshedji Kama. Mulji edited this paper for only for 9 months initially and then from 1861–63. The next editor Kervasharu Karaji did not accept Nauroji's ideology and always criticized the policies of the Indian National Congress. Finally this paper went hand-in-hand with the British Government.

Dadabhai Kovasji Dadhiwala started a full-fledged business paper *Akhbar-e-Saudagar* in 1852. After 14 years, its name was changed to *Native Merchants*. *Samachar Darpan* and *Chabuk* got merged with *Akhbar-e-Saudagar* in 1868 and 1872 respectively. Later its name was changed to *Hindustan*.

There was no newspaper published before 1857 in Southern Maratha Pradesh or today's Karnataka for various reasons. The first paper was published by Christian missionaries, but Kannad journalism started quite late.

Press in Punjab most probably came into existence during 1850–60. A press was established in Ludhiana by British missionaries after 1809 during the reign of Maharaja Ranjit Singh. First, the Gurumukhi grammar in 1838 and English-Punjabi dictionary in 1854 were published from this press. The types in Gurumukhi were casted and the first Punjabi paper was published. Under the editorship of Munshi Hari Narayan *Shri Darbar Saheb* was published in 1867 from Amritsar. Hindi loving Firaya Lal was its proprietor. By 1880 newspapers started concentrating on Punjabi language and grammar. Bhai Gurumukh Singh, a leader, spread the principles of Sabha through *Gurumukhi Akhbar* (1880) and *Khalsa Akhbar* (1885). He published two more papers *Khalsa Gazette* and *Sukhkarak*. *Sudhar Patrika*, *Singh Sabha Gazette*, *Amar Kund*, *Khalsa Naujawan Bahadur* and many more papers had only reform and religion as their aim.

The first Oriya magazine *Junaruna* was published in 1849. The editor was Charles Lacey who was associated with Oriya Missionary Press. Another publication under the editorship of William Lacey was *Prabhat Chandrika*.

The *Amrit Bazaar Patrika* is the oldest Indian-owned daily. Initially it was a weekly in Bengali. The aim for publishing it was to fight the cause of peasants exploited by indigo planters. This *patrika* was started from a village of Amrit Bazaar in Jessor district now situated in Bangladesh. In 1871, it moved to Calcutta and was published in English as well.

India's English press

Amongst the English language papers *The Hindu*, *Bombay Times* and *The Tribune* were extremely popular for their thought provoking articles. *The Hindu* was established by six young men in Madras in 1878. G. Subramania Aiyar and M. Veeraraghavachariar very aggressively criticized the bureaucracy through their views and opinions.

Bombay Times merged with two other papers namely *Standard* and *Bombay Telegraph Courier* in 1861 and the result was the emergence of the *Times of India*. The Times of India weekly edition was launched in 1880. Thomas J. Bennett who became the proprietor of the *Times of India* had good relations with Indian writers. Bennett and a master printer from England named Coleman jointly formed a company in 1892. Much later in 1942 the ownership was transferred to Ramkrishna Dalmiya. After two years Dalmiya sold the company to Sahu Jain group. Shanti Prasad Jain, son-in-law of Dalmiya thus became the first Chairman of the group.

The Tribune was started as a weekly in 1881. A great admirer and follower of Raja Ram Mohan Roy, Sardar Dayal Singh Majithia launched the paper in Lahore. Its first editor was Sitalkant Chatterji. *The Tribune* became a daily in 1906. It had the privilege to have nationalists like Bipin Chandra Pal and Kalinath Roy as its editors. In its first issue on 2 February 1906, *The Tribune* said:

The aim of *The Tribune* will be, as its name imparts, fairly and temperately to advance the cause of the mute masses. We shall strive as much as lies in the compass of our humble abilities to create and educate such opinion.

Check Your Progress

6. Which was the first Indian newspaper to be published in Bengalese language?

7. When was *Samachar Sudha Varsha* published?

1.5 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. According to Indian beliefs, the Vedas and other ancient Hindu scriptures are the first ever source of knowledge stored in oral form.

2. Phoenician, a Semitic language, is a new approach to writing that was first adopted by the various Semitic groups in Phoenicia and Palestine.

3. The word *veda* means knowledge and wisdom.

4. First known moveable type system was created in China by Pi Sheng.

5. Metal movable type was first invented in Korea.

6. *Samachar Darpan* was the first Indian newspaper to be published in Bengalese language.

7. *Samachar Sudha Varsha* was published in 1854.

1.6 SUMMARY

- During the prehistoric times, several societies developed the skills of carving, painting, sketching on stones and various other materials whereas some other societies developed speech and oral communication.

- According to Indian beliefs, the Vedas and other ancient Hindu scriptures are the first ever source of knowledge stored in oral form. The Vedic culture dates back to the late Harappan period that lasted from 1700 BC to 1300 BC.

- The culture of handwritten books that were later transformed into printed books has changed the course of human history. The first man known to have undertaken an extraordinarily difficult task of translating the Bible from Greek to the Gothic language was Ulfilas.

- India like many other oriental societies was mainly an oral society where knowledge was transferred from one generation to another through the spoken word.

- Primitive attempts at printing can be traced back to Mesopotamian era around 3000 BC.

- Amongst the Indian language newspapers *Samachar Darpan* was the first to be published in Bengalese language followed by a Bengali monthly magazine *Dig-Darshan*.

- There was a rapid growth of journalism in many states not only in English and Hindi, but in the respective languages of each state. Maharashtra stood ahead of all states.

- Amongst the English language papers *The Hindu*, *Bombay Times* and *The Tribune* were extremely popular for their thought provoking articles. *The Hindu* was established by six young men in Madras in 1878.

1.7 KEY WORDS

- **News:** Newly received or noteworthy information, especially about recent events is called news.
- **Journalism:** Journalism refers to the production and distribution of reports on recent events.
- **Press:** The act or the process of printing is called press.

1.8 SELF ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. Write a historical background of writing.
2. Write a short note on the emergence of the first written texts.
3. How did written texts emerge in India?
4. What were the early efforts that were made to publish newspapers in India?

Long Answer Questions

1. Discuss the origin of press and its benefits.
2. How was the news published before the era of printing?
3. Discuss the growth of journalism in India.
4. What were the factors behind the spread of presses in Indian languages?

1.9 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 2   PRINT MEDIA: AN OVERVIEW

Structure

2.0   INTRODUCTION

In this unit, you will learn about the various aspects of print media. Print can be defined as a medium that disseminates writing or textual matter. Printing is defined as a process that involves the use of ink, paper and a printing press for reproducing text and image. It is a technique that is an integral part of publishing. The technology of printing using a printing press allows a large-scale production of the same matter.

Print media usually refers to newspapers. Newspapers collect, edit and print news reports and articles on different issues. Some newspapers are published in the evening also. They are known as eveningers. Print media has been doing remarkable service by providing information and transfer of knowledge. It makes a longer impact on the minds of the reader, with more in-depth reporting and analysis. This is why it has not lost its charm or relevance even after the advent of electronic media. Reporting in print media includes almost all walks of our life, such as civic affairs, culture, politics, civil administration, healthcare and crime.

2.1   OBJECTIVES

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

- Discuss the history of the print media and evolution of printing technology
- Understand the various types of print media
- Learn the scope, nature and concept of print media
- Know the importance and advantages of print media

2.2   HISTORY OF THE PRINT MEDIA

Printing has covered a long journey starting from wooden block printing that was in practice in China and Korea much before Johannes Gutenberg designed movable types made out of molten metal alloy and a printing press in mid-fifteenth century. Lots of efforts were made by him to cast right type of letters, developing right type of ink that he made from lamp black mixed in an oil-based varnish and combining together all these important components for the use of printing. It is said that it took him almost 20 years to bring this system into practice. His system is considered as the first revolution in printing technology.

Fannie Farmer

In order to get her first cookbook published (in 1896), Fannie Farmer had to pay Little, Brown and Company the printing costs of the first 3,000 copies. Publishers refused to take the risk, declaring that women would not buy yet another collection of recipes. They were wrong. Farmer's *Boston Cooking School Cook Book* eventually became the most popular cookbook of its time and a "gold mine" for Little, Brown. To date, millions of copies have been sold in dozens of editions.

The second revolution in printing technology came at the end of the nineteenth century. Two methods of mechanical typesetting were invented that speeded up the process of setting the type in metal. They were monotype system and line casting. The third revolution was phototypesetting. Finally, Desktop Publishing [DTP] is considered the fourth revolution in printing. The DTP system has brought dramatic changes in the printing industry. Till date it is the widely accepted system in printing.

Printing originated with letterpress. It is also known as relief printing. In this system, the image to be printed is raised in relief above the surface that carries it and the non-printing area is depressed. When ink is applied on the image area only the raised surface gets the ink. This is pressed against the paper to get the impression. The depressed area leaves no impression on the paper. Platen, flatbed cylinder and rotary are the types of processes engaged in letterpress printing.

Platen press involves two plain surfaces. Paper is placed on one of the surfaces, known as platen. The other surface on which the arranged images are

set firmly is known as an image-carrier. Ink rollers pass the ink across the images, paper is fed by inserting it between two flat surfaces and printing is done by bringing these surfaces together. It is a slow system but is best suited to print letterheads, cards, flyers, forms and leaflets. Embossing, die-cutting, creasing, perforating and hot-foil stamping can be done by platen press.

Flatbed cylinder press is a further developed process having two features. First, the steam power was used to operate the press and second, one of the printing surfaces was cylindrical. As there was a revolving impression cylinder and the machine was power driven, the printing speed was quite high. It could print for longer hours and on large sized papers.

A further improvement in letterpress printing was observed by making both the surfaces cylindrical. This was rotary press system. It is faster than flatbed press because of the continuous action of cylindrical image-carrier. Once the rotary letterpress was used in the newspaper industry, but now it has been replaced by offset presses.

Offset printing is actually a modification of the lithography process where the image to be printed is drawn back-to-front with greasy ink on a flat surface of a stone slab. In the early nineteenth century lithography press was used for commercial purposes. It could not be used much for the purpose of mass production as the stones are in short supply, expensive, difficult to store and easily breakable. The lithography process was improved in 1889 by replacing lime stones with grained metal plates of zinc. Then the offset printing came where in place of two, three surfaces are used. An offset press is also rotary having a dampening unit as an additional operation system besides feeding, inking, printing and delivery systems. There are three cylinders. They are a plate carrier, a rubber blanket and an impression cylinder. Dampening unit is used in coating the plate with water. The offset system occupies less space and the speed of printing is faster.

Gerhard Scholem

'"1917. Gerhard Scholem had declared himself to be a Zionist, and was openly preparing for emigration to Palestine. Two years earlier, exposed as the author of an antiwar flyer circulated by a Zionist youth group, he had been expelled from high school.

"Arthur Scholem [Gerhard's father] had devised a punishment of Prussian thoroughness. A businessman, he was demanding, authoritarian, uncompromising, practical above all; he presided over a successful printing enterprise and a household that could keep both a cook and a maid.

"At Christmas, there was an elaborately decorated tree, surrounded by heaps of presents. When Gerhard was fourteen, he found under the tree a framed portrait of Theodor Herzl, the founder of modern Zionism. 'We selected this picture for you,' his mother explained, 'because you are so interested in Zionism.'"

The most recent and the most revolutionary invention, in the field of printing technology, is that of desktop publishing (DTP), which is a new way to create a print document in less time and cost. Supported by the Internet technology of data transfer, it has given a new lease of life to newspapers in this age of advanced technology like television and online journalism.

The details of this technology will be discussed later in this unit while describing the advances of information technology.

Check Your Progress

1. Mention the two methods of mechanical typesetting that speeded up the process of setting the type in metal.
2. What is offset printing?

2.3 EVOLUTION AND DEVELOPMENT OF PRINTING TECHNOLOGY IN INDIA AND THE WORLD

Let us analyse the evolution and development of printing technology in India and the world.

2.3.1 Printing Technology

In the modern world of printing, quality is the key. For good quality, the elements of printing are important. Modern printing is not just about ink on paper. The printing process is not about just turning on the press and getting a printed piece. It is very technical and requires trained and skilled craftsmen. In fact, in reality, printing can be complicated with many variables. A good commercial printer always tries to make the process simple and turn out a product that will get results.

The Method

It is important to decide which method of printing is required. Most common method of printing would be offset printing for brochures, pamphlets, books, magazines or newspapers.

Paper

The element on which printing needs to take place is generally known as a substrate. Paper is the most commonly used substrate. Knowledge about the characteristics of paper generally helps save money when specifying paper for the printing jobs.

Positive/Negative

Another important element in printing is Positive or Negative which are required to be transferred on to the printing plates after the procurement of a written

manuscript and original artwork. Positive or negative depends upon the kind of plate being used.

Printing Plates

There are various printing methods. The offset method makes use of printing plates to transfer the matter (like text and graphics) to the substrates like paper or other material. The plates come in different sizes and are made of materials like metal, plastic, rubber and paper. Photochemical or laser engraving processes are used to transfer the matter onto the printing plates. The matter on the plate could be either in positive or negative form. Printing plates are generally, mounted on the plate cylinder in the press. Ink is applied to the area containing matter on the plate and then transferred to another cylinder called the Blanket Cylinder, and again from there to the substrate. The type of plates is decided on the basis of the method of printing and the print run. If we use four colour printing, individual plates would be created for each of the colours. Aluminium plates are not only more costly, but more durable and much better in terms of precision. Plates made of paper are generally used in mini offset printers, for smaller print runs or without adjoining colours.

There are basically three types of plates as follows:

1. **Helio or wipe-on plate**, which is mechanically grained, and is coated with light-sensitive emulsion. A negative film is positioned and exposed under high-intensity light. On developing, exposed emulsion, being hard sticks to the plate surface whereas the rest of the emulsion is washed away.

2. **Deep-etch plate** is made from film positive. Unexposed images are etched by acid. Etched portions are filled with greasy ink. The hard coating of the non-image portions are cleaned off with another chemical.

3. **Pre-sensitized** (PS) or readymade-coated plate can be exposed with negative or positive film. In the plates using a positive, the exposed coating is washed off using a special developer. The area with the matter remains as is. In plates using a negative, the developer washes off the unexposed emulsion. Lacquer is rubbed on to the plate to make the image area strong.

Ink

Ink is a thick liquid with different pigments and dyes. It is required to colour the matter area to produce text and images. Ink used in letterpress and offset is normally available in paste form. It consists of resins, pigments, dyes, solvents, lubricants, fluorescents and many such materials. The constituents of inks impact the plates and paper. Ink is one of the most important elements used in printing. Basically, four colours of ink are used for colour reproduction. They are referred to as CMYK, which stand for Cyan, Magenta, Yellow and Black. These are called the Key colours.

Check Your Progress

3. What is the purpose of photochemical or laser engraving processes?

4. What is ink?

2.4 VARIOUS TYPES OF PRINT MEDIA, NATURE, CONCEPTS AND SCOPE

Largely, books, newspapers and magazines are the forms of print media that exist today in spite of the challenges posed by the Internet and other electronic media. The printing press gave rise to numerous forms of publication including plays, pamphlets, comics, periodicals, reports, etc. This section will discuss the three most common forms of print media, namely books, newspapers and magazines.

2.4.1 Books

Books were the very first form that was printed and distributed. The antecedents of the book lie in classical times. Unfortunately, this culture of writing and reading largely disappeared with the fall of the Roman Empire until it was revived by the Renaissance. The medieval period did not regard the book as medium of communication as much as it saw the book as a repository of knowledge and wisdom. Books were meant to be disseminated within limited circles. Initially the invention of the printing press merely achieved, albeit more quickly, what was until then being achieved by hand, that is, the reproduction of a range of texts. This was undeniably a kind of revolution. It was also the first step towards the advent of a media institution. However, a real social change was achieved by the printing press only gradually, when over time printing led to a change in the content of books. No longer what was being printed limited to religious or political matters. Instead the content of books became more secular and practical; books that people wanted to read were being printed. Even when religious books were printed there was an element of the popularity since these works were now made available in the vernacular making it available to the common man. Although printed books were not as cheap as they relatively are today, they were certainly more affordable than those that were copied by hand. Hence, a wider social group could now afford to read books. In short the -history of modern media begins with this humble medium.

In the continuity between the writing of a book and its print version, the library plays a very significant role. Until the emergence of digital libraries, the concept of a physical space solely devoted to the collection and arrangement of books remained paramount and confirmed the idea of a book as a source of reference. The advent of printing did not alter the character of the library. It did however stimulate the creation of private libraries. Later development of the library

in the form of public libraries, school and college libraries, particularly aided by the printing press, made it into a form of mass media especially since it was organized as a tool of public information and enlightenment.

The history of print can be traced back to Mesopotamian era around 3000 B.C., but lack of evidences does not prove this fact. However, the first record is known to be that of the standard texts of Chinese classics that were cut in stone and copies were made from them by rubbing ink over them. Using seals made of wood for printing on paper or cloth became a common practice around the fifth century in China. The earliest complete block-printed book *Diamond Sutra*, a Buddhist scripture, was printed in 868 A.D. in China. It was written by Wang Jie. This technique of printing using wooden blocks was further improved in Korea by using metal.

The first known moveable type system was created in China by Pi Sheng. Sheng who used clay for such moveable types. But around 1230 Korea first invented a metal moveable type. Published in 1377 the *Jikji* is the earliest known printed book using metal types. *Jikji* is the selected teachings of Buddhist sages.

Almost at the same time this very printing technique was practiced using clay, wood, metal and stone in the Middle East. Arabs and Egyptians used the technique to print their prayer books. When Arabs invaded Europe and Central Asia, this technique travelled along. This was the time, precisely from seventh to thirteenth century when books were made and designed manually and were religious in nature.

Printing and book-making skills were developing in the fifteenth century in the West and so was the need to know about the world. Wilbur Schramm in his book *The Story of Human Communications* mentions: 'In 14th and 15th centuries a new urban class of merchants, traders, and artisans emerged to share power with the landed aristocracy. Many of them became highly prosperous and could afford to pay for information.' All sorts of information related to trade were the need of time. Thus books on navigation, military science, cargo handling and reports on prices and sales in faraway markets were required. The wealthy middle class also desired to share its knowledge gained from reading with nobles. A deep interest in the Greek and Roman classics on the one hand and in science on the other was observed in the society.

To fulfil the needs and demands of the society by providing books produced manually was a time consuming and laborious task. During this period many parts of the world were witnessing various changes in the technique of printing manually. But the biggest change was seen in the middle of the fifteenth century when Johann Gutenberg, a goldsmith by profession, brought into existence two important developments in the field of printing. These were moveable metallic types and mechanical printing press. He used an alloy of lead, tin and antimony to give shape to his moveable types. He came up with metal castings bearing individual alphabets on them that were arranged in the required sequence when set for printing. The

second development was a machine that had two platforms, a mobile one for the plate of type and the other stationary plate for paper.

Using this technology he printed in his press several copies of Bible on paper that used to be engraved and printed on vellum earlier. This famous 42 line Bible printed in 1455 was a remarkable achievement and finest example of the new art of printing. This Bible is called Gutenberg Bible.

The word 'Bible' comes from the Greek origin 'biblia' meaning a book. The culture of handwritten books that were later transformed into printed books has changed the course of human history.

The oldest manuscripts of Christian Bibles are in Greek dating back to the 4th century and the oldest Jewish Bible is also of the same period. It is a translation from Greek. The oldest complete manuscripts of the Hebrew Bible date from the middle Ages. The Qur'an is the writing that precisely records the words of God that emerged in and around the 7th century AD. Through the spread of Arabic and the Islam religion, it has become one of the world's standard scripts.

An oral poetic tradition was already a feature of civilized life when the development of writing took place. Eventually, the scribes get round to the task of recording some of this material. Mesopotamia provides the world's two earliest surviving works of literature. *Enuma Elis*h and the *Epic of Gilgamesh* are the earliest books. Probably, they both date back in their oral form to the third millennium BC.

India

India, like many other oriental societies, was mainly an oral society where the knowledge was transferred from one generation to another with the help of the spoken word. The earliest works of the Indian civilizations are the four Vedas. The word 'veda' was derived from the root *vid* meaning speech. Other works were composed around them, and were called vedangas (the parts of vedia) like Upanishad, Brahmin, *nirukta*, *nighantu*, etc.

The Rigveda is the oldest among the four Vedas and is a collection of temple hymns. While the Samaveda and the Yajurveda are compilations of chants and prayers that are used during sacrificial rituals, the Atharvaveda deals with religion in the life of the individual worshipper. The *Upanishad*, written down over a long time period from the oral tradition was completed by about 400 BC and is loosely attached to the four Vedas. These texts are concerned with the nature of the ultimate and the individual soul. The *Upanishad* completes the Vedic period of Sanskrit literature. The *Mahabharata* is one of the two national epics of India. The epic, with nearly 100,000 couplets is about seven times as long as the *Iliad* and the *Odyssey* combined. It is a huge collection of chronicles and myths, brought together from about the 4th century BC and probably arriving at its present form by about AD 200. The credit of creating the epic is given to a single author by the name of Ved Vyasa. Unlike the *Mahabharata*, the somewhat shorter epic *Ramayana*

does hold evidences of being largely the work of a single author Valmiki, who wrote this work in about 300 BC.

The major growth of Sanskrit literature took place at the courts of the Gupta kings. The spoken languages of India were evolving in their own separate directions. Sanskrit had become a literary language, known and used only by a small educated minority. The poems and plays of the Gupta period are correspondingly artificial in style, but at their best have considerable charm. *Shakuntala*, a play of about AD 400 written by Kalidasa, has been popular far beyond India's borders and was translated into English and German in the 18th century.

The period after this has literature in many languages that were called 'Apbhransha' some of which later developed as standard Indian languages. Today, India has a rich store of literature in Sanskrit and many other Indian languages including English a variety of which is known as Indian English.

Europe

The great reservoirs of source material for European literature are the holy books of Judaism, the *Odyssey* and the *Iliad* which were transformed from bardic songs into written texts. They are recorded for posterity in regions bordering the eastern Mediterranean during the centuries after 1000 BC. The *Odyssey* and the *Iliad* are attributed to Homer, a blind poet. Another great accomplishment of the Greeks is the writing of history. Herodotus who consciously tried to find out the truth about the past and to explain its causes is rightly known as the father of history.

2.4.2 Newspaper

What is today recognised as a prototypical newspaper came into existence as a commodity distinguished from newsletters, pamphlets and handbills almost 200 years after the invention of the printing press. In fact, its precursor was not the book but the newsletter which was primarily concerned with the transmission of news related to commerce and trade and was circulated through the postal service. According to *Encyclopaedia Britannica,* the first newspaper was published from Germany in 1609 known as *Avisa relacion de Zeitung.* In seventeenth century, England newspapers were of two types: the commercial newspaper and the Crown or government newspaper. The commercial newspaper was a compilation made by the printer and could not be identified with any one source. The Crown newspaper had a voice of authority and was in many ways a state instrument. Both kinds of papers had certain commonalities: multiple purpose, regular appearance, public character and commercial purpose. In many ways, the newspaper was more of an innovation than the printed book was. This is because as a medium it was and still is oriented toward reality and the individual reader. Its novelty lies not in its manner of distribution or the technology that created it but that it functions for a secular public sphere. Concomitant to this are references in the history of press to violence done on the person of editors, printers, journalists, publishers, etc of newspapers. This is because the newspaper as a medium offered

a potential and in fact actual threat to established power. History is rife with the role played by the underground press particularly in occupied countries to rouse the masses and create awareness about such issues as democratic rights, freedom, etc. Nonetheless, early newspapers did not seek to offend authorities and then as is now, newspapers identified most with their intended readers.

From time to time there has been a progression toward more freedom for the press, although there have been setbacks in the form of legal restraints, fiscal burdens, etc. even the institutionalization of the press within a market system too serves as a form of control. In the true sense, the newspaper could be regarded as a 'mass' medium during the twentieth century only. The customary types of newspapers and journalism that have developed since the inception of newspapers are as follows:

- **Prestige press:** This form of press arose in the late nineteenth century and was independent from the state. It attempted to show a very sophisticated sense of social responsibility and fostered the rise of journalistic profession.

- **Party-political press:** Published for or by a party, the party-political newspaper is dedicated to the task of information, activation and organization of a party. This is one of the earliest forms of newspapers and is still found in many European countries.

- **Popular press:** This newspaper is the most recent and has not changed much in its essential character. This form of newspaper was meant to be read by everyone, and thus, was truly a mass newspaper. Fundamentally a commercial enterprise, this newspaper owes its existence to advances in printing technology allowing affordable pricing and the spread of literacy. Primarily this type of newspaper concerns itself with human interest stories, crimes, crises, disasters, war stories, etc.

Check Your Progress

5. When was *Diamond Sutra* printed?

6. What is the meaning of the word 'veda'?

2.5 CONTENT MAKING FOR PRINT MEDIA, REACH, ADVANTAGES AND IMPORTANCE

Let us study the content making process for print media, its reach, advantages and importance

2.5.1 Genre of Print Medium

The emergence of print medium has been a big achievement for man, as it has not only allowed storing and disseminating knowledge; it has also allowed us to

communicate in numerous ways in print. Books were the very first forms that were printed and distributed, followed by periodicals, which soon gave place to newspapers. People used print for pamphlets and handbills for advertising and political propaganda. Magazines in weekly, fortnightly, monthly and bimonthly periodicity were developed at a later stage.

In the following passages, we will look at various genres of print in order to understand its power and reach.

2.5.2 Books

Everyone would agree that books are an invaluable source of knowledge. As we have seen earlier, books were present even before printing was invented, but they used to be in the form of manuscript. Books helped people to think individually and make discourses that would have been difficult in speech. In this way, we can say that books not only stored knowledge but also paved the way for the development of knowledge.

There are many types of books and each one can be viewed with a different approach. Books can be classified according to their content. They are broadly either fiction or non-fiction. By no means are books limited to this classification.

Fiction and non-fiction

Most books published today are fictitious stories. They are in-part or completely untrue or fantasy. Historically, paper production was considered too expensive to be used for entertainment. An increase in global literacy and print technology led to the increased publication of books for the purpose of entertainment, and on many social issues that are allegorically called social commentary.

The most common form of fictional book is called the novel that contains stories that typically feature a plot, themes and characters. Stories and narrative are not restricted to any topic. In a way we can say that modern literature would not have benefited with this and other genre without the presence of the technology of printing. Comic books are a genres of books in which the story is not told, but illustrated.

There are reference books that provide information as opposed to telling a story, essay, commentary, or otherwise supporting a point of view. An encyclopaedia is a book or set of books designed to have more in-depth articles on many topics. A more specific reference book with tables or lists of data and information about a certain topic, often intended for professional use, is often called a handbook.

There are books with technical information on how to do something or how to use some equipment. There are textbooks that help the students in their studies in various disciplines.

There are several other types of books which deal with various subjects in various formats and have different objectives. There are books on photography having a major part of the content inform of photographs. The *Life and Time*

publications series of books on various topics like forests, marine life, automobile, architecture, etc., have many visuals along with the text and provides an entirely different experience of reading books.

2.5.3 Periodicals

A periodical is a published text that appears at regular intervals. It can be weekly, monthly, bimonthly, quarterly or an annual. In early years, almost all newspapers were like periodicals. Even now, some small newspapers publishing from various small towns and remote areas can technically be considered as periodicals as they are not published daily, though they are called newspapers. Some examples of periodicals are newsletters, magazines, journals and annual reports. There are some exceptions as far as their naming is considered, for instance, *The Wall Street Journal* is actually a newspaper and not a journal.

The first issue of periodical *Review* was established in London in 1704. This periodical of four pages was like a weekly newspaper, yet it was different from early newspapers as it focussed on articles on domestic and national policies. Daniel Foe, the founder of *Review* edited the first issue from New Gate prison where he was kept for his critical views on certain policies of the Church of England.

The first magazine was published in late eighteenth century in London for the affluent class of the society. It was called *The Gentleman's Magazine*. It was edited by Edward Cave who for the first time used the term "*magazine*" for his periodical. The term magazine has its roots in the Arabic word "*makhaz*" meaning a place to store things or a storehouse. In Russian, shops, where things are kept or stored for selling, are known as magazines.

Magazines are a medium that present opinion and analysis of issues in depth which is practically not possible in case of newspapers. As they are not published daily, magazines get enough time to work upon the issues to present research-based articles and stories in detail. Magazines help masses in building opinions on specific social, political and cultural issues concerning them and their society.

Usually magazines cover a variety of subjects like art, cinema, politics, religion, literature, etc. They cater to the needs of everyone. There are some other magazines that are concerned about specific subjects like politics, cinema, tribals, literature and so on. Such magazines are targeted to a specific audience. Magazines for children, women, students, business community, etc., also fall under the same category.

With the growth of industry and various market trends, the tastes and needs of the masses have changed in recent years. Publishers understand their market. Hence, today we see a variety of magazines on automobiles, home decoration, real estates, mobiles, computers, etc.

Magazines are also available online. They share some features with blogs and online newspapers. Online magazines are also called webzines. The suffix

"ezine" here refers to their distribution carried out electronically where "zine" is an abbreviation of the word magazine.

Though magazines are also kept and preserved in libraries along with other books, there was a time when people collected and preserved the issues of their favourite magazines in their homes. The knowledge and information in them never exhausts with changes in time.

2.5.4 Newspapers

A newspaper is also a periodical. It is published at regular intervals. Reports, articles, editorials, features, notices, advertisements, cartoons and photos are some of its contents. It is printed on a low grade paper that is not expensive and is known as newsprint.

A newspaper covers a variety of topics. There are some newspapers that concentrate on a specific topic for instance, a business newspaper covers all information regarding business and economy and issues that affect the business or essentials of business. A newspaper of general interest caters to the needs of everyone by covering stories on national, international regional, political as well as social events. It also informs us on business, crime, sports, literature, fashion, films and other entertainments like puzzles, comic strips and features on food, places, personalities and fine arts. Weather reports, forecasts and horoscopes are other attractive features of a newspaper.

A newspaper is known by its editorial writing. In fact, the editorial page reflects the policies and ideology of a newspaper. The editorial page contains editorials written by the editor or by the editorial team on current issues, articles by guest writers expressing their opinions on certain issues and letters to the editor.

Newspapers can be categorized on the basis of their periodicity. A daily newspaper is issued everyday and a weekly newspaper appears once a week. Weekly newspapers are usually small newspapers appearing from districts or small towns. They depend on mainstream major papers for their contents on international and national issues.

On the basis of size, newspapers can broadly be classified in two categories, namely, broadsheets and tabloids. The size of a broadsheet is 23.5×15 inches. Most of the dailies are of this size. A tabloid is 11.75×15 inches, i.e., half the size of a broadsheet.

Newspapers that circulate nationwide are known as national newspapers. Most of the big newspapers have their regional offices at various cities in order to extend their reach. Local newspapers are area specific. There is still another category of international newspapers the contents of which are repackaged as per the needs and tastes of foreign readers. This type is uncommon in India but as almost every national newspaper is available on the Internet, they too can be read worldwide.

In the last few decades due to the growing markets, newspapers have become more colourful with a bundle of advertisements and celebrity news. Most of the newspapers are coming with various types of supplements to cater to the needs of various sections of the society and also to keep up with the recent trend of value addition.

2.5.5 Posters, Pamphlets, Flyers and Brochures

A piece of printed paper that is clipped to community boards, pasted on walls or simply hung on the doors and trees is known as a poster. A poster includes textual as well as graphic information. Some varieties of posters are completely graphical or textual representations.

Generally, posters are designed to attract the attention of the masses. Hence, they are attractive, colourful and eye-catchy. They are used in propaganda, protests, advertising or simply inform people about any event.

Posters

Since decades, people have been using posters in various forms like placards and poster bills. We see agitators holding placards in rallies; even at airports one can see people holding placards with the name of the person they are looking for written on them. Often in markets or in our colonies we see some information regarding sale or tuitions printed on a piece of paper and pasted on the walls. This is also a form of poster that is used for the purpose of advertisement.

Earlier, posters were either drawn or painted manually. The technique of lithography was invented in 1796 followed by chromolithography that allowed for mass production of posters. These techniques were found to be excellent for printing and producing colourful posters. By 1890s the art of poster making and designing spread all over Europe and toward the end of the nineteenth century this era came to be known as "*Belle Époqu'*" because of the newly emerged poster art. The rise of pop art culture on one hand and protests throughout the West in 1960s on the other led to the use of posters. During the Paris Students Riots in 1968 posters of revolutionary leader Che Guevara became a symbol of rebellion. This poster was designed by Jim Fitzpatrick. Soviet Union posters during the Great Patriotic War and a recently stylized political poster by Sheard Fairey "Hope" are some other examples.

Advertising posters are used for films, books or event promotions and also for inviting audiences for music and dance recitals and pop shows. Till recently, Bollywood film posters were in high demand by the producers. Posters are also used for academic purposes in promoting and explaining the theme of seminars and conferences. Posters are being widely used in protecting environment, saving wild life, and maintaining peace and harmony in the world.

Pamphlets

UNESCO's Institute of Statistics defines a pamphlet as a non-periodic printed publication of at least fifty-nine pages exclusive of the cover pages. A pamphlet is an unbound booklet. It does not have a hardcover. It may consist of a single sheet of paper, printed on both sides and folded usually in half. According to the volume of the matter and size of the paper, it may be folded in thirds or in fourths. It contains information about a product or service.

When we buy an electric appliance, medicines, computers or mobiles, we get a folded sheet of paper mentioning on it "how to use" instructions. This is a pamphlet. Actually pamphlets play a very important role in marketing business. They are usually inexpensive and can be distributed easily to customers. They can be used in political campaigning. They are also referred as leaflets.

Flyers

Flyers or handbills are a single page unfolded leaflets usually meant for advertising services or products. They can be used by individuals in promoting their businesses, products, services or any special cause. Flyers can be handed to people in shopping complexes. They are cost-effective and are considered as a very reliable form of direct marketing or advertising. We get a variety of flyers in between the folds of newspapers—they may be simple, colourful, printed on coarse, dull or glossy paper, small or large.

Brochures

A brochure is a type of pamphlet or leaflet. It can be a single sheet or can have multi-sheets. In the latter case, it is stapled on the creased edge. A brochure uses high quality paper; it is more colourful and is folded. It contains information and sometimes photos or graphics as well. Theatres circulate brochures amongst their audiences before the play or concert starts, mentioning the castings and details of the programme. Hospitals and hotels offer brochures to their visitors informing them about their services.

Brochures are often printed on glossy paper. Professional and high quality brochures are produced using in design, Quark Express and Adobe Illustrator. There are various types of brochures like sales brochures, corporate brochures, travel, company and marketing brochures.

2.5.6 Print as a Medium

Print has made a lasting impact on the society. The print media has been established more than three centuries ago and emerged as the sole media of mass communication. It has seen many revolutions has been, and still is the biggest reservoir of knowledge accumulated over many centuries in the form of books.

In fact, many scholars believe that written and print media are responsible for ushering in the revolution of science and technology. We learnt many different

ways of expressing with the help of print medium. Pamphlets, posters, newspapers, magazines and reference books can all be attributed to print media.

The contribution of print to democracy is enormous as everyone today would acknowledge that newspapers and magazines are the lifelines of modern democratic societies. They help people to become informed citizens and empower them to debate and discuss various issues concerning the society.

Advantages of newspapers

The advantages and disadvantages of using newspapers as advertising media are given below:

Advantages The advantages of using newspapers as advertising media are as follows:

(a) Large audience: Newspapers allow the marketer to reach all those people who constitute the readers of a particular paper. Depending on the audience/ area targeted by the marketing team, the advertiser can select the newspaper/ supplement of his/her choice and reach all of them with one insertion.

(b) Choice of placement: As a newspaper has many pages, the advertiser has the choice of page and its placement.

(c) Choice of size: Advertiser also has the choice of size. He/she can go for a classiûed if he/she does not want to spend much. But, if the advertiser wants visibility, he/she can go for display ads of various sizes, depending on the amount of space the advertiser can afford and the amount of information to be given away.

(d) Low cost compared to TV: A newspaper ad is much cheaper than a commercial on television. Most advertising agencies don't charge much for the preparation of the ad copy. They meet their expenses out of the commission provided by the media house to them.

(e) Flexibility of referring back: As the ad copy is in printed form, the viewer/ reader can always refer back to the ad for checking on details or for simple recapitulation.

(f) Flexibility to change the ad per insertion: (f) The client can change the ad copy in each insertion without much cost involved. So, if the client finds the response to one ad copy low, he/she can change it in the next insertion.

2.5.7 Advantages of Print Media

The following are the advantages of print media.

Higher frequency of viewing

The probability of viewing something that reaches the audience via print media is high than online ads. Most of the print media such as magazines or newspapers

are handy and are seen by people while they are in home or business which allows repeated exposure. These pieces are reviewed multiple times. They have a long shelf life; therefore there are more chances of people having seen your ad more often.

Control over appearance

Another advantage that newspaper advertising has over other media is that you can control the way your ad will appear. The colours and the characteristics used are completely under your control. Every aspect of graphics, typography, colour choices, and design allows you to create a presentation that meets the expectations of your prospects. Other types of media do not offer such control over these aspects. Digital media can be subject to operating systems and browser configurations.

Holds readers' attention

One of the biggest advantages that newspaper advertising holds over other media is that it manages to hold the attention of the reader for a longer time. The digital age has deteriorated the attention snap of people to a great extent, so-much-so that they find reading a lengthy article online extremely difficult. Most of the people open multiple tabs while surfing the Internet; therefore it becomes impossible for them to focus exclusively on one piece. Moreover, a lot of people are multi-tasking while surfing the Internet; they are texting their friends, listening music, and trying to focus on the multiple tabs simultaneously. Therefore, print media is a better option for advertising. People are required to focus on what they see in print media. They cannot multitask while reading something in a newspaper or a magazine. This is the reason that a number of big brands still post advertisements in print.

Encourages action

Online users are quite apprehensive towards ads. Most of them hate ads. Moreover, the user has the option of clearing the ad within seconds with one touch or click. Today, we have a number of apps that are especially designed to block ads from web pages. Print media saves the advertiser from the haphazard situation. The user does not get the chance to remove an ad from print media which calls for action from the user. Therefore, if a local grocery story puts an ad in a newspaper about the sale it is offering, then chances are the reader is more likely to see that ad, show interest in it and actually visit the store.

Flexibility

Print ads offer the amazing opportunity to target your audience. An advertiser can exactly decide what section of the newspaper or magazine they want to place an ad in. This can be done on the basis of the information about where the target

audience is most likely to read. They can run ads in specialty magazines or tailor campaigns to suit their budget by changing the size and colour of the ad.

More accurate targeting

Although it is difficult to decide which of the two mediums is better at reaching a target audience but print allows the advertiser to choose publications that are mostly likely to be read by the target audience. These publications can be a local newspaper or a trade magazine. Print allows advertising directly to the audience.

Credibility increases reader loyalty

Print publications are more credible; therefore the customer loyalty is higher in print. People believe that the information provided to them via print media is more reliable and accurate. Publishing online is a lot easier than publishing in print. This is because you only have one chance to get every word and image right before it gets published. With online ads, you can go back in to change or tweak your ad and send it back out. Since there is this pressure on accuracy and credibility and print media, readers are more likely to trust this platform. This works to your advantage by generating leads and sales much easier. As an added benefit, this trustworthiness leads to better reader loyalty.

Sensory experience

Some people simply enjoy the act of flipping through magazine pages, creating "dog ears" on the pages they want to turn back to, and carrying the information everywhere they go. It is second nature to pick up the magazine or newspaper on the front table and start reading when a person is waiting. When people take a flight on an airplane, they often bring reading material to enjoy as they relax and try to get their mind off how high up they are. This sensory experience of touching the page of the ad is on improves the impact it has on consumers.

2.5.8 Importance of Print Media

Right from providing the latest news to daily dose of information, print media is the most basic form of publication that offers news in affordable manner. Apart from the advertising content, the mode helps display news as well as the daily information of the country and the world. The main contribution of keeping people updated about the latest news and state of affairs in varied fields of politics, economics, stock market, sports, entertainment and weather is the main contribution of print media. Apart from this, the newspapers ensure that the readers are well aware of the trends in progress in critical fields of business, stock market and economics. Another advantage that the print media offers to its daily readers is that it provides the readers a platform to display important media content for promotion and advertising.

Check Your Progress

7. What is the most common form of fiction?

8. What is an encyclopedia?

2.6 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. Two methods of mechanical typesetting that speeded up the process of setting the type in metal were monotype system and line casting.

2. Offset printing is actually a modification of the lithography process where the image to be printed is drawn back-to-front with greasy ink on a flat surface of a stone slab.

3. Photochemical or laser engraving processes are used to transfer the matter onto the printing plates.

4. Ink is a thick liquid with different pigments and dyes. It is required to colour the matter area to produce text and images.

5. *Diamond Sutra* was printed in 868 AD.

6. The word 'veda' was derived from the root *vid* meaning speech.

7. The most common form of fictional book is called the novel that contains stories that typically feature a plot, themes and characters.

8. An encyclopedia is a book or set of books designed to have more in-depth articles on many topics.

2.7 SUMMARY

- Printing has covered a long journey starting from wooden block printing that was in practice in China and Korea much before Johannes Gutenberg designed movable types made out of molten metal alloy and a printing press in mid-fifteenth century.

- The second revolution in printing technology came at the end of the nineteenth century. Two methods of mechanical typesetting were invented that speeded up the process of setting the type in metal.

- In the modern world of printing, quality is the key. For good quality, the elements of printing are important. Modern printing is not just about ink on paper. The printing process is not about just turning on the press and getting a printed piece.

- There are various printing methods. The offset method makes use of printing plates to transfer the matter (like text and graphics) to the substrates like paper or other material. The plates come in different sizes and are made of materials like metal, plastic, rubber and paper.

- Largely, books, newspapers and magazines are the forms of print media that exist today in spite of the challenges posed by the Internet and other electronic media.

- Books were the very first form that was printed and distributed. The antecedents of the book lie in classical times.

- India, like many other oriental societies, was mainly an oral society where the knowledge was transferred from one generation to another with the help of the spoken word. The earliest works of the Indian civilizations are the four Vedas.

- The emergence of print medium has been a big achievement for man, as it has not only allowed storing and disseminating knowledge; it has also allowed us to communicate in numerous ways in print.

- Print has made a lasting impact on the society. The print media has been established more than three centuries ago and emerged as the sole media of mass communication.

2.8 KEY WORDS

- **Periodicals:** Periodicals are magazines, scholarly journals, newspapers, and newsletters. They are publications that are published at regular intervals.

- **Vedas:** The Vedas are a large body of religious texts originating in the ancient India.

- **Printing:** Printing is a process for reproducing text and images using a master form or template.

2.9 SELF ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. Write a short note on the history of print media.
2. What were the revolutions that came in printing technology?
3. What are the three types of printing plates?
4. What are the different genres of print medium?

Long Answer Questions

1. Trace the evolution of printing technology in the world.

2. What are the various types of print media? Discuss with examples.

3. What are the customary types of newspapers that have developed since the inception of newspapers?

4. Differentiate between periodicals and newspapers.

2.10 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 3 NEWSPAPERS AND MAGAZINES

Structure

3.0 INTRODUCTION

Newspapers and magazines are print publications issued at regular intervals over time. Historically, newspapers were usually issued daily or weekly, but sometimes semi-weekly, bi-weekly or monthly. Magazines, in contrast, were usually issued weekly, bi-weekly, monthly, or quarterly. Both newspapers and magazines could be purchased by subscription, or individually, often at news-stands, grocery stores, book stores, trains, or other places. In general, the purpose of a newspaper is to convey, as efficiently as possible, current information, or "news", to a particular audience. Newspapers aimed at a general audience will carry news about politics, crime, wars, and economics—just about anything that could interest a general reader. A farm newspaper, on the other hand, might carry news about developments in farming techniques, information about the progress of farm-related legislation through Congress, crop prices, information about county and state fairs, and so forth.

3.1 OBJECTIVES

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

- Discuss the role of newspapers and magazines in the nineteenth century
- Learn about the First war of Indian Independence and the press
- Understand the issues of freedom
- Describe the importance of political and press freedom

3.2 NEWSPAPERS AND MAGAZINES IN THE NINETEENTH CENTURY

The 19th century witnessed the rise of the magazine as a popular form of journalism. Magazines begun as literary journals, and published work by authors such as Charles Dickens and Washington Irving.

By the middle of the century, the news magazines such as *Harper's Weekly* and the *London Illustrated News* appeared on the surface. These magazines covered news events with considerable depth and added a new feature of illustrations. By the late 1800s, a massive magazine industry emerged which encompassed everything from serious publications to adventure tales. Here is the list of the most influential magazines of the 19th century:

Harper's Weekly

Harper's Weekly which was launched in 1857 became popular during the Civil War. The magazine remained quite influential for the rest of the 19th century. The Civil War was an era before photographs could be printed in magazines and newspapers. Therefore, the illustrations in *Harper's Weekly* were the way many Americans witnessed the Civil War. After the war, the illustrations of famous cartoonist Thomas Nast were published in the magazine, whose political satires against corrupt political machines were quite noticeable.

Frank Leslie's Illustrated Newspaper

Despite the title, Frank Leslie's publication was a magazine which began publishing in 1852. The trademark of this magazine was woodcut illustrations. Though not so well remembered as its direct competitor, *Harper's Weekly*, the magazine was influential and kept publishing until 1922.

The Illustrated London News

The Illustrated London News was the first magazine in the world to feature several illustrations. The magazine began publishing in 1842. It published on a weekly schedule until the early 1970s. The publication was aggressive in its

approach, and the enthusiasm, and the quality of its illustrations, made it very popular among the public. Copies of the magazine were shipped to America, where it was popular, and it became an instant inspiration for the journalists in America.

Godey's Lady's Book

Godey's Lady's Book began publishing in 1830. It was a magazine targeted at a female audience. It was reputedly the most popular American magazine in the decades before the Civil War.

The National Police Gazette

The National Police Gazette started in 1845, along with newspapers of the penny press, which focused mainly on crime stories. In the late 1870s, the publication came under the control of Richard K. Fox who was an Irish immigrant. He changed the focus of the magazine to sports coverage. By promoting athletic events, Fox made the Police Gazette extremely popular.

3.2.1 Newspapers in the 19th Century

From the late eighteenth century, paper making had become increasingly industrialized. It is to be noted that news depends on the uniqueness or the immediate reporting of events. Hence, a lot of newspapers are named so that they readily grab the attention in the market. The visual content of newspapers has also changed remarkably. An issue of the *Times* from 1814 is a dense, five-columned block of imposing text. Illustrations came to the news in the 1830s and 1840s, notably with the *Illustrated London News*. The magazine used wood engraving, a technique which made the industrialization of the printed image possible. Similarly, typography has become more visually diversified.

Check Your Progress

1. When was *Harper's Weekly* magazine launched?
2. When did *The National Police Gazette* start?

3.3 FIRST WAR OF INDIAN INDEPENDENCE

Let us analyse the causes and impact of the first war of Indian Independence.

3.3.1 Uprising of 1857

The year 1857 saw the completion of the first hundred years of British rule in India after the Battle of Plassey. It was a period of mounting distress and unhappiness for India. During this century, the British conquests and colonialism marched apace and with that grew the discontent of former ruling chiefs who felt that the zest had

gone out of their life. The ruling classes had been dispossessed of their power; the Indian peasantry had been deprived of its land rights and reduced to serfdom. The artisans had lost their traditional skills and livelihood, and trade, commerce and industries, which were in the hands of the colonial masters, were used for their benefit and for draining of India's wealth.

Throughout this period, profit motive had been an important factor in the conflict with the European powers and the wars with 'the feckless and thrift-less Indian princes'. The aggressive wars waged by Hastings, Ellenborough and Dalhousie, the annexations made on the plea of mismanagement by the Indian rulers and the appropriation of territories by a refusal to recognize the adoption of heirs, were prompted by the desire for dominion. Dalhousie's regime marked the high water-mark of the expansion of the British dominion in India and deprivation of the sovereign rights of the native states. The policies of Dalhousie had prepared the ground for the ignition of popular discontent against the British rule in India. Canning, who succeeded him shortly before the revolt, could read the writing on the wall and said grimly, 'We must not forget that in the sky of India, serene as it is, a small cloud may arise, at first no bigger than a man's hand, but which, growing larger and larger, may at last threaten to burst and overwhelm us with ruin'. Caning's apprehensions were proved right. The cloud did burst in the form of the Revolt of 1857 and overwhelmed the British, but ruined them only partially.

3.3.2 Causes of the 1857 Revolt

The uprising of 1857 had many reasons; some of them were as follows:

- **Political causes:** An important political reason for the outbreak of the Revolt of 1857 was the controversial and unjustified policy of 'Doctrine of Lapse' imposed by Lord Dalhousie on Satara (1848), Jaitpur, Sambhalpur (1849), Baghat (1850), Udaipur (1852) Jhansi (1853) and Nagpur (1854). The adopted sons of these states were not recognized and the states were annexed. But the most controversial annexation was the annexation of Awadh in 1856. The Nawab of Awadh Wajid Ali Shah was accused of misgovernance although its ruler had always been faithful to the British government. A large number of company's soldiers were from Awadh, who had sympathy for their Nawab. Annexation of Awadh meant that the relatives of these soldiers had to pay more taxes, since the new land revenue policy was introduced in Awadh. Large number of taluqdars or zamindars also opposed British rule as their estates were confiscated. The company also stopped the annual pension of Nana Sahib, the adopted son of last Maratha Peshwa Baji Rao II. He proved to be a deadly enemy of the British.

The annexation of native states meant that many Indians lost important administrative posts. Ever since English became the official language (1835), the Persian–Urdu elite, known as '*ashraf*' suffered most as they were holding important assignment in judicial and revenue department. When the revolt

broke they participated in the revolt with a hope to regain lost position and glory.

- **Military causes:** Another important cause of the revolt of 1857 was the discontent of the sepoys. When a rumour spread that the cover of the cartridges was made of cow and pig fat, revolt broke out. Most of the soldiers in Bengal army were Hindus or Muslims, especially of upper Hindu castes. The soldiers had many more grievances. Some upper caste Hindu sepoys had earlier revolted on religious issue. In 1852, the 38th native infantry refused to go to Burma, as crossing the sea meant losing caste for upper caste Hindus. The discontentment among the soldiers was also because of discriminatory pay package. The highest paid Indian soldier was the *subedar*, who got less than a rookie English recruit. The sepoy in the infantry got seven rupees a month whereas a *sawar* got 27 rupees. Chances of getting promotion was almost nil for them. Many of them joined the army as *risaldar* and retired as *risaldar*. They were regularly humiliated by their officers. The rumours about conversion of sepoys into Christianity worsened the situation. The Christian missionaries were actively preaching in the cantonment and openly ridiculing the other religions. Large numbers of soldiers in the Bengal army were upper caste Hindu. When the rumour of mixing bone dust in *atta* (flour) and cartridge greased with fats made by tallow derived from beef spread, they were convinced that the company is involved in the conspiracy against their religion and caste.

- **Religious causes:** One of the causes of revolt was the fear among the natives that their religion was endangered by Christianity. The activities of Christian missionaries were extended by the Englishmen in all parts of the country. These missionaries under the British government tried to convert people and made violent and vulgar public attacks on Hinduism and Islam. In 1850, the government enacted a law which enabled a convert to Christianity to inherit his ancestral property, which was not so before the Act.

  The conservative religious and social sentiments of many people were also hurt by some of the humanitarian measures which the government had implemented on the advice of Indian reformers. They believed that an alien Christian government had no right to interfere in their religion and customs.

- **Administrative and economic causes:** The most important cause of the popular discontent was the economic exploitation of the country by the British and the complete destruction of its traditional economic fabric. Apart from British revenue policy, their policy of discouraging the traditional industries was also related with the outbreak of revolt. Once, Indian states were annexed, virtually there was no one to patronize the Indian industries as they were the largest consumers of Indian manufactured goods. The East India Company government only encouraged British goods. The

downfall of Indian industries led to large-scale unemployment and when the revolt broke, the uprooted workers joined the rebellion.

The efforts of some reformist were also seen as conspiracy against Hindu religion and interference in the internal matters of Hindus. The Religious Disabilities Act, 1850, permitted a converted person to inherit property, contrary to Hindu social laws. There is no reason to believe that the company intended to give equal rights in property to all the members of the family. In fact, the company wanted to encourage conversion. A Christian, as they believed, is more likely to accept British rule and products in India than Hindus or Muslims. The Widow Re-marriage Act of 1856 was also opposed by the orthodox Hindus. Even Bal Gangadhar Tilak, later, opposed the Act.

The Muslim orthodox led by Mohammad Wahab wanted to make India, especially Punjab, *Dar-ul-Islam* (land of peace) from *Dar-ul-Harb* (land of infidels). After annexation of Punjab (1849) their struggle was directed against the British. When revolt broke the Wahabis of Bihar especially of Sadiqpur, Patna, played a pivotal role. They were better organized and armed than the rebels themselves. They declared the revolt as *jihad* (holy war), which made it more energetic. The clash between Islamic and Christian world was not new.

- **The immediate cause:** The greased cartridges did not create a new cause of discontent in the army, but supplied the occasion when the underground discontent came out in the open. The government introduced a new Enfield rifle in the army. Its cartridges had a greased paper cover which had to be bitten off before the cartridge was loaded into the rifle. It was believed that the grease was composed of beef and pig fat. The Hindu as well as Muslim sepoys were enraged because they thought that the use of greased cartridges was against their religion and they feared that the government was deliberately trying to destroy their religion and convert them to Christianity.

3.3.3 Causes of Failure of the Revolt

The main causes of failure of the revolt are as follows:

- An important reason for its failure was that it was not an all-India revolt, though the British army was all over India. South India was not affected by this revolt. The Madras army remained completely loyal to the British. In fact, half of company's troops did not join the revolt and fought against the Indians. Punjab, Sindh, Rajputana and east Bengal remained undisturbed. Gorakhas too helped the British cause.

- The Company was fortunate in having the services of men of exceptional ability like Nicholson and Outram Edwards.

- Most of the rajas and nawabs also helped the British cause. In fact, only those rulers participated in the revolt who lost their states or whose pension

was stopped. Sir Dinkar Rao of Gwalior and Salar Jung of Hyderabad did everything to suppress the rebellion. It is no wonder that the British, for long, paid gratitude to the Nizams.

- It was an unequal fight between the rich resources of the British and the poor resources of the rebels.

- The revolt was poorly organized. Poor leadership, lack of coordination among them and lack of common plan were important reasons for the failure of the revolt. With few exceptions, most of them did not do enough. The weakest link was perhaps Bahadur Shah Zafar who was more concerned for his own safety along with his wife Zeenat Mahal's. They had no faith in the sepoys neither the sepoys had great respect for him. They chose him as leader because there was no other unifying platform.

- The rebels had no vision or forward-looking programme. The revolt was led by old feudal lords not the enlightened educated middle class. These people had already been defeated many times. They hardly had anything new to challenge the mighty British rule.

- The moneylenders and zamindars were pro-British as their existence was based on British rule. They helped the British in the time of crisis. The merchant class also supported the British as their economic interest was linked with the English traders and foreign trade.

- The educated middle-class also did not participate in the revolt. Firstly, they were in small number. Secondly, they saw British rule as an instrument of removing social orthodoxy and bringing modernization in India. Perhaps, they were also not sure about the outcome of the revolt. The revolt was not planned but spontaneous.

3.3.4 Impact and Significance of the Revolt

The East India Company's rule came to an end after the revolt. Through Queen's Proclamation, later through Government of India Act, 1858, the crown's rule was established. A new post 'Secretary of State for India' was created with India council which had fifteen members. But this change was more 'formal' and 'real' as the British government had already started regulating the company's rule ever since the regulating Act of 1773 and Pitt's India Act of 1784 were passed.

The policy towards Indian states also changed. Queen Victoria announced in 1858 that the British government would not annex any new Indian state. The loyalty of the Nizam, Rajput, Maratha and Sikh chiefs was appreciated and they were duly rewarded through *sanads* and certificates. Many of them had personal relations with the monarch.

The army was reorganized as the revolt was started by the army. It was reorganized on the policy of division and counterpoise. The number of European soldiers was increased to 65,000 from that of 40,000 and the number of Indian

soldiers were reduced to 1,40,000 from that of 2,38,000. In the Bengal army, the ratio between European and Indian army was brought to 1:2 whereas in Madras and Bombay Presidency this ratio was 1:3. To discourage nationalist feeling caste and regional identities were encouraged in the army. The Gurkhas, Sikhs, Jats, Rajputs, and Pathan battalions were strengthened. The artillery and important weapons were kept for Europeans only.

The Hindu–Muslim unity during the revolt had threatened the British rule. After the revolt they did everything to divide them. The Muslims were accused for the revolt so they started discouraging them from government jobs. Person like Sir Sayed Ahmad Khan tried their level best to prove that the Muslims are not anti-British. In fact, the revolt had affected Muslims both materially and culturally. The important literary centers like Delhi, Lucknow and Patna were almost ruined in the revolt. The Muslims and Urdu language had to face the catastrophe of the revolt.

But the Revolt of 1857 had one positive impact too. The feeling of nationalism grew more rapidly after its failure, especially among middle educated class. Formation of various political parties, like East India Association (1866), Poona Sarvajanik Sabha (1867), Indian League (1875), Indian Association (1876), Madras Mahajan Sabha (1884) and Bombay Presidency Association (1885) and finally formation of the Indian National Congress (1885) was the result of growing national consciousness.

Significance

The revolt was a glorious landmark in our history as Hindus and Muslims fought shoulder to shoulder against a common enemy. It left an indelible impression on the minds of the Indian people and, thus, paved the way for the rise of a strong movement. After the revolt, British rule underwent a major transformation in its policy. It started protecting and fostering the princes as its puppets. Reactionary social and religious practices were jealously guarded and preserved against the demands of progressive Indian opinion for their reform. After the initial harsh treatment of Muslims, rulers began having a more favourable attitude towards Muslim subjects.

The direct result of the revolt was the end of the East India Company's rule and the passing of the responsibility of Indian administration into the hands of the British Queen.

Check Your Progress

3. Mention any one political reason for the outbreak of the Revolt of 1857.

4. What was the direct result of the revolt of 1857?

3.4 ROLE OF PRESS IN INDIA'S INDEPENDENCE

The Indian Press had an important role to play in developing nationalism among the citizens of the country. Indian nationalists used the press as a powerful media to spread the message of nationalism. They also used the press to diffuse the spirit of patriotism and political ideas. The press was highly successful in mobilizing public opinion and promoting nationalism. Vernacular came to the rescue and newspapers and dailies such as *Amrit Bazar Patrika, Samachar Darpan* was instrumental in stimulating the growth of nationalism. The dailies blatantly exposed the fallacies of the foreign rule. In the words of B.B. Majumdar, 'Western education and the Indian press were the two of the most important agencies destined to infuse into the people of India the spirit of national unity and to inspire them to achieve independence without bloodshed.' Indian literature produced during this time was highly nationalistic and was thus responsible for creating a sense of national consciousness. The works of prominent Indian writers such as Bankim Chandra Chattopadhyaya and Rabindranath Tagore in Bengali, Vishnu Shastri Chiplunkar in Marathi, Subramanyam Bharati in Tamil and others were instrumental in instilling a spirit of nationalism in the minds of the common people.

3.5 ISSUES OF FREEDOM

In this section, we will learn about various types of press acts.

3.5.1 First Press Regulations, 1799

The earliest regulation relating to Press was introduced in 1799. This regulation "was framed by the then Governor-General Wellesley to counteract the assertion of freedom of press by a section of Englishman in the wake of the British Rule in India". The regulation introduced the concept of pre-censorship. Thus it imposed an obligation upon the newspaper not only to print the names of (i) printers (ii) publishers and (iii) editors of newspaper but also to submit all material therein for pre-censorship by the Secretary to the Government of India. Failure to comply with these provisions was punishable.

3.5.2 Gagging Act, 1857

The Governor General Lord Canning in June 1857, was instrumental for the enactment of the Gagging Act". This Act reintroduced the concept of compulsory licensing for owning or running of printing presses. The Act also empowered the Government to prohibit the publication or circulation of any newspaper, book or other printed matter. Further the Act imposed a ban on the publication or dissemination of statement or news stories which had a tendency to create hatred

or contempt for government, incite disaffection or unlawful resistance to its order or weaken its lawful authority.

3.5.3   Vernacular Press Act, 1878

"The increasing violence of vernacular press directly provocative of rebellion" led to the enactment of the Vernacular Press Act, 1878. Lord Lytton was instrumental in the enactment of this Act. The main purpose of the enactment was to curtail the freedom of Press publishing in Indian language (i.e. non-English). The Act provides punishment for those who publish seditious writings in newspapers published in Indian languages.

3.5.4   Indian Press Act, 1910

A nationalist agitation against British rule with the support of press led to the enactment of Indian Press Act, 1910. This Act imposed several restrictions on the press. It required the keepers of the news printing presses and publishers of newspapers to deposit the security. The Act also empowered the government to forfeit the security including 'objectionable' matter. Quite apart from this officers of custom department and post offices were authorised to detain any packet, parcel or consignment suspected to contain objectionable matter and deliver the same to the provincial government. In addition to this the police were empowered to issue search warrants and seize and forfeit the property. Any person aggrieved by the order of forfeiture could file an appeal in the High Court. But no forfeiture could be questioned in any other court.

1. The Print Media Policy of 1955, *inter alia,* provides that—(i) no foreign owned newspapers and periodicals should be published in India; (ii) the foreign newspapers and periodicals dealing mainly with news and current affairs should not be allowed to bring out Indian editions. The aforesaid Policy of 1955 was reviewed, from time to time, and as on date it, *inter alia,* allows—

   i. the foreign direct investment up to a ceiling of twenty-six per cent of paid up equity capital in Indian entities publishing newspapers and periodicals dealing with news and current affairs and hundred per cent, in the scientific, technical and specialty category subject to certain conditions;

   ii. the publication of facsimile editions, in whole or in part, of foreign newspapers by Indian entities, with or without foreign investment, and also by foreign companies owning the original newspaper;

   iii. the publication of Indian editions of foreign scientific, technical, specialty and news and current affairs magazines, periodicals and journals.

2. In view of the liberalised policy of the Government, the Print Media has not only attracted the foreign direct investment but also led to a phenomenal increase in the availability of the foreign scientific and technical magazines in India. The Print Media Policy of 1955, which so far prohibited bringing out of foreign

publications in India, has since been reviewed from time to time and the issues of foreign direct investment, facsimile editions, Indian edition of foreign newspapers, syndication, etc., are now being regulated through executive orders which need to be supported with the statutory provisions to elicit optimum results and hassle free entry of foreign publications. Thus, in order to give statutory backing to the Print Media Policy and various guidelines, it is proposed to enact a new legislation to amend and consolidate the laws relating to press and registration of books and publications.

3. The Press and Registration of Books and Publications Bill, 2011, *inter alia,* makes the following, namely:—

(a) every book or publication printed within India shall have legibly printed on it the date of its publication, name of the owner, printer, publisher, editor and complete address of place of printing and the publication;

(b) every person who owns and operates any press for the printing of books or publications shall make and subscribe a declaration in such form as may be prescribed before the specified authority within whose local jurisdiction such press is kept;

(c) a person, being an entity incorporated and registered in India under any law for the time being in force, or a citizen of India, may bring out a publication, but a person who has been convicted by any court for an offence involving terrorist act or unlawful activity or for having done anything against the security of the State shall not bring out a publication;

(d) the owner of any proposed publication may make an application proposing one or more titles, not exceeding five, in order of preference to the specified authority for verification of one of titles of the publication and the specified authority may after verification of antecedents of the applicant and after satisfying himself about the eligibility of such applicant, within a period of three months, recommend or reject the application; .

(e) the Press Registrar General, on receipt of the recommendation from the specified authority shall, in writing and in such manner as may be prescribed, approve one of the title and it may reject all the proposed titles if such titles are- (i) the same or similar to that of any existing publication, except in the case of publications owned by the same person; or (ii) obscene; or (iii) similar to name of symbols of terrorists or terrorist organisations either in full or in abbreviated form; or (iv) same or similar to that of a known foreign publication;

(f) the printer and the publisher of every publication shall appear in person or by agent authorised in this behalf before a specified authority within whose local jurisdiction such publication shall be printed or published, and make and subscribe a declaration in duplicate in the prescribed form;

(g) no person, who does not ordinarily reside in India, or who has not attained the majority in accordance with the provisions of the Indian Majority Act,

1875 or of any law for the time being in force to which he is subject in respect of the attainment of majority, shall be permitted to make a declaration or edit a publication;

(h) no publication shall be printed and published in India except with the prior approval of the Central Government, if—

- such publication is owned by any individual who is not an Indian citizen or unincorporated body of individuals or body corporate incorporated under the law of any country other than India; or

- its title is same or similar to a known foreign publication; or

- its foreign news content in an issue of an Indian publication exceeds the limit prescribed for such publication; or

- such publication has investment from any individual who is not an Indian citizen or unincorporated body of individuals or body corporate incorporated under the law of any country other than India; or

- it is a facsimile edition of a known foreign publication;

(i) any person aggrieved by an order of a specified authority refusing to authenticate a declaration or cancelling a declaration may prefer an appeal to the Press and Registration Appellate Board, to be constituted by the Central Government, consisting of a Chairperson and a member, to be nominated by the Press Council of India from among its members;

(j) the publisher of every publication shall furnish to the Press Registrar General the returns, statistics and other information with respect to any specified particulars;

(k) it also provides for offences, punishment and penalties for contravention of the provisions of the proposed legislation.

Check Your Progress

5. What did Gagging Act reintroduce?

6. What led to the enactment of the Vernacular Press Act, 1878?

3.6 POLITICAL AND PRESS FREEDOM

Almost from the beginning of the 19th century, politically conscious Indians had been attracted to modern civil rights especially the freedom of the press. As early as 1824, Raja Ram Mohan Roy had protested against a regulation restricting the freedom of the press. In the period from 1870 to 1918, the main political task was that of politicization of nationalist ideology. The press was the chief instrument for carrying out this task. Indian newspapers began to find their feet in 1870's. The Vernacular Press Act of 1878, directed only against Indian language newspapers,

was conceived in great secrecy and passed at a single sitting of the Imperial Legislative Council. The act provided for the confiscation of the printing press, paper and other materials of a newspaper if the government believed that it was publishing seditious material and had flouted an official warning. Indian nationalist opinion firmly opposed the Act. Various public bodies and the press also campaigned against the Act. Consequently, it was repealed in 1881 by Lord Ripon. Surendranath Banerjee was the first Indian to go to jail in performance of his duty as a journalist. But, the man who is most frequently associated with the struggle for the freedom of press during the nationalist movement was Bal Gangadhar Tilak. In 1897, B. G. Tilak and many other leaders were arrested and sentenced to long terms of imprisonment for condemning the government through their speeches and writings. The Natu brothers of Poona were deported without trial. The entire country protested against this attack on the liberties of the people. The arrest of Tilak marked the beginning of new phase of the nationalist movement.

Check Your Progress

7. Who was the first Indian to go to jail in performance of his duty as a journalist?

8. What did the Vernacular Press Act of 1878 provide?

3.7 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. *Harper's Weekly* was launched in 1857.

2. *The National Police Gazette* started in 1845.

3. An important political reason for the outbreak of the Revolt of 1857 was the controversial and unjustified policy of 'Doctrine of Lapse'.

4. The direct result of the revolt was the end of the East India Company's rule and the passing of the responsibility of Indian administration into the hands of the British Queen.

5. Gagging Act reintroduced the concept of compulsory licensing for owning or running of printing presses.

6. "The increasing violence of vernacular press directly provocative of rebellion" led to the enactment of the Vernacular Press Act, 1878.

7. Surendranath Banerjee was the first Indian to go to jail in performance of his duty as a journalist.

8. The Vernacular Press Act of 1878 provided for the confiscation of the printing press, paper and other materials of a newspaper if the government believed that it was publishing seditious material and had flouted an official warning.

3.8 SUMMARY

- The 19th century witnessed the rise of the magazine as a popular form of journalism. Magazines begun as literary journals, and published work by authors such as Charles Dickens and Washington Irving.

- By the middle of the century, the news magazines such as *Harper's Weekly* and the *London Illustrated News* appeared on the surface. These magazines covered news events with considerable depth and added a new feature of illustrations.

- *Harper's Weekly* which was launched in 1857 became popular during the Civil War. The magazine remained quite influential for the rest of the 19th century.

- From the late eighteenth century, paper making had become increasingly industrialized. It is to be noted that news depends on the uniqueness or the immediate reporting of events.

- The year 1857 saw the completion of the first hundred years of British rule in India after the Battle of Plassey. It was a period of mounting distress and unhappiness for India.

- An important political reason for the outbreak of the Revolt of 1857 was the controversial and unjustified policy of 'Doctrine of Lapse' imposed by Lord Dalhousie on Satara (1848), Jaitpur, Sambhalpur (1849), Baghat (1850), Udaipur (1852) Jhansi (1853) and Nagpur (1854).

- The East India Company's rule came to an end after the revolt. Through Queen's Proclamation, later through Government of India Act, 1858, the crown's rule was established.

- The Indian Press had an important role to play in developing nationalism among the citizens of the country. Indian nationalists used the press as a powerful media to spread the message of nationalism.

- The earliest regulation relating to Press was introduced in 1799. This regulation "was framed by the then Governor-General Wellesley to counteract the assertion of freedom of press by a section of Englishman in the wake of the British Rule in India".

- Almost from the beginning of the 19th century, politically conscious Indians had been attracted to modern civil rights especially the freedom of the press.

3.9 KEY WORDS

- **Periodical:** A magazine or newspaper published at regular intervals is called a periodical.

- **Journal:** A newspaper or magazine that deals with a particular subject or professional activity is called a journal.
- **News:** Newly received or noteworthy information, especially about recent events is called news.
- **Colonialism:** Colonialism is the policy of a foreign polity seeking to extend or retain its authority over other people or territories, generally with the aim of opening trade opportunities.

3.10 SELF ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. Which were the major newspapers and magazines in the nineteenth century?
2. Write a short note on the uprising of 1857.
3. What were the causes of the revolt of 1857?
4. Mention the different types of Press Acts.

Long Answer Questions

1. What were the major causes of the failure of the revolt of 1857? Discuss.
2. Analyse the impact and the significance of the revolt of 1857.
3. What was the role of press in India's independence? Discuss.
4. How did press freedom emerge in India? Discuss.

3.11 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 4   RADIO BROADCASTING

Structure

4.0   INTRODUCTION

Radio broadcasting is transmission by radio waves intended to reach a wide audience. Stations can be linked in radio networks to broadcast a common radio format, either in broadcast syndication or simulcast or both. Radio broadcasting refers to using radio waves to send signals to large groups of listeners. Early use of radio focused on using the technology as an alternative to the telegraph, but by the 1920s broadcast radio had taken off as a major telecommunications medium. Today, in addition to traditional AM and FM radio, there is also satellite radio, digital radio broadcasts and radio-style stations available through the internet.

4.1   OBJECTIVES

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

- Discuss the invention and development of radio medium

- Learn about radio broadcasting since its inception in world and India

- Understand radio technology

- Describe the establishment of radio stations

4.2 INVENTION AND DEVELOPMENT OF RADIO MEDIUM

It was wireless telegraphy that originated from a combination of a number of discoveries of electro-magnetic waves, the wireless telegraph and the triode amplifier valve by scientists and technicians from different countries.

A Danish scientist Hans Christian Oersted in 1819 discovered that electric current that created magnetic effect. Later, Alessandro Volta recorded the production of electricity by chemical means in 1829. After six decades, James Clark Maxwell came out with his theory of electromagnetism. This theory proved the existence of radio waves. Later a German Physicist Heinrich Hertz concluded that like light waves, electric current can be projected into space as radio waves. In 1888, Hertz published a paper which provided the basis for modern radio transmission.

An Italian scientist Guglielmo Marconi fanatically worked on Hertz research. Using Hertz's theory, he succeeded in setting his radio waves in motion by generating a spark that leaped across a gap. He filled up a glass tube with metal fillings and put them in touch with radio waves. The metal fillings cohered. Then he loosened them up and by tapping the tube on the table, he again repeated his experiment. This is how wireless communication was born. Prior to this, transmission of Morse code (telegraph) required the laying of string wires from one point to another.

John Fleming in 1904 invented vacuum tube which enabled the transmission of voice. Later Reginald Fessenden and Lee Dee Forest contributed to its further development. It was Fessenden's theory that radio wave can be sent as a continuous wave on which voice can be super-imposed. Earlier they used to be sent in bursts that accommodated the dots and dashes of the Morse code.

Dee Forest improvised on Fleming's vacuum tube into audition tube that contained three electrodes instead of two that belonged to Fleming. The audition tube was capable of amplifying sound to a bigger extent and it became a crucial development towards transmission of the voice.

Developments were later added to these inventions in due course of time and finally it took the shape of radio broadcasting. The sole use of wireless telegraphy was to ship and ship to shore communication. It took ten years for it to develop into broadcasting. The world war was the sole reason for industrialization of wireless telegraphy.

Check Your Progress

1. Who discovered that electric current created magnetic effect?

2. When did John Fleming invent vacuum tube which enabled the transmission of voice?

4.3 RADIO BROADCASTING SINCE ITS INCEPTION IN WORLD AND INDIA, RADIO TECHNOLOGY

The invention of radio and its spread in Europe, a long time after they had been using print media, had a remarkable impact on spread of knowledge. Marshall McLuhan, a Professor of English and a renowned scholar of media studies has described radio as a tribal drum as radio shocked the European people who had learned to divide the world in public and private spaces.

4.3.1 Early Days of Radio

The need for rapid long distance communication led to the invention of radio. The Mid-nineteenth century was a period where long distance communication technologies were emerging one after the other. The first such instance was the invention of the election dot and dash telegraph in 1844 by F.B. Morse. The technology of telephone in 1876, wireless telegraph in 1896 and the concept of radio telephony got materialized in 1906. All this became possible due to the hard work and insights of thousands of scientists. Michael Faraday was conducting an experiment on magnetic fields. Another scientist Maxwell predicted that electromagnetic energy could be sent at the speed of light. He proved the existence of radio waves in the decade of 1860 and a little later a German physicist Heinrich Rudolph Hertz found that the fast moving electric current could be projected into the space.

Even during the beginning of eighteenth century common people travelled long distances on foot, on horses or by carts. It took them months to reach their destinations. Long distance communication was possible either by ships or horses that carried goods and messages from one place to the other. Much before this in late sixteenth century, when ships sailed for trade, invasions and explorations, the need to inform the near and dear ones about their well being would have been felt.

Giovanni Della Porta, a scientist in sixteenth century, wrote in his book *Natural Magik* about a device that would be able to 'Write at a distance'. He wanted to use a special lodestone (a natural magnet) in his dream device that he never found. This incident underlines the felt need for long distance device or method for communication.

Inspired from Giovanni's imagination, Hertz invented a simple transmitter and receiver in 1887. A few years later Guglielmo Marconi started experiments on different wave lengths and types of antennae after having studied about Hertzian waves. He wanted to send and receive messages by Morse code. In the beginning of 1890, he sent wave signals at 9 metres and after some time in 1901 successfully sent the wave signals to a distance of 3200 km, from England to Newfoundland. The message was letter 'S' in Morse code that was the first Trans Atlantic message.

Now the task that remained to fulfil was to send and listen to the human voice through radio waves. Reginald A. Fessenden transmitted voices from Boston to surprise all radio operators, along the Atlantic sea lanes. Instead of the dot and dash message, they heard a human voice. They heard a male voice reading from the Bible, then a phonograph record followed by music on violin. This remarkable event took place on the Christmas Eve in 1906. Same year Lee de Forest designed a three element vacuum tube. This amplified the radio signal. Next stage in the development of radio was designing of portable radio transmitting and receiving set that was widely used in the World War I. Radio was still not for public use.

A number of scientists in the West were experimenting on radio waves. Hence, the credit of inventing radio goes to a large number of researchers, scientists and inventors namely Marconi, Nikola Tesla, Alexander Popov, Oliver Lodge, Reginald Fessenden, Heinrich Hertz, James Clark Maxwell and many more.

The improvements in the radio technology now came more quickly. People were interested in listening to the radio which seemed a bit distant due to many obligations that had to be met before starting a broadcast for public. Improvements in radio sets, the cost, a clear reception, regulations regarding air waves, etc. were the initial problems. David Sarnoff, working for the American Marconi Company, said that radio is becoming more than an experiment, but it should become a 'music box' for homes. He wrote a memorandum in 1916 in which he said:

I have in mind a plan of development which would make radio a "household utility" in the same sense as a piano or phonograph. The idea is to bring music into the house by wireless. …The receiver can be designed in the form of a simple "Radio Music Box" and arranged for several different wave lengths, which should be changeable with the throwing of a single switch or pressing of a single button. The "Radio music box" can be supplied with amplifying tubes and a loud speaking telephone, all of which can be neatly mounted in one box. The box can be placed on a table in the parlour or living room, the switch set accordingly and the transmitted music received.

The first real radio broadcast was transmitted from Pittsburg (Pennsylvania) in 1920. It was Dr Frank Conrad who started regular broadcasts twice a week. He used for this purpose, the recorded music and the response was huge and excellent. Same year, the early result of the presidential election between Jams Cox and Warren Harding were announced from the same licensed company later named as radio station KDKA. Radio station KDKA probably still exists and is considered as the oldest radio station.

4.3.2 Medium-wave and Short-wave

Today we can carry transistor radio sets in our pockets. Radio is inbuilt in the latest mobiles. But in the early days, the size of radio sets was quite huge. There were heavy huge boxes around which people used to gather and listen to music, news and other programmes.

Later, many radio stations appeared in various cities. Rich and wealthy people or various organizations purchased the transmitters to broadcast their own messages. To accommodate so many people was the biggest problem as there were hardly any locations on the frequency spectrum. In fact, the amplitude modulation broadcasting system could carry the signals over long distances, especially at night. People listening to a local station only heard a jumble of broadcasts from various parts of the country.

Finally in 1926, The National Broadcasting Corporation (NBC) started network broadcasting. By the end of the decade, people all over the country could hear a broadcast of same radio station simultaneously. Radio was transformed from long distance signalling device into a medium that served the entire nation. The broadcast now offered a variety of content. It promoted singers, presented sports events and was also used by politicians for their campaigning. News broadcast attracted huge audiences; radio became an integral part of everyone's life.

Let us try to understand how this technology of receiving voice in radio sets was made possible. Radio communication used electromagnetic waves to transmit information, in our case voice, from one point to another. Our voice frequencies range in 50–3000 Hz. The basic principle of radio communication involves conversion of such voice frequencies to a higher frequency and then radiating them through an antenna and at the receiver end again converting the electromagnetic radiations to voice frequencies. Transmitters and receivers are required to propagate and intercept radio waves. Radio waves carry the information or signals. This information is encoded directly on the wave by interrupting its transmission or it is impressed on it by a process known as modulation. When at the receiver end these electromagnetic radiations are converted back to voice frequencies, the process in known as demodulation.

Amplitude modulation (AM) in the older method of broadcasting, and it is still in use. We already know that AM radio was started with the broadcast on the eve of 1906 by Canadian scientist Reginald Fessenden. During winters the AM broadcast band is more favourable as the nights are lengthy, of longer dark hours.

AM radio technology is a simpler broadcasting on several frequency bands. It gets disrupted by manmade or atmospheric interferences. Hence, it is not well-suited for music programmes but all over the world it is used in the programmes of news, talks, sports, etc.

Medium wave (MW) signals have a typical characteristic of following the curvature of the earth at all times. They are also refracted off the ionosphere at night. Hence this frequency band is ideal for local as well as continent-wide services. This happens because AM signals get disrupted in large urban areas by metal structures, tall buildings, lightning and atmospheric noise. MW is a radio wave with a wavelength between 100 and 1000 metres. Basically it is a frequency in the range of 300–3000 kHz.

Shortwave is a high frequency, between 3000–30,000 kHz. The wavelengths in this band are shorter. SW radio is used for long distance communications. It can easily be transmitted over a distance of several thousands of kilometres. In tropical regions, SW is less disrupted by thunderstorms than medium wave radio and thus can cover a larger geographic area. But overcrowding on the wavebands, atmospheric disturbances and electrical interferences from appliances and installations disturb the broadcast. In such cases, voice quality hence delivered is poor at times. Even otherwise, the audio quality of SW broadcast is inferior in comparison with MW though the SW frequencies can reach any location on the earth.

It was SW that made it possible for us to listen to BBC, Voice of America, Deutshe Welle and broadcasts from all over the world. Similarly, the External Services Division of the All India Radio uses the SW to broadcast its programmes in various foreign languages to the concerned countries. SW transmissions were of great importance to us from the very beginning. It brought events to listeners from other countries. Germany and Soviet Union started to broadcast internationally in 1920s. Voice of America and BBC do broadcast in various languages.

4.3.3 FM Radio

From the early days of radio transmissions, scientists were annoyed by the hissing noises caused by the atmospheric electricity. They made great efforts to reduce this but the problem was not solved completely. Edwin Armstrong in 1933 developed a new kind of radio signal based on frequency modulation. Frequency modulation is a method of conveying information over a carrier wave by varying its frequency. This is different from AM in which the amplitude of the carrier wave is varied while its frequency remains constant. Since this system is static free and can carry much higher or lower frequencies, it proved to be an ideal carrier of music. Reach of FM is only up to the horizon hence, the broadcast is limited to a specific area.

Armstrong used a much broader bandwidth than AM stations. By doing this he gave not only hissing free reception but also much higher audio quality than AM radio offered. Frequency band to FM radio is about 88–108 MHz. FM Radio is broadcast in stereo that means it has 2 channels of information. FM system rejects the noise better than the AM system. AM system picks up any change in amplitude that changes the signal. That is the reason why FM is able to provide interference free reception and a high audio quality.

There were about twenty experimental FM stations in US in 1939. It was from here that FM originated. Today, we have a long list of FM radios all over the world. It is a radio that is very popular amongst the youth. Though it provides a variety of information, its main genre, however, remains music.

There are people who argue that FM is promoting an all together different type of culture, where as there are those who feel that FM has brought people much close to radio as it is interactive.

Check Your Progress

3. From where was the first real radio broadcast transmitted?

4. What is shortwave?

4.4 ESTABLISHMENT OF RADIO STATIONS

The *Times of India* and the posts and telegraphs department jointly started broadcasting radio programmes from Mumbai. This was called the Radio Club of Bombay. Almost at the same time a group of people interested in radio listening joined hands and formed another radio club in Madras which was named as Madras Presidency Club. This club started its broadcasts, mainly entertainment, from 31 July 1924. They installed a SW transmitter of one kilowatt but they could not continue it because of the shortage of money. The then government realised the power and usefulness of radio and launched Indian Broadcasting Company in March 1927.

The date 23 July 1927 is a memorable day in the history of broadcasting when Lord Irwin, the Viceroy of India, inaugurated Bombay radio station. Same year, Calcutta station was inaugurated by the then Governor of Bengal, Stalin Jackson. Indian Broadcasting Company went bankrupt in 1930.

In June 1936 the Indian State Broadcasting Corporation was renamed as 'All India Radio'. The 'Akashvani' got its name ten years later after independence in 1957. Akashvani is providing various services like national, the regional, Vividh Bharati, external services, school and university broadcasts. Popular genres of radio are news, newsreels, features, drama, music programmes, talks, discussions and live chat shows.

After independence many learned people from all walks of life joined All India Radio. They chalked out radio programming with an aim to integrate masses of India through various programmes on music, drama, literature and news. More attention was paid to include Indian classical and folk music to attract more and more people. Artists like Pandit Ravi Shankar, Ustad Bismillah Khan, and Bade Gulam Ali Khan were invited to perform. Many writers and journalist joined AIR's news unit. Their understanding of the society, language and culture were reflected in their comments and views that helped masses to come closer to the social causes. Various other programmes on agriculture, health, science and social welfare opened new horizons for the masses.

Check Your Progress

5. When did Lord Irwin inaugurate Bombay radio station?

6. When was the Indian State Broadcasting Corporation renamed as 'All India Radio?

4.5 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. A Danish scientist Hans Christian Oersted in 1819 discovered that electric current created magnetic effect.

2. John Fleming invented the vacuum tube which enabled the transmission of voice in 1904.

3. The first real radio broadcast was transmitted from Pittsburg (Pennsylvania) in 1920.

4. Shortwave is a high frequency, between 3000–30,000 kHz.

5. Lord Irwin inaugurated Bombay radio station on 23 July 1927.

6. The Indian State Broadcasting Corporation was renamed as 'All India Radio' in June 1936.

4.6 SUMMARY

- It was wireless telegraphy that originated from a combination of a number of discoveries of electro-magnetic waves, the wireless telegraph and the triode amplifier valve by scientists and technicians from different countries.

- A Danish scientist Hans Christian Oersted in 1819 discovered that electric current created magnetic effect. Later, Alessandro Volta recorded the production of electricity by chemical means in 1829.

- An Italian scientist Guglielmo Marconi fanatically worked on Hertz research. Using Hertz's theory, he succeeded in setting his radio waves in motion by generating a spark that leaped across a gap.

- The invention of radio and its spread in Europe, a long time after they had been using print media, had a remarkable impact on spread of knowledge.

- The need for rapid long distance communication led to the invention of radio. The Mid-nineteenth century was a period where long distance communication technologies were emerging one after the other.

- Giovanni Della Porta, a scientist in sixteenth century, wrote in his book *Natural Magik* about a device that would be able to 'Write at a distance'.

- A number of scientists in the West were experimenting on radio waves. Hence, the credit of inventing radio goes to a large number of researchers, scientists and inventors namely Marconi, Nikola Tesla, Alexander Popov, Oliver Lodge, Reginald Fessenden, Heinrich Hertz, James Clark Maxwell and many more.

- Today we can carry transistor radio sets in our pockets. Radio is inbuilt in the latest mobiles. But in the early days, the size of radio sets was quite huge.

- From the early days of radio transmissions, scientists were annoyed by the hissing noises caused by the atmospheric electricity. They made great efforts to reduce this but the problem was not solved completely.

- The *Times of India* and the posts and telegraphs department jointly started broadcasting radio programmes from Mumbai. This was called the Radio Club of Bombay.

4.7 KEY WORDS

- **Electromagnetism:** Electromagnetism is a branch of physics involving the study of the electromagnetic force, a type of physical interaction that occurs between electrically charged particles.

- **Vacuums Tube:** A sealed glass tube containing a near-vacuum which allows the free passage of electric current is called a vacuum tube.

- **Radio:** Radio is the technology of using radio waves to carry information, such as sound, by systematically modulating properties of electromagnetic energy waves transmitted through space, such as their amplitude, frequency, phase, or pulse width.

4.8 SELF ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. What was the contribution of Hans Christian Oersted in the discovery of radio medium?

2. How did radio medium emerge in India?

3. Write a short note on the early days of radio.

Long Answer Questions

1. Discuss the significant figures that contributed in the emergence of radio as a medium in Europe.

2. What is the difference between medium-wave and short-wave? Discuss.

3. What is FM radio? How is it important as a tool of spreading information?

4. How did radio stations develop in India? Discuss.

4.9 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

BLOCK - II
DIFFERENT TYPES OF MEDIA AND ITS
DEVELOPMENT

UNIT 5   TELEVISION

Structure

5.0   INTRODUCTION

In 1920, experiments began in the field of television broadcasting. The United States and some European countries took the lead in these exercises. Initially, a mechanical scanning disc was used in these experiments whose speed of scanning a picture was very slow. The next three years saw the invention of the iconoscope which basically was an electric television tube. The invention of the picture tube or kinescope, electronic camera and TV home receivers took another seven years. In 1930, two respective TV stations were set up – the National Broadcasting Station (NBC) in New York and the British Broadcasting Corporation (BBC) in London. Germany and France too did not lag behind in setting up television stations.

5.1   OBJECTIVES

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

- Discuss the origin and development of television
- Learn about the nature, scope and functions of television
- Describe BBC model of ownership

5.2 ORIGIN AND DEVELOPMENT

The 1936 Olympics in Berlin was televised on German television in a big way as the event was a part of a big propaganda show for the Third Reich. However, despite the fact that the Nazis used German television as an instrument of their political propaganda, further developments in television came to an abrupt halt during the Second World War. The beginning of the 1950s saw television becoming a part of life in many developed countries. For example, in 1948, in the US, around five lakh receiving sets had been counted in 23 cities covered by 41 TV stations. The figure swelled to 533 TV stations covering 5.50 crore receivers by 1958.

In the United States, it took four more years for the age of satellite communication to dawn. The launch of the satellite *Early Bird* turned out to be a milestone in the field of satellite communication. Moreover, in 1965, Intelsat, and in 1971, Intersputnik, came into existence. The progress of television has been phenomenal since that time.

Fig 5.1 *The Baird 'Televisor'- The First Commercial Television Set to Receive the 30-line Pictures (1929-1935)*

Source: BBC

Today, there is no country in the world that does not have its earth stations linked to satellites for transmission and reception. In fact, the modern world has been transformed by these communications satellites into a 'global village'. In the words of Canadian media sociologist Marshal McLuhan, 'electronic technology is reshaping and restructuring patterns of social interdependence and every aspect of our personal life. Extraordinary information explosion have dramatically shrunk time and distance and have converted our world into a global village'.

Inventions led to more sophisticated transmission technique in the decades that followed, employing optical fibre cable and computer technology. Japan successfully designed a computer controlled network that enabled two-way video exchange to and from households. The video cassette, the Video Cassette Recorder (VCR), Closed Circuit TV (CCTV), Internet Protocol Television (IPTV), Direct

to Home (DTH), High Definition Television (HDTV), and so on, have completely altered the path of televisions development in new and unexpected ways. The number of accessible channels and media platforms has shot up because of DTH, HDTV and IPTV. The quality of picture and sound transmission has also been enhanced. Websites now have streaming video on the Internet and one can access them even on mobile phones and tablet PCs. Households have been converted into mini-theatres and gaming arcades with the help of flat-screen TV sets with Liquid Crystal Display (LCD) and plasma screens of varying sizes. But this fast growth is far from being uniform. Many developing countries in Africa and Asia do not have their own domestic satellites, transmission centers and number of receiving sets. Several efforts have been initiated by world organisations like the UNDP, the UNESCO and the United Nations to narrow this gap in technology hardware between the developed and developing countries.

Check Your Progress

1. When were the NBC and BBC set up?
2. When did Intelsat come into existence?

5.3   NATURE, SCOPE AND AUDIENCE

TV is an audio-visual medium. It provides visuals along with sounds. Because of this distinctive feature TV dominates over other media of mass communication. In its presentations, TV carries some of the characteristics of film, stage and radio. If the language of radio consists of sounds and spoken words, then the language of TV contains various types of visuals, i.e., stills to moving pictures and various types of natural and artificial sounds.

TV visuals can show something that cannot be described in words. For instance, in radio, the description of mountains covered with snow requires a language, speech and style that creates an image of snow-covered mountains in the minds of listeners whereas in TV the visual of snow-covered mountains alone is enough to send the message across to the viewers without using a single word. In TV close-ups even the smallest detail becomes prominent that is capable of leaving an impact on the viewer. TV is also a medium of glamour and instant recognition. The shine and shimmer of the screen adds to the glamour.

Watching people, events, happenings, etc., in moving visuals gives a feeling of reality. TV not only strengthens one's belief about the events being telecast on it, but also attracts masses much more than print or radio. One can sit and continue watching for hours together without getting bored.

The negative sides of TVs are they are producing millions of couch potatoes all over the world, where people spend lots of time watching TVs, ignoring other important things. A book, a newspaper or even radio makes one think and imagine

whereas TV makes the person just watch it just does allow a person to develop skills imagination and thinking. It takes away one's valuable time without letting him know about it.

The integration of TV with Internet and telecommunication technology has made TV interactive. With its chat shows and phone-in programmes people from various corners of the country can exchange ideas, thoughts and express themselves on a particular subject and at the same time.

TV is a democratic medium that conveys the same message at the same time to everyone from masses surviving in hutments to those living in huge mansions. It has the power of conveying the views and opinions of important persons to common people and it also conveys the problems and grievances of common person to the concerned authorities. In a multilingual and multicultural society, like in India, TV establishes harmony and uniformity in the society.

5.3.1 Functions of Television

The invention of television in 1920s was one of the most remarkable landmarks in the world of communications. The development of this technology influenced the lives of people to a great extent. Originally considered to be a main medium of mass communication, the debates over the fundamental purpose of television has always been a hot topic. The main purpose of television is to be informative and entertaining at the same time.

We live in a globalized world; therefore it is necessary for people to be updated about the current situations in the world. Television serves this purpose. It informs people about the current affair and whereabouts of the world. The information that one gets on television is at times hard to find in books as well. It is difficult for people to be able to visit every part of the world. In such a situation, television helps them to know about various regions.

There are several informative programs that appear on the television. These programs help the students to grasp the knowledge that they cannot be taught in a classroom or at home. Therefore, educations television programs help the students increase their knowledge. However, education is not the only purpose that television serves. People need entertainment to freshen up and take a break from their stressful lives. Humorous and entertaining programs help people enjoy and feel happy. Therefore, the purpose of television should be educational as well as entertaining as people need both entertainment and information in their lives.

5.3.2 Genres of Television

It is difficult, in many cases, to place a particular show in a category as there is a possibility that some of them could fit in several genres. However, it is reasonable to assign many shows to a particular television genre. Here is the list of some of the more important formulaic broadcast television genres, and programs that can be placed in each genre, are:

Commercials: The most important genre found on television is television commercial. Our system of paying for television is primarily based on money made by stations broadcasting commercials which, in effect, selling their audiences to corporations

News shows: Television broadcasts many hours of local news as well as national and international news. Though originally seen as a public service, news in recent years has become an important source of revenue for television stations and networks. Documentaries are an important part of news programs. Documentaries deal with cultural, political, social, economic and other topics of interest. The number of documentaries on commercial television stations has dropped considerably over the years, but there are still a number of documentaries found on public television and occasionally on the networks.

Situation Comedies: It is very difficult to create a good situation comedy. Television networks keep bringing new ones out every year since the revenue that comes from a good situation comedy is quite good. Most of the situation comedies do not last for a long time and go off air after some time.

Sports Broadcasts: This genre broadcasts sports such as football, tennis, as baseball, basketball, track, golf, and car racing. Sports have a dramatic quality to them because in many cases we cannot know what the outcome of the contest will be until the contest is over. Many games are decided in the final seconds of the game. Sports programs are one way that advertisers can reach male viewers, aged 18 to 45, who are important target audiences for products like beer, automobiles and sports equipment.

Crime Shows: This genre shows the tussle between the police and criminals and is generally extremely violent. There is another important category of this genre. Crime shows which involve crime but are not violent and has a detective who solves the mystery by exhibiting superior powers of observation and intellect.

Soap Operas: This genre produces programs that can last for decades. It includes never-ending complicated love relationships and family problems, which include physically attractive romantic leads. Some soaps have young protagonists whose target audience is adolescents, while others focus on older audiences.

Game Shows: These are shows which have participants guess the price of some object or answer questions on some subject. The ones who become successful have the chance to win prizes and sometimes large sums of money. These programs are cheap to produce and attract good size audiences and, in some cases, huge audiences.

Children's Programs: These programs are designed specifically to entertain young children and often contain material that entertains and educates them. Some of these programs feature cartoons.

Religious Programs: These programs deal with religious themes and feature figures who talk about religion and religious texts.

Talk Shows: These shows involve an expert in some area who give advice to troubled people. An important subcategory of these shows is the late-night comedy talk shows which feature interviews of celebrities.

Reality Shows: These shows have become very popular in recent years. These shows are not scripted but they are highly edited.

Science and Education shows: These shows have an educational content to them and find ways of instructing viewers and entertaining them at the same time.

Cooking Shows: In cooking shows, chefs teach the people how to make delicious dishes. Most of these shows feature chefs and even common people sometimes.

5.3.3 Ownership Pattern, Debate on Autonomy

All televisions shows need to be owned and funded. Ownership patterns are the way that media is owned. Massive multimedia companies own magazines, newspapers, books, film studios, television stations, record labels, and internet platforms.

The film and television industries are structured in a number of ways. It could be a 'conglomerate' which is a large corporation with ownership in different media interests, owning smaller companies known as subsidiaries. For example Disney is a conglomerate and it owns the Discovery Channel, which is its subsidiary. It could be an independent company, which does not have a hierarchy and can be owned by a single individual or a group of people. Another way is public or private ownership.

Just like any other industry, the film and television industry relies on the ability to generate a source of income for its operations. This can be through a number of ownership and funding options. Ownership refers to who owns companies or groups of companies in the media industries. The ownership can be in various forms, for example, it could be publicly or privately owned. If the company is created for the public, to educate and entertain them, then it is known as a public service. An example of this is the BBC. Funding can also take many forms such as independent funding or sponsorship. Without funding there is no end or beginning product. The crucial point in all production is the availability of cash, from whatever source, to pay for the production and to make profit.

Media subsidiaries are companies that are completely or "partly owned and wholly or partly controlled by another company which has the ownership of more than half of the subsidiary's stock. The subsidiary can be a corporation, company or limited liability company."

Private companies are companies which are either owned by non-governmental organizations or by a relatively small number of shareholders. The companies which are owned by company members and do not offer or trade the company stock to the general public on the stock market exchanges, but rather the company's stock is offered, owned and traded or exchanged privately are also called private companies.

Independent companies are companies which work on their own. They have the liberty to make decision on their own and are free of influence by government or corporate interests. Independent companies are not owned by any conglomerate. An advantage of an independent company is that all the money the company makes is its own profit. The company does not need to share it with other companies. A disadvantage of an independent media company is that they often find it difficult to survive against competition from bigger companies that are owned by conglomerates which are popular.

Public service broadcasting - Some media companies are owned by national, regional or local government. The primary goal of these companies is public service. Public broadcasters receive funding from various sources such as individual contributions, license fees, public financing. A key example of public service broadcasting is the conglomerate, the BBC (British Broadcasting Corporation. It is called public service because it is funded by the public through the licence fee and serves the interest of the public. Their main job is to inform, educate and entertain which is for the benefit of the audience.

Main ownership companies - There are five major media distribution companies that dominate the film industry in the United Kingdom; United international pictures, Warner Bros, Buena Vista, 20th century Fox and finally Sony.

There are various ways in which media is funded. Some of these are mentioned below:

- Television industry receives funding from a number of sources. For example, the BBC licence fee is paid by all UK households that receive television; subscription is a type of funding that is paid monthly by satellite or cable subscription customers.

- Pay per view is the type of funding in which some big sporting or music events are available for a fee which is paid by the customer of a satellite broadcaster or for an online webcast.

- Sponsorship is a type of funding that is provided to conglomerates by companies which use their logo or brand before and after commercial television programs (not the BBC). Sponsorship is usually evident on commercial companies.

- Licence fee funding is a major source of funding. All UK households that receive television pay licence fee. As mentioned earlier, the main source of funding for BBC is the licence fee which is paid by all households.

  Pros and Cons of License Fees

  Pros

- One can watch live shows and recorded shows.

- It is the main source of funding for BBC and majorly helps out the company.

- The BBC offers better quality content than the other competitors because their aim isn't to make a profit.

- Any viewer can watch a previously recorded programme for free.

  Cons

- It is uneconomical.

- The fees are high and poor people will not be able to afford it.

- The law can give out up to a £1000 fine if the licensing fees aren't paid and you still watch TV.

Another type of funding is advertising. Most advertising companies pay media conglomerates in order to get their branded product put onto different channels so as to get publicity and more consumers for their products. The cost varies depending on the channel you use; however the other form of funding that larger conglomerates use instead of advertising is sponsorship. Under sponsorship, companies pay for their logos/brands to be put on before and after commercial TV program.

5.3.4 BBC Model of Ownership, Control and Programming

The BBC allows the following forms of payment of the license fee:

- **Direct debit:** Payments can be made annually, quarterly or monthly.

- **Debit or credit card:** Annual payment can be made.

- **PayPoint:** Annual payments may be made at PayPoint outlets (usually situated in shops) by cash or debit card. Monthly or weekly payments may also be made by holders of a TV Licensing payment card.

- **TV Licensing payment card:** Holders of this card will have a payment plan showing when and how much they need to pay. Payments may be made weekly or monthly at PayPoint outlets. Payments may also be made online, by phone or by text message (with credit or debit card).

- **TV Licensing savings card:** This is a way for a licence fee holder to save for a subsequent licence. If enough money for the new licence is saved up, a new licence is sent automatically. Otherwise the balance has to be paid for.

- **Cheque and postal orders:** Annual payments may be made by post by these methods.

- **BACS electronic transfer:** Annual payments for renewal licences only.

5.3.5 Commercial and Public Service

Other major players in the news media include the Star network and the Zee network, both of which run news, business news and entertainment channels. Eenadu, Sun, Sahara and Asianet are the other Indian language networks that include news channels and sports channels in their hands. In total, there are over eighty news channels in India including the public service Doordarshan. All of them are commercial in nature as their primary source of revenue is advertising. Only a few of them are pay or subscription channels. It has been observed that slowly the TV industry is going the newspaper way in terms of a similar revenue

model. Local newspapers or local editions of national or regional newspapers have proved to be successful across the country in winning over advertisers and readers, according to a study of localisation of Hindi newspapers.

5.3.6 State and Private Sectors' Expansion

There were three ignition points that triggered the phenomenal growth of television in India from mid 1970s.

First, **the Satellite Instructional Television Experiment (SITE):** SITE used a satellite to broadcast educational programmes to villages across six states. The program was conducted between August 1975 and July 1976. The objective of the program was to use television for development, though entertainment programmes were also included. It actually brought television closer to the masses.

Second, INSAT-1A, the first of the country's domestic communications satellites became operational in 1982 and made possible the networking of all of Doordarshan's regional stations. For the first time, Doordarshan originated a nation-wide feed dubbed the "National Programme" which was fed from Delhi to the other stations. The country hosted the Asian Games and the government introduced colour broadcasts for the coverage of the games in November 1982.

The third spark came in the early nineties when the satellite TV broadcasted foreign programmers like CNN which was later followed by Star TV and a then by domestic channels such as Zee TV and Sun TV into Indian homes. Eventually, the government gradually relaxed restrictions. As a result, more and more channels started highlighting their content. Television in India experienced both horizontal and vertical growth. More television sets were added in Indian homes. Access to television also increased.

5.3.7 Potential for Future Development

The future of television in India looks bright. The television industry is expected to witness a grow at a compound annual growth rate of over 15 per cent till 2015 according to the report released by the Federation of Indian Chambers of Commerce and Industry (FICCI) and KPMG in 2011. However, the sector might face challenges from three aspects; technology, television viewing practice, and content.

Technology: With the popularity of web enabled devices, television needs to reposition itself as a convergence tool. One step towards this is smart TV.

TV viewing practice: There is a growing demand for niche content when it comes to television. TV is no longer a social or a group activity. It has become more personal than ever. Hence, there is an increase demand of niche content.

Content: Considering the demand of the viewers and the possibility of creating different kinds of content, providing high quality niche product is a huge challenge for content producers. On the other hand, user generated programmes could also be aired the way it is done in web and social media.

NOTES

5.4 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. NBC and BBC were set up in 1930.

2. Intelsat came into existence in 1965.

3. TV is an audio-visual medium. It provides visuals along with sounds.

4. Two television genres are situation comedies and news shows.

5.5 SUMMARY

- In 1920, experiments began in the field of television broadcasting. The United States and some European countries took the lead in these exercises.

- The 1936 Olympics in Berlin was televised on German television in a big way as the event was a part of a big propaganda show for the Third Reich.

- Today, there is no country in the world that does not have its earth stations linked to satellites for transmission and reception. In fact, the modern world has been transformed by these communications satellites into a 'global village'.

- TV is an audio-visual medium. It provides visuals along with sounds. Because of this distinctive feature TV dominates over other media of mass communication.

- The invention of television in 1920s was one of the most remarkable landmarks in the world of communications.

- It is difficult, in many cases, to place a particular show in a category as there is a possibility that some of them could fit in several genres.

- All televisions shows need to be owned and funded. Ownership patterns are the way that media is owned. Massive multimedia companies own magazines, newspapers, books, film studios, television stations, record labels, and internet platforms.

- The future of television in India looks bright.

- The television industry is expected to witness a grow at a compound annual growth rate of over 15 per cent till 2015 according to the report released by the Federation of Indian Chambers of Commerce and Industry (FICCI) and KPMG in 2011.

5.6 KEY WORDS

- **Commercial:** A television or radio advertisement is called a commercial.
- **BBC:** The BBC is a British organization which broadcasts programmes on radio and television.
- **Media:** The main means of mass communication (broadcasting, publishing, and the Internet) regarded collectively is called media.

5.7 SELF ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. What are the functions of television?
2. What are the various genres of television? Discuss them.
3. What are the various ways in which media is funded?

Long Answer Questions

1. Discuss the origin and development of television.
2. Analyse the positive and negative aspects of television.
3. Explain the BBC model of ownership.

5.8 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 6   INDIAN PRESS

Structure

6.0   INTRODUCTION

The press has been playing a significant role in the growth and development of modern India. After its emergence in India, journalism contributed to our freedom struggle to the extent that many people think that it was a profession with a mission which, after attaining freedom, has become a mission-less profession.

The most important feature of Indian press is its spread and growth in the context of our plural society. The Indian language journalism is the most vibrant and has been growing rapidly, day in and day out. Even during the pre-independence era, the press played a key role in our struggle for independence. Many illustrious leaders like Mahatma Gandhi, Bal Gangadhar Tilak, Jawaharlal Nehru and Rangaswami Ayangar were also the editors of newspapers. Many intellectuals, writers and poets like Subramania Bharati, Subramania Aiyer, Bhartendu Harishchandra, Ganesha Shankar Vidyarthi and many others were also associated with journalism during those days.

In this unit, we will discuss the origin and growth of press and its impact on Indian society.

6.1   OBJECTIVES

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

- Discuss the role of press in India after Independence
- Learn about the Indian press problems
- Understand the prospects of Indian press

6.2   THE PRESS IN INDIA AFTER INDEPENDENCE: SOCIAL, POLITICAL AND ECONOMIC ISSUES

The most significant development in journalism in post-independent India was the inclusion of freedom of press in the constitution of the country. It is an indirect insertion in Article 19A which gives the freedom of expression to the people of India. As a direct consequence of this right to freedom was a large-scale expansion of the press in India which today has as many as 69,223 publications registered with the Registrar of Newspapers. The number given here includes newspapers and various other periodicals.

Another important development was the categorization of newspapers into national and regional categories. During the independence movement all newspapers in Indian languages and English appeared to be national as they were pursuing the single nationalist mission of independence.

However, the massive growth of newspapers in post-independence India and the reorganization of the nation by way of making states on the basis of linguistic identities on one hand and the establishment of federal structure widening the gap between the centre and states led to this categorization. The newspapers were also divided into three major categories of big, medium and small-scale depending upon the capital invested and circulation.

The major media houses started a number of magazines for various target groups during this period. Magazines like *Dharmayug, Dinaman, Sarika, Parag, Femina* and *Filmfare* of Bennett & Coleman Ltd., and *The Illustrated Weekly, Saptahik Hindustan, Nandan* and *Kadambini* of *The Hindustan Times* group were very popular during this period. *The Sunday* and *The Ravivar* weeklies of *Anand Bazar Patrika* and *The Caravan, Sarita, Mukta* and other magazines of Delhi Press also had a wide readership.

Regional newspapers also emerged as strong as the national press. *Aaj, Dainik Jagaran and Amar Ujala* in Uttar Pradesh, *Searchlight* and *Prabhat Khabar* in Bihar, *Rajasthan Patrika* in Rajasthan, *Nayi Duniya, Nav Prabhat, Dainik Bhaskar, Nav Bharat, Hitavad* and *M.P. Chronicle* in Madhya Pradesh had a wide reach and circulation. Similarly, *Enadu* in Andhra Pradesh, *Matribhumi* and *Malyala Manorama* in Kerala, *Tina Bhumi* and *Dinakaran* in Tamil Nadu and *Kannada Prabha* and *Praja Vani* in Karnataka are the major newspapers with considerable impact.

6.2.1   Press in the Emergency and its Aftermath

The major turning point in the development of press in India came after the introduction of emergency by Mrs. Gandhi in June 1975. There was a total

censorship on the content of newspapers. Press had never felt the taste of government regulations till that time. The whole editorials and many news stories were reedited and black ink was used to erase them at the last moment.

Remembering those horrible days a senior editor Kuldeep Nayyar once said in a seminar that Mrs Gandhi just wanted the journalist to bend a little but they instead started crawling. But after the emergency was over, the Indian society changed rapidly and the practises in journalism also changed. There were changes in the technology that made the nature of newspaper industry take a quick turn. The growing consumerism too made press less and less responsible towards the issues of poor people.

The major stories discussed in the press during this period were the Bhagalpur blinding case, Bofors gun scandal, Ram Janmbhoomi–Babri Masjid Controversy and anti-Mandal agitation. Another important change was the corporatization of newspaper industry.

Check Your Progress

1. Mention the names of any two regional newspapers of India.
2. What was the major turning point in the development of press in India?

6.3 THE ROLE OF INDIAN PRESS PROBLEMS

From the very beginning, Indian press was not welcomed by the then British Government. Indian press was struggling hard for its freedom. Earlier in 1799, Wellesley issued some guidelines for the press to publish the printer's name in the paper. In 1823, the Acting Governor General John Adam made more restrictions on the press. Now a licence was essential for any paper before it gets printed. Charles Metcalfe, a member of the Governor General's council in 1827 freed the press to some extent. He stood for the freedom of press.

Governor-General Lord Canning established the 1857 Act. Obtaining a licence for any kind of printing was made mandatory. The government was given rights to ban the press. In spite of such instructions, total bans and difficult situations, the Indian press continued writing against British regime and promoting Indian people to fight for their rights.

6.3.1 Early Days of Journalism in India

A proponent of freedom Azimullah Khan started *Payame Azadi* on 8 February 1857 from Delhi. This Hindi-Urdu paper was like a *bigul* that called upon the people to fight for their nation against the British. British government seized copies

of this paper. The publisher and printer of *Payame Azadi* was Kedar Baksh, son of Badshah Bahadur Shah Zafar. The stories of the struggle of Mangal Pandey, Tatiya Tope, Nana Saheb, Laxmi Bai and Kunwar Singh were given space in this paper. Similarly one of the papers *Sultan-ul-Akhbar* after publishing an order by Bahadur Shah Zafar asking people to throw the British out of India, faced trial in 1857.

Ishwar Chandra Vidyasagar came up with *Som Prakash*, a paper in Bengali in 1858 that was well-known for its fearless criticism. *Pioneer* established by George Alan in 1865, *Amrit Bazar Patrika* by Moti Lal Ghosh and Shishir Kumar Ghosh in 1868, and *Indian Ghosh* by Devendar Nath Tagore in 1861 were among those non-Hindi papers that raised voice for the welfare of Indians and worked for uplifting the masses.

Bhartendu Harishchandra is considered to be the pillar of Hindi journalism. He developed new trends in Hindi literature in making the masses more liberal and sensitive. His thought provoking articles on social reforms and democratic consciousness prepared a battle ground for masses to fight for their rights with British. *Kavivachan Sudha* in 1868, *Harishchandra* magazine in 1873, *Balabodhini* a women's magazine published in 1874 were a few to his credit. The credit of starting 'swadeshi movement' can be given to Bhartendu Harishchandra. On 23 March 1874, in *Kavivachan Sudha* he writes, '…that we pledge not to buy and wear any cloth made by British.'

By 1870, the press was growing rapidly. *Hindi Pradeep* by Pandit Bal Kishan Bhatt, was a supporter of nationalism. Published in 1857, it was a literary magazine initially that soon got converted into a political-literary magazine. This magazine was inspired by the extremist tone of nationalism of Bal Gangadhar Tilak.

Some magazines and papers of Arya Samaj tradition also came into existence to create a new conscious platform for cultural and literary understanding. *Sajjan Kirti Sudhakar* a weekly from Udaipur was started by the king of Mewar, Maharana Sajjan Singh in 1879. In 1882 *Desh Hitaishi* was published from Ajmer. Many such papers were inspired by the revolutionary thoughts of Maharshi Dayanand Saraswati, who not only nurtured the thoughts of Arya Samaj, but also raised voice for independence and nationalism.

In 1879, Sir Ashley Eden passed Vernacular Press Act. This Act allowed heavy censorship and control over papers and treated English language journalism differently from regional ones. It was anyway received with heavy criticism from the press.

Hindi daily *Hindustan* was published in 1885 from Kalakankar. Pandit Madan Mohan Malviya was its editor. It supported the ideology of Congress and brought new standards for the growth and development of Hindi language and Devnagari script.

Bharat Mitra published by Pandit Chotu Lal Mishra in 1878, *Sar Sudha Nidhi* and *Uchit Vakta* by Pandit Durgaprasad Mishra in 1879 and 1880 respectively were the papers of political awareness. *Bharat Bhrata*, another paper published from Reenva on 15 January by Lala Baldeo Singh, was fully committed to Indian independence.

Pandit Amrit Lal Chakravarty started *Hindi Bangvasi* in 1890. This paper set an example of good language. Many important journalists of this era like Balmukund Gupt, Vishnu Paradkar and Laxminarayan Garde received their initial training in journalism while writing for this paper.

This phase (1857–1900) proved to be extremely critical and important. Through language, religion, literature and reforms, the consciousness of the society was being developed. The seeds of political awareness were sown by making the masses aware, literate and thoughtful.

6.3.2   Press during Freedom Movement

Beginning of twentieth century was a period of turmoil. Extremists and moderates had different opinions regarding the resolutions for supporting the boycott and Swadeshi campaigns for reversing Bengal's partition. Annie Besant founded the Home Rule League in Madras in 1915. It was aimed to press the demand for self-government. Lokmanya Tilak formed another Home Rule League in 1916 in Pune. Gandhi's Satyagraha in 1919 against the Rowlett Bill and many other major political events were published in various newspapers. It was a period of struggle for the freedom of press and nationalism.

Mahatma Gandhi entered the political arena in 1919. He published a single-paged newspaper named *Satyagraha* from Mumbai on 7 April 1919 to counteract the Rowlett Act. He taught the Indians to be proud of their culture. His aim was to make them adopt the Indian way of life in values and thinking and at the same time tell them the ways to struggle for their independence.

The Jallianwala Bagh massacre took place in 1919. Distinguished editors were being put in jails and the British government was trying every method to control the press. At this time, Gandhiji accepted the editorship of *Young India* that was managed by some Gujarati enthusiasts. Very soon this weekly newspaper started publishing in Gujarati under the name *Navjivan*. With the support of Mahadev Bhai, Shankar Lal Banger and J.P. Kumarappa, Gandhiji started publishing this newspaper in Hindi. As Gandhiji was against the multiplication of wants, he discarded the idea of advertisements in the newspapers. In one of the articles in *Young India* in 1919 he wrote, '...there were, for each province, only one advertising medium not a newspaper, containing innocent and unvarnished notices of things useful for the public.'

His simple ideas had a far-reaching influence throughout the country. Gandhiji had edited *Indian Opinion* in 1904 when he was in South Africa. *Indian Opinion*,

a weekly, was published in English, Gujarati, Hindi and Tamil. This weekly on one hand expressed the grievances of Indians who were discriminated against by the regime of British colonists and on the other it taught the masses to follow the path of truthfulness.

In 1933, Gandhiji started the publication of *Harijan* with the monetary help from Ghanshyam Das Birla. The aim of this publication was to fight against untouchability. *Harijan* was an extremely popular paper that hardly contained any matter that could be called as news but it was full of a variety of thoughts on many subjects. Gandhi's writings inspired many writers and leaders to come forward with new publications.

There were many leaders who were already publishing various newspapers. Instead of guns and bombs, the revolutionary movement was growing with the publication of newspapers. Sir Phirozeshah Mehta laid the foundation of *Bombay Chronicle* in 1913. B.G. Horniman was appointed as its first editor. Bombay Chronicle was nationalist English daily and a supporter of Gandhian thoughts. Pandit Madan Mohan Malviya, who edited *Hindustan*, launched the *Leader* in 1909 from Allahabad. Pandit Motilal Nehru started publishing *The Independent* from Lucknow in 1919.

One of the important English newspapers of this era of revolution was *Swarajya*. It was founded in Madras in 1922 by T. Prakasam who was also known as Andhra kesri because of his heroic struggle and patriotism. K. Rama Rao, as one of the editors of *Swarajya*, once said that *Swarajya* nurtured many journalists and it will be remembered in the history of journalism for its brave efforts though it was facing a difficult time because of the shortage of money that was essentially required to run the newspaper.

National Herald emerged in Lucknow in 1938 as English daily. It was founded by Jawaharlal Nehru. Throughout its journey, it struggled with the Government's policies. It spoke for the Congress. Nehru gave full freedom to the editors of the newspaper to express viewpoints of Congress on sensitive and serious matters without any fear. K. Rama Rao and Chelapathi Rau were its two great editors.

The Hindustan Times was started in 1923 by the Sikhs of the Akali movement. Its first editor was K.M. Panikkar. It was inaugurated by Mahatma Gandhi. Motilal Nehru, Jawaharlal Nehru and Mohammad Ali were some of the writers of its first issue. Later the newspaper was sold to Pandit Madan Mohan Malviya. K.M. Panikkar was not happy with the management and he resigned on the ground that Malviya was converting the newspaper into a communal mouthpiece. Later the paper was handed over to G.D. Birla. Devadas Gandhi, K. Rama Rao, Durga Prasad, J.N. Sahni and K. Santhanam have been the editors of *The Hindustan Times*.

Sachchidanand Sinha and Hasan Imam started the publication of *Searchlight* in 1918 in Patna. Dr Rajendra Prasad was associated with this bi-weekly paper

that played a very important role in the freedom struggle by supporting non-cooperation movement in 1920 through its reports and articles.

A publication of *Anand Bazar Patrika* group named *Hindustan Standard* emerged in 1937. It carried the message of Gandhi and fought for the national cause. *Abhyudaya, Pratap, Swadesh, Aaj* and *Swatantra* were amongst some of the Hindi newspapers that played a very notable role in inspiring the masses to fight for their freedom. *Abhyudaya* started publishing from Prayag in 1907 under the editorship of Pandit Madan Mohan Malviya. It brought a special issue after the execution of Shaheed Bhagat Singh that inspired many revolutionaries. Ganesh Shankar Vidyarthi published *Pratap* from Kanpur in 1913. Through the revolutionary thoughts of Ganesh Shankar Vidyarthi, *Pratap* became a synonym of mass revolution. He supported peasants' movement and raised the voice for the welfare of a common man. It is said that the office of *Pratap* was another home for revolutionaries like Bhagat Singh. The Hindi newspaper *Aaj* started publishing in 1920 under the editorship of Babu Shriprakash. Later Baburao Vishnu Paradkar became its editor. Paradkar guided many revolutionaries, nationalist leaders and journalists through his fearless writings. He wrote for the upliftment of the society. A thinker, writer and a journalist Vishnu Paradkar spread the thoughts and principles of Mahatma Gandhi through his paper. Paradkar was also an editor of a revolutionary newspaper named *Ranbheri* that was published from a secret unknown place. In fact there were many such newspapers like *Revolt, Viplav, revolution, Gadar*, and *Bagavat* to name a few. Pandit Makhanlal Chaturvedi is remembered in the field of journalism for his efforts in bringing common man close to the mainstream of the national movement. He edited a newspaper named *Karmveer* that started publishing from Jabalpur in 1920. *Karmveer* provided a national platform to many writers, poets, revolutionaries and thinkers.

In a way, the journalism of this period was what worked as the foundation for the post-independence journalism. The mission to a larger extent disappeared and after the initial euphoria of Nehruvian dream and the dreams of socio-economic development, the press in India became critical of Indian government's policy.

6.4 PROSPECTS OF INDIAN PRESS

Indian print media registered a phenomenal growth in the number of publications during the years 2013- 2015. Additionally, there was also a substantial increase in circulation. As compared to other democracies, India is expected to witness a robust growth when it comes to print media. The fact that the population of India is growing and it has yet not achieved universal literacy signifies that there is a great scope of growth in Indian press. Freddie Dawson notes that a recent study from the Federation of Indian Chambers of Commerce & Industry suggests the value of the Indian newspaper industry has in fact grown by two-thirds in the past six years, and, according to KPMG, is predicted to fluctuate comfortably between

12 and 14 percent for the next several years. According to Freddie Dawson, growth in the Indian newspaper industry is primarily driven by the country's rapidly expanding middle class and comparatively low internet penetration across the country.

Check Your Progress

3. Who established the 1857 Act?

4. When was *Payame Azadi* started?

6.5 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. Two regional newspapers of India are *Dainik Jagaran and Amar Ujala.*

2. The major turning point in the development of press in India came after the introduction of emergency by Mrs. Gandhi in June 1975.

3. Governor-General Lord Canning established the 1857 Act.

4. *Payame Azadi* was started on 8 February 1857.

6.6 SUMMARY

- The most significant development in journalism in post-independent India was the inclusion of freedom of press in the constitution of the country.

- Another important development was the categorization of newspapers into national and regional categories. During the independence movement all newspapers in Indian languages and English appeared to be national as they were pursuing the single nationalist mission of independence.

- The major media houses started a number of magazines for various target groups during this period.

- The major turning point in the development of press in India came after the introduction of emergency by Mrs. Gandhi in June 1975.

- From the very beginning, Indian press was not welcomed by the then British Government. Indian press was struggling hard for its freedom. Earlier in 1799, Wellesley issued some guidelines for the press to publish the printer's name in the paper.

- Governor-General Lord Canning established the 1857 Act. Obtaining a licence for any kind of printing was made mandatory.

- The government was given rights to ban the press. In spite of such instructions, total bans and difficult situations, the Indian press continued writing against British regime and promoting Indian people to fight for their rights.

- A proponent of freedom Azimullah Khan started *Payame Azadi* on 8 February 1857 from Delhi. This Hindi-Urdu paper was like a *bigul* that called upon the people to fight for their nation against the British. British government seized copies of this paper.

- Beginning of twentieth century was a period of turmoil. Extremists and moderates had different opinions regarding the resolutions for supporting the boycott and Swadeshi campaigns for reversing Bengal's partition.

- Indian print media registered a phenomenal growth in the number of publications during the years 2013- 2015. Additionally, there was also a substantial increase in circulation.

6.7 KEY WORDS

- **Newspaper:** A *newspaper* is a periodical publication containing written information about current events.

- **Consumerism:** *Consumerism* is a social and economic order that encourages the acquisition of goods and services in ever-increasing amounts.

- **Rowlatt Act:** Rowlatt Act was a legislative act enacted in light of a perceived threat from revolutionary nationalist organizations of re-engaging in conspiracies.

6.8 SELF ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. What was the most significant development in journalism in post-independent India?

2. Mention the names of some of the magazines which were popular in post-independent India.

3. What was the role of press during freedom movement?

Long Answer Questions

1. Discuss the role of press in emergency.

2. Explain the early days of journalism in India.

3. What are the future prospects of Indian press? Discuss.

6.9   FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 7   INTRODUCTION TO RADIO

Structure

7.0   INTRODUCTION

Radio has been the means of providing information and entertainment for long. Most of us have heard of Binaaca Geetmala which was the first filmi programme to be beamed on radio in India. Radio caters to all categories of people—children, youth and the adults. With the advancement of technology, private players have entered the field of radio in India.

In this unit, you will learn about the origin and emergence of radio in the world in general and in India in particular, the commencement of Akashvani in India and the diversification of radio programmes.

7.1   OBJECTIVES

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

- Discuss the growth and development of radio
- Learn about Vividh Bharati, Gyanvani, community radio
- Understand the evaluation of content in radio

7.2 GROWTH AND DEVELOPMENT OF RADIO

The pioneers of broadcasting in India were the amateur radio clubs in Calcutta (now Kolkata), Madras (now Chennai), Bombay (now Mumbai) and Lahore after several experimental broadcasts were conducted in Bombay and other cities.

The Radio Club of Calcutta was the first amateur radio club to start functioning in November 1923. Madras Presidency Radio Club came close on its heels in May 1924 and began broadcasting in July. The clubs came together because of financial crunch to form Indian Broadcasting Company Ltd. (IBC) in 1927. This was a private company on the lines of European Broadcasting. The IBC built two weak little stations at Calcutta and Bombay. Within three years, the company had as many as 7000 listeners. However, due to lack of revenue it lost a great deal of money and decided to go into liquidation. There was no support from the government. At the last moment BBC started an Empire programme on the short wave. There was a sudden rush from Europeans to buy radio sets to be able to listen to this programme and 8000 sets were purchased in bulk after imposing a 15 per cent import duty on them.

The government-run broadcasting was set up and was named as Indian State Broadcasting Service (ISBS). Lionel Fielden was made its first controller. It was his idea to rename this service as All India Radio (AIR).

7.3 AM AND FM

Basically, private radio channels in India go for Frequency Modulation (FM) broadcasts and before we go any further on this topic, it is necessary to understand the background/history of FM broadcasts.

It was 1977 – a tumultuous year in political history of India when FM broadcasts were launched in Chennai. After a gap of 15 years the experiment was restarted in Jalandhar in 1992. In 1993, it became possible that FM became synonymous with pop music and youth culture when time slots came to be leased to the private companies.

On 46th Independence day of India – 15th August, 1993 to be more precise – a Frequency Modulation (FM) channel was launched in Mumbai with nine hours of radio time leased to private producers like Times FM, Radiostar and Radio Midday.

It is, however, just a coincidence that music video channels, V and MTV were launched on Star TV at the same time.

What was indeed noticeable about FM broadcasts was the fact that their reception had no effect of atmospheric noise and electric interference. Probably this was the reason that Information and Broadcasting Ministry of the Government of India realized the business potential of FM broadcasts and soon All India Radio

(AIR) stations of Delhi, Bombay, Panaji, Bangalore, Chennai and Kolkata decided to sell FM slots to private producers.

When the deal was done, All India Radio charged a fee of ₹3000 per hour, but the private companies who bought the slot charged advertisers ₹250-300 for a ten-second commercial. In most of the cities, the major chunk of audience of these broadcasts comprised urban English-speaking youth. These youngsters were interested in programmes pertaining to western pop music so musical programmes dominated the content of the broadcasts. In fact this conclusion was reached at the behest of the report of National Readership Survey of 1997 which said that barely seven per cent of the population claimed to listen to FM channels. According to All India Radio annual report in 1995, there were only five million FM radio households out of a total of 11 million radio household in the country.

The FM programmes, in addition to sponsored hit parades and countdowns, included chat shows, contests and quizzes, phone-ins, page-ins and write-ins. In a way, no holds were barred and no strategies were spared to attract and involve listeners. This paid rich dividends in the form of advertising support for the leased slots and as a result revenue began to soar.

The new mass medium of urban India was ready to take off!

However, there were several hurdles on the way. For one, the low percentage of FM radio sets turned out to be one of the main roadblocks to the further growth of private FM broadcasting until 2000. For another, the conflict of interests between AIR authorities who did not want to let go of their control and the private broadcasters at that time (two of them – The Times of India and Midday, are major newspaper publishers) who wanted to hold on to their monopoly. They resisted AIR's bid to raise the rates and with great force and vigour went against those Indian companies that had 25 per cent foreign equity and those who wanted to do bidding for the time being on the FM channels.

FM radio technology facilitates localization of broadcasting and the operation of large number of stations. New York, for instance, has as many as 82 stations; London has 42, Manila 35 and Jakarta 29, while New Delhi had only five. Transmission bands for FM radio range between 80 and 108 MHz, though the Indian government has kept 80-108 MHz for its own services. Still, 13 frequencies are available for a whole lot of stations in different languages in multi-linguistic cities. AIR has extended FM broadcasting to many Indian cities.

7.3.1 FM Radio – Auctioning the Airwaves

In 1995, the Supreme Court of India pronounced a judgement which stated that, 'the airwaves are public property' and thus, could not be a monopoly of the government or the private businesses. The government understood the judgement to mean a direction to privatize the airwaves. In lieu of this bizarre reading, the Government of India auctioned off the radio waves to the highest bidder.

The government monopoly of the airwaves through AIR ended in 1999 when the government opened up the sector to private commercial FM Radio stations. In phase one, 108 licenses for 40 cities were auctioned off in 2001 by the government, however, due to the very expensive licensing fees and pre conditions, only 21 stations became operational. In 2006, 338 licenses in 91 cities were auctioned off. In the second phase, 97 stations in 27 cities were auctioned off; the focus of phase two was on the smaller cities like Udaipur, Gangtok, Bikaner, and so on.

The auctioning of licenses by the government to the highest bidder was enormously beneficial to large media houses like the Times of India group, Dainik Bhaskar, Living Media, Hindustan Times and so on. Unfortunately, public ownership of the airwaves was given scant attention.

By the close of 2007, the FM radio industry was worth over '310 crores and was expected to grow to even further by the end of the decade. Big FM, Survan, Radio Mirchi, Radio City and of course AIR's FM stations (Rainbow FM and FM Gold) were the main players. Nevertheless, the scene was expected to explode with the auction of the third phase. Music, chat and utilities (traffic updates and public announcements) are the main drivers, since news and current affairs and live sports commentaries were yet to be allowed by the government; user generated content was yet another aim of the broadcasters. However, several companies that have won licenses for radio stations appear to be reluctant to launch them in the small cities and towns primarily because of the uncertainty of revenues from advertising. Further, there has not been a remarkable uptake in the purchase of FM-enabled radio sets. In January 2007, the Working Group of Eleventh Five year Plan found that out of the total number of 132 million radio sets, barely 78 million were FM receivers. By the end of 2007, 281 of these private stations; another 130 remained to be operationalized.

Radio continues to be primarily a medium that unites the country and functions as a home medium. However, the early years of the 21st century have been a witness to FM radio turning gradually into an outdoor (or Out-of-Home) medium. Around 30 per cent of people listen to radio on mobiles with most mobiles being FM enabled sets. Nokia handsets even had Radio City's logo marked on them. Another 15 per cent tend to listen to FM radio outside home – mostly in cars and auto rickshaws in shopping malls, restaurants and other open spaces where leisure and entertainment dominates.

7.3.2 AM

Amplitude modulation (AM) is the older method of broadcasting, and it is still in use. We already know that AM radio was started with the broadcast on the eve of 1906 by Canadian scientist Reginald Fessenden. During winters the AM broadcast band is more favourable as the nights are lengthy, of longer dark hours.

AM radio technology is a simpler broadcasting on several frequency bands. It gets disrupted by manmade or atmospheric interferences. Hence, it is not well-

suited for music programmes but all over the world it is used in the programmes of news, talks, sports, etc.

7.3.3 Vividh Bharati, Gyanvani, Community Radio and Other Services

All India radio services

Some of the services of AIR are the following:

1. The National Service

The centrally-planned national Service (also called the primary service) began during the Second World War when news bulletins began to be broadcasted from Delhi. The news services division in All India Radio plans and presents the news and current affairs programmes. On the other hand, programmes of music, plays, talks and features are planned by the Director General and produced at regional centres. To boost the commercial revenue of AIR, commercials were allowed on the primary channel from April 1982, and on over 55 selected stations from January 28, 1985.

2. The Regional Services

The purpose of All India Radio's regional services is to provide content for major linguistic and cultural groups residing in a particular region. All states and Union Territories serve the groups that dwell within their territory. Except for the news and other national programmes that are broadcasted and relayed to regional centres from Delhi, each regional station produces and broadcasts programs directed towards farmers, workers, children and so on, within their areas. The national programmes are broadcasted over short-wave transmitters that allow regional stations to relay them in their area.

In March 1995, AIR had 105 regional stations, with an average of four to five stations in each State. While Madhya Pradesh had as many as 11 stations, Uttar Pradesh had 10 stations, Andhra Pradesh, Rajasthan, Karnataka and Maharashtra had eight. The seven states of North-East were well served with four stations in Arunachal Pradesh, three stations in Assam, two each in Meghalaya and Mizoram, and one each in Nagaland and Tripura.

3. The Local Service

An interesting development in recent years has been the setting up of local radio stations in different regions of the country. The Verghese Committee (1978) recommended a franchise system for promoting local radio for education and development. The need for local /community radio, using FM radio technology, was discussed and accepted during the second plan period (1982-87). It was proposed that 73 districts out of a total of more than 500 launch local broadcast stations by 1992. Each local station was to have a reach of around 100 kilometres, and the thrust of the programmes was to be on indigenous folk formats and participation of local people. The proposal appears to have been captured by the takeover of FM channels by commercial broadcasters.

The first experiment in local/community radio with FM facilities was conducted in Nagercoil. The experiment was launched on October 30, 1984. In a paper presented at a workshop in Ahmedabad, the station director of Nagercoil local radio stations observed, 'Local Radio should identify with the interests of the local population (and) the heart of the people should beat in every pulse of the programme broadcast.' Other experiments have been carried out in rural areas of Bangalore and Hyderabad.

Several NGO's used local radio to further their development activities. Chetana (Kolkata) and Ravi Bharati (Patna), for instance, record their programmes on adult education, in the field using local talents. The communication division of UNESCO actively supports such endeavours in India and other countries. Community radio has perhaps been most successful in South Africa where religious and social action groups use low-cost radio stations involving local communities in promoting development at the grassroots level.

4. The Vividh Bharati Service

On October 2, 1957 the Vividh Bharati services were started on AIR to provide 'light entertainment' to listeners. Its main competitor at that time was Radio Ceylon, now known as Sri Lanka Broadcasting Corporation, which had begun directing a commercial service to India on powerful short-wave transmitters. Earlier, film songs had been banned by the then Minister for Information and Broadcasting Dr. B.V. Keskar since he considered film songs to be cheap and vulgar. All India Radio introduced commercials on this service in 1967, and sponsored programmes in May 1970. Up to 1986, the revenue from commercials was almost ₹200 million per annum; in 1989 this revenue rose to ₹360 million. In the 1990s, the revenue was on average ₹370 million per annum. By 2004-2005 AIR's revenues reached ₹1.58 billion.

When the service began, it comprised of a five hour programme daily of which 60 per cent was devoted to film music. The rest was used up by devotional music, poetry recitals, short-plays, and so on. Initially, a daily five hour programme was beamed and 60 per cent of the time was devoted to film music. By the 1990s, the service had been extended to 12 hours and 45 minutes, with an extra hour and quarter added on Sundays and on holidays. Aside from a small number of request programmes that are produced at regional centres, most of the content for the Vividh Bharati services are produced in Mumbai. Nowadays, the proportion of film music heard on the service has remained at 60 per cent with classical music taking up about 20 per cent of the time. The rest of the time is used to relay news bulletins and other programmes.

In cities where transmitters are located, the Vividh Bharati service can only be heard on medium-wave, while in rural areas, the service can only be picked up on short-wave. Vividh Bharati programmes are broadcast on two short-wave transmitters in Mumbai and Chennai, and on low-power medium-wave transmitters.

All India Radio and its numerous regional stations have lost listeners to the Vividh Bharati Service whose popularity now exceeds over 250 million people. Many scholars have opined that Vividh Bharati should have been a service that was completely independent of All India Radio, producing its own programmes so as to provide a real alternative option for listeners who did not want to listen to the national and regional service.

In 1978, the Verghese committee was of the opinion that the service had ceased to be a variety programme and had become essentially a 'repetitive film-disc programme.' It proposed that the Vividh Bharati service should be reviewed so as to 'develop a genuine radio-originated light-entertainment programme inclusive of film music which could become a vehicle for much experimentation and innovation.' This statement is found in a document of Publications Division, Ministry of Information and Broadcasting titled as *Akash Bharati.*

5. External Service

Before going any further on this, it is imperative to know about diplomacy on the air**.** Radio Moscow, Radio Beijing, the BBC, the VOA, Radio Deutsche Welle, Sri Lanka Broadcasting Corporation (SLBC) which was called Radio Ceylon during the yesteryears, Radio Netherlands, Radio Vatican, South African Broadcasting Corporation (SABC), the Australian Broadcasting Corporation (ABC), and several other national broadcasting networks beam their programmes round the clock across frontiers. Short wave and long wave broadcasting has made it possible to beam programmes across frontiers to different parts of the world. Broadcasting today is regarded as 'part of the normal apparatus of diplomacy.'

AIR inaugurated its External Services Division in 1939 with a broadcast in Pushtu. With this, India too joined the game of diplomacy on the air. Today, this Division broadcasts in 25 languages to 155 countries. Of these languages, 17 are foreign and remaining eight are Indian. In such sensitive areas where we feel our point of view will matter and where people of Indian origin have been residing, we beam news bulletins round the clock. According to an official document of Audience Research unit of AIR, 'To project the Indian point of view on world affairs and acquaint overseas listeners with development in India, along with information on various facets of Indian life, thought and culture' is the primary objective of these broadcasts.'

A similar stand is taken by a UNESCO report that states, preferably the objectives of international broadcasts are (i) to present best culture and ideas of the broadcasting country (ii) to present world news objectively (iii) to explain the broadcasting country's perspective on important world problems and to encourage international understanding. The boom originated in 1975 in Japan and few years later spread to Europe and the United States.

The voice of India has slight chance of being heard as more than 80 countries around the world have been vying for the overseas listeners' attention in 148

languages on 4450 short wave frequencies. Listener's letters are the only way for AIR to get a feedback. Pakistan, Bangladesh, Afghanistan, the Arab states and Western Europe are the main target areas for India.

The quality of programmes beamed and the poor transmission are to be blamed if the external service and the general overseas service have not made any impact. The listener who does have an abiding interest in India is nowhere at fault in this regard. This has been reflected in Verghese Committee's report. It says, 'AIR's External Service Broadcasts are only dimly heard in significant areas and we have the picture of an ill-planned service, a wasteful use of resources, a frustrated staff and dissatisfied listeners, whether overseas, Indians or foreigners at whom these broadcasts are directed.'

Gyanvani

Gyan Vani is an educational FM radio channel. It used to operate 37 stations, aimed at enhancing and supplementing the teaching and learning process by reaching the learners through interactive radio counselling formats for various syllabi based educational subjects. Through its programmes the station also looks to address the developmental, local educational and socio-cultural requirements.

7.3.4 Satellite Radio

The only private satellite radio platform in India is Worldspace that has its headquarters in Washington D.C. Interestingly, its rivals at the global level – Sirius and XM are also based in United States but they do not have a footprint in Asia so far. When it was launched in 2000, Worldspace was free-to-air but now it has become a paid service. Its services are offered to 40 radio channels in several Indian languages and in a variety of genres ranging from jazz, classical, old Hindi film music and rock music.

According to a consultation paper on Satellite Radio (2005) issued by Telecom Regulatory Authority, India (TRAI), the Department of Science, and Government of India plans to set up its own multi-media satellite radio platform to provide satellite radio, video and data channels. However, scholars feel that satellite radio is not likely to take off in India because it requires special radio receivers and affordable subscription costs.

The availability of FM channels is free and easy. Besides, numerous radio stations are freely available on the Internet; satellite radio in India will remain just another technology for the dissemination of music, news and talk shows.

What is remarkable here is that FM radio found its way in developed countries as early as 1960s which was much before the cable, Internet and satellite radio. In India FM radio took off only after 2000. Despite being so developed as a broadcast technology, the pace of growth has been rather as slow as six to eight per cent per annum, according to ILT survey conducted by Media Research Users Council (MRUC).

7.3.5 Ham Operators

In India, more than 16,000 licensed users practice amateur radio or ham radio. The year 1921, marked the issuing of license to the first amateur radio operator. The number swelled to 20 by the mid-thirties. In 1940s few pro-independence radio stations were established. In this manner, amateur radio operators played an important part in the Indian independence movement.

After around forty years of attaining freedom, the pace of growth in the number of ham radio operators was slackened until Rajiv Gandhi became the Prime Minster of India in 1984. Very few people know that he was an amateur radio operator himself. He waived the import duty on wireless equipment. During 2007, there were more than 16000 amateur radio operators in India.

The role of amateur radio operators has become remarkable during natural calamities like floods, cyclones, tsunamis and earthquake. Even in man-made disasters like bomb blasts they have played a vital role. In such emergencies, they provide voluntary emergency communication in the affected areas.

The regulatory authority of amateur radio in India is the Wireless Planning and Coordination Wing (WPC) which is a division of the Ministry of Communication and Information Technology. WPC issues amateur radio licenses, conducts examination, assigns call signs, allots frequency spectrum and monitors radio waves.

The Amateur Radio Society of India (ARSI) looks after amateur radio interests at various forums. It also represents India at the International Amateur Radio Union. Amateur radio events are daily ham nets, the annual Hamfest India and regular DX contests.

7.3.6 Indian History

Amarendra Chandra Gooptu was the first amateur radio operator in India. He was licensed in 1921 and his call sign was 2JK. Mukul Bose followed him to become the second ham operator. These two were the pioneers in introducing the first two-way ham radio communication in the country.

There were as many as twenty British hams operating in India by 1923. The first short-wave entertainment and public broadcasting station was set up in 1935 by E P Metcalfe, vice-chancellor of Mysore University. However, there were less than fifty license holders in the mid-1930s, most of them British officers in the Indian army.

When the Second World War broke out in 1939, the Britishers stopped issuing of new licenses. Written orders were issued to all amateur radio operators asking them to surrender their transmitting equipment to the police. This was done with two ideas in mind. First, to use the equipment for possible use in the war and secondly, to discourage the possible collaborators and spies from the clandestine use of the stations.

Meanwhile, India's freedom struggle was also gaining moment. Keeping pace with this momentum, ham operator Nariman Abarbad Printer set up the Azad Hind Radio to broadcast Gandhian protest music and uncensored news. This led to his arrest and seizure of his equipment. After Mahatma Gandhi launched the Quit India Movement in August 1942, the British attempted to restrict and close down the activities of Indian independence activists and restrict the media. In an attempt to avoid media restraints, Indian National Congress activists, led by Usha Mehta, contacted Mumbai-based amateur radio operators, 'Bob' Tanna and Nariman Printer to facilitate broadcast messages to working class party workers throughout the country. This radio service came to known as 'Congress Radio' and it began broadcasting from 2 September, 1942 on 7.12MHz. The station could be received as far as Japan occupied Myanmar. Unfortunately, within four months the station was forced to be shut down as Tanna was betrayed by an unknown radio officer.

Short-term amateur radio licenses began to be issued from 1946 onwards. In 1947, the first Amateur radio organization in India known as *the Amateur* was established in the School of Signals at Mhow in Madhya Pradesh. In 1954, the organization shifted to Delhi and was renamed as the *Amateur Radio Society of India* (ARSI). As the oldest amateur radio organization, ARSI today represents India at the International Amateur Radio Union. By 1948, there were some fifty amateur radio operators in India, however, only a few of them were active. However, due to expensive nature of the equipment as well as low awareness in the population, the number of amateur radio operators did not increase in India significantly over the next two decades. By 1970, there were still less than a thousand amateur radio operators. Even in the 1980s, the number of amateur radio operators only numbered around 1,500. During the government of Rajiv Gandhi, the import duty of wireless equipment was reduced. This resulted in a dramatic increase in the number of amateur radio operators. By 2007, the number of amateur radio operators in India had increased to 16,000.

Amateur radio operators have played a vital role in disaster management and emergencies. For example, in 1991, during the Gulf War, a lone Indian ham operator in Kuwait, provided the only means of communication between stranded Indian nationals in that country and their relatives in India. Let us take a look at another example of Amateur radio operators and their important role in disaster management. Soon after the 1993 Latur and 2001 Gujarat earthquakes, the central government rushed teams of ham radio operators to the epicentre to provide essential communication links. In December 2004, a group of amateur radio operators on DX-pedition on the Andaman Islands witnessed the 2004 Indian Ocean Tsunami. As the communication lines between the islands were broken, the group became the only means of relaying live updates and messages to stations the world over.

In 2005, India became one of few countries to launch an amateur radio satellite, the HAMSAT. The Indian Space Research Organization (ISRO) launched the microsatellite as an auxiliary payload on the PSLV-6.

7.3.7 License Categories

Two license categories have been listed by the Indian Wireless Telegraph (Amateur Service) Rules, 2009.

1. Amateur Wireless Telegraph Station License (General)
2. Amateur Wireless Telegraph Station License (Restricted)

Candidates could obtain a license, by passing the Amateur Station Operator's Certificate examination. This examination is held every month in Delhi, Mumbai, Kolkata and Chennai; every two months in Ahmedabad, Nagpur and Hyderabad, and every four months in some smaller cities. The examination consists of two 50-mark written sections: Radio theory and practice, Regulations; and a practical test comprising a demonstration of Morse code proficiency in both sending and receiving. After passing the examination, the candidate must then clear a police interview. After clearance, the WPC grants the license along with the user-chosen call sign. This procedure can take up to 12 months.

7.3.8 Evaluation of Content in Radio

Formative evaluation refers to a wide range of systematic investigations which are calculated to produce guidelines leading to the content and form of program. It also refers to the manner of presentation that can accomplish the defined program purpose in the most effective manner. The areas of formative evaluation include problems analysis, context analysis, audience characteristics, delivery system constraints, and utilization factors. Some of the guidelines for formative evauation activities are set research priorities; work from a broad base, allow for pilot testing, recognize importance of question designs, , establish commitment to a research approach, be ready to reshape the project schedule and remember the need to adapt instead of adopt. The role of research in program preparation need not be a matter of full scale use or none at all.

Check Your Progress

3. When were FM broadcasts launched in India?
4. What is the full form of AM in radio?

7.4 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. The Radio Club of Calcutta was the first amateur radio club to start functioning in November 1923.
2. The full form of ISBS is Indian State Broadcasting Service.
3. FM broadcasts were launched in India in 1977.
4. The full form of AM in radio is Amplitude Modulation.

7.5 SUMMARY

- The pioneers of broadcasting in India were the amateur radio clubs in Calcutta (now Kolkata), Madras (now Chennai), Bombay (now Mumbai) and Lahore after several experimental broadcasts were conducted in Bombay and other cities.

- The Radio Club of Calcutta was the first amateur radio club to start functioning in November 1923.

- Basically, private radio channels in India go for Frequency Modulation (FM) broadcasts and before we go any further on this topic, it is necessary to understand the background/history of FM broadcasts.

- In 1995, the Supreme Court of India pronounced a judgement which stated that, 'the airwaves are public property' and thus, could not be a monopoly of the government or the private businesses.'

- Amplitude modulation (AM) in the older method of broadcasting, and it is still in use. We already know that AM radio was started with the broadcast on the eve of 1906 by Canadian scientist Reginald Fessenden.

- Gyan Vani is an educational FM radio channel. It used to operate 37 stations, aimed at enhancing and supplementing the teaching and learning process by reaching the learners through interactive radio counselling formats for various syllabi based educational subjects.

- The only private satellite radio platform in India is Worldspace that has its headquarters in Washington D.C.

- In India, more than 16,000 licensed users practice amateur radio or ham radio. The year 1921, marked the issuing of license to the first amateur radio operator.

- Amarendra Chandra Gooptu was the first amateur radio operator in India. He was licensed in 1921 and his call sign was 2JK. Mukul Bose followed him to become the second ham operator. These two were the pioneers in introducing the first two-way ham radio communication in the country.

7.6 KEY WORDS

- **Radio:** The transmission and reception of electromagnetic waves of radio frequency, especially those carrying sound messages is called radio.

- **Frequency:** The rate at which something occurs over a particular period of time or in a given sample is called frequency.

- **Monopoly:** The exclusive possession or control of the supply of or trade in a commodity or service is called monopoly.

7.7   SELF ASSESSEMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. What do you understand by AM and FM?
2. How has FM radio industry evolved?
3. What are ham operators?

Long Answer Questions

1. What are the services provided by All India Radio? Analyse in detail.
2. What is satellite radio? Explain.
3. Discuss the history of radio in India.

7.8   FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 8   INTRODUCTION TO TELEVISION-I

Structure

8.0   INTRODUCTION

Does television really need an introduction? The answer, of course, is obviously no. In fact, in these modern times, life has become unimaginable without a television. After all, ask yourself, has there been a day when you have not set your eyes on your television at home? Whether one lives in a small town or a metropolitan city, there is hardly a day when people do not watch television. Television has pervaded life in India to such an extent that today, it is a rarity that a household in either rural or urban India do not own a television set.

Television has brought the events and happenings of the world to people's drawing rooms. Not only this, it has also brought with it cinemas, soap operas, telefilms, and so on. Any movie that runs in a cinema hall today is shown on television within a period of five to six months. Therefore, television has become the most powerful and much accessed medium of ideas, information and culture. In developed countries like the United States, it is television that keeps the politicians in power as the contestants have to launch special election campaigns for television. The trend has begun in developing countries like India as well, although it is only in its initial stages.

8.1 OBJECTIVES

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

- Learn about television growth and development of television
- Discuss terrestrial and satellite connections
- Understand the consequences of digital divide

8.2 INTRODUCTION TO TELEVISION, GROWTH AND DEVELOPMENT OF TELEVISION, TERRESTRIAL AND SATELLITE

Television in India began when the Delhi Television Center came into existence on September 15, 1959. In the beginning, this center used to beam 20 minutes programme twice a week. To make the experiment successful, 180 'teleclubs' were formed where TV sets provided by UNESCO were put up. In 1961, a survey conducted by UNESCO concluded that 'some impact' was made by teleclubs' programme. In addition to social education programme – the very basis of setting up the TV center in the capital, the center introduced information and entertainment programme from August 1965. A TV production studio was also set up with the help of the Federal Republic of Germany.

With the addition of news, information and entertainment programme, the service was extended to three hours by 1970; aside from this, two weekly programme of 20 minutes duration each for 'teleclubs' were already running. Another programme called 'Krishi Darshan' for farmers in 80 villages was also added. Meanwhile, the range of transmitter was extended to 60 k.m. and the farmers of Haryana and Uttar Pradesh could easily pick it up.

India during that year imported 22,000 TV sets but by mid-seventies the number of television sets being manufactured in India soon crossed the 100,000 mark. In view of Indira Gandhi government's popularity and demands from the advertising industry, television manufacturers and consumers in Indian cities, it was decided to expand the medium nationwide. The number of TV sets in Delhi and neighbouring states amounted to 200,000 sets. Such was the encouragement that the Bombay Center was opened in 1972 and a year later, TV centers became functional in Srinagar, Amritsar and Pune though only as relay centers. A couple of years later Kolkata (then Calcutta), Chennai (then Madras) and Lucknow centers became operational. January 1, 1976, marked the beginning of 'commercials' being telecast at all these centers.

Another milestone was achieved the same year when television was separated from All India Radio. The ministry of I & B recognised television as an independent media unit and named it 'Doordarshan'. This decision taken by the

ministry raised hope for improvement in the quality of the content and duration of the programme. The very next year saw terrestrial transmitters being set up in Jaipur, Hyderabad, Raipur, Gulbarga, Sambhalpur and Muzaffarpur. This extended television coverage to a population of more than 10 crores. It was during this year that political parties shared equal radio and TV time with the ruling party for their election campaigns – a unique and unparalleled decision in the history of Indian broadcasting.

8.2.1 Satellite Instructional Television Experiment (SITE)

Launched as an experimental satellite communications project in 1975, the Satellite Instructional Television Experiment (SITE) was aimed at providing informational television programme to rural India. NASA and the Indian Space Research Organization (ISRO) jointly designed the project. The experiment had a two pronged strategy - first to educate the poor on various issues via satellite broadcasting, and secondly to help India gain technical experience in the field of satellite communications. The experiment covered 2400 villages in six states of Orissa, Bihar, Rajasthan, Madhya Pradesh, Andhra Pradesh and Karnataka. The experiment ran for one year from 1 August 1975 to 31 July 1976. While All India Radio produced the television programme, NASA stationed the ATS-6 satellite above India for the duration of the project broadcast. Various international agencies such as the UNDP, UNESCO, UNICEF, ITUFord Aerospace were major players in supporting the project while General Electric, Hughes Aircraft, The Massachusetts Institute of Technology, and so on, were the minor players. The experiment was successful because it played a major role in helping India develop its own satellite programme known as INSAT. It also made clear that India could use advanced technology to fulfill the socio-economic needs of the country. SITE was followed by similar experiments in various countries, which showed the important role that satellite TV could play in providing education.

The INSAT series of domestic communication satellites and microwave cable networks provided India the infrastructure for a national satellite hook-up. With India's hosting the Asian Games in 1982, the rapid expansion of television networks got a further boost. During the middle of 1980s, New Delhi and Mumbai (then Bombay) witnessed the introduction of a second channel which rapidly went to other metros as well. It was called DD-1.

After the Asian Games were over, the television industry in India saw the entry of film directors and producers. Progressive directors like Govind Nihalani, Saeed Mirza, Shyam Benegal and Basu Chatterjee, who specialised in directing low budget films, found a good expression for themselves in television. Nihalani came out with *Tamas*, a serial on India's partition, Saeed Mirza produced a socio-political show called *Nukkad*, while Basu Chatterjee's *Rajani* made a mark on the small screen. Benegal, however, failed to attract viewers to his Sunday morning production known as *Bharat ek khoj* which was inspired by Jawaharlal Nehru's book *Discovery of India*.

In the late 1980s, what took Indian television by storm was the entry of bigwigs of commercial cinema into the television industry. Noted filmmaker Ramanand Sagar made *Ramayana* while another colleague B.R. Chopra produced *Mahabharata*. Both of them were Sunday morning serials, and when they were telecast, it was said that there used to be a curfew like atmosphere in most of India. After their success, soon political satires like *Kakkaji Kahin* and episodes of *Malgudi Days* followed suit.

8.2.2 Rapid Strides in Telecast Technology

Telecast technology has undergone a sea change through all these decades. Initially, the technology employed was terrestrial television where the range of the transmitter used to be limited, say only about 50 kilometers. Thus, the signals reached Delhi and some of its neighboring states like Uttar Pradesh, Haryana and Rajasthan only. Delhi and its local studio used to telecast programme to Mumbai and other places and viewers of these cities had no option but to remain content with whatever they got. What was a revolutionary change was the arrival of cable TV in the early 1990s.

Satellite based TV transmission in India took almost one and a half decades to come into existence. Although it turned out to be successful during its trial period as part of SITE, it took off only in the early nineties when STAR (Satellite Television Asia Region) TV arrived from Hong Kong. With this development, national and international channels and programme in different Indian languages became accessible to Indian viewers throughout the country. But STAR alone was not the solution to the problems of Indian television. For almost 50 per cent of TV households in the country, satellite transmission was simply unaffordable. Therefore, it was imperative that satellite transmission became connected to terrestrial cable. When this occurred, the monopoly that Doordarshan used to exercise automatically ended. As did the monopoly of Hindi and English TV programme. Southern channels like Asianet, Eenadu TV (ETV) and Sun TV and others paved the way for the growth of television in South India and began to get higher ratings and advertising revenues as compared to English and Hindi channels.

In 2003, Doordarshan launched the Direct-to-Home (DTH) deliver mode. In this mode, it became mandatory to have a set-top box (STB) to receive signals direct from communication satellites. This move set the viewer's free from the clutches of cable operators, although it was an additional investment and many thought it was expensive as well. It also inspired channels like Zee TV and Star TV to have their own DTH service – Dish TV and Tata Sky respectively. Today, a majority of viewers in the major cities subscribe to either of the two services.

8.3 DIGITAL DIVIDE

The TV industry has been facing lot of struggle to diminish the gap between traditional linear TV and digital channels. On one hand, traditional linear TV has grappled with loss of perceived value compared to digital slow-to-measure campaign reporting, cross-device viewership and an ongoing battle against digital. There has also been an increase in the number of cord-cutters that threaten its very existence.

On the other hand, there is digital which is a leading medium for content consumption but not devoid. However, digital also has its own challenges — transparency, fraud and flawed last-click attribution among them. To say the industry is at a crossroads would be an understatement. Brands often react prematurely by de-prioritizing television, or they try to simply swap dollars and strategies between TV and digital, which underscores the massive convergence between the two.

The era of advanced TV means that TV and digital are no longer mutually exclusive. Further, advanced TV is a combination of both. In theory, better data and technology will enable TV to not only regain its rightful position in the marketing ecosystem, but it should actually help the medium grow.

Check Your Progress

1. When did television in India begin?
2. What is the full-form of SITE?

8.4 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. Television in India began when the Delhi Television Center came into existence on September 15, 1959.

2. The full form of SITE is Satellite Instructional Television Experiment.

8.5 SUMMARY

- Television in India began when the Delhi Television Center came into existence on September 15, 1959.

- India during that year imported 22,000 TV sets but by mid-seventies the number of television sets being manufactured in India soon crossed the 100,000 mark.

- Launched as an experimental satellite communications project in 1975, the Satellite Instructional Television Experiment (SITE) was aimed at providing informational television programme to rural India.

- Telecast technology has undergone a sea change through all these decades. Initially, the technology employed was terrestrial television where the range of the transmitter used to be limited, say only about 50 kilometers.

- In 2003, Doordarshan launched the Direct-to-Home (DTH) deliver mode. In this mode, it became mandatory to have a set-top box (STB) to receive signals direct from communication satellites.

- The TV industry has facing lot of struggle to diminish the gap between traditional linear TV and digital channels.

- The era of advanced TV means that TV and digital are no longer mutually exclusive. Further, advanced TV is a combination of both.

8.6 KEY WORDS

- **Television:** A system for converting visual images (with sound) into electrical signals, transmitting them by radio or other means, and displaying them electronically on a screen is called television.

- **Broadcasting:** Broadcasting is the distribution of audio or video content to a dispersed audience via any electronic mass communications medium, but typically one using the electromagnetic spectrum (radio waves), in a one-to-many model.

- **Telecast:** A *telecast* is a programme that is broadcast on television, especially a programme that is broadcast live.

8.7 SELF ASSESSMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. What are the rapid strides in telecast technology?
2. Write a short note on Satellite Instructional Television Experiment (SITE).
3. What do you understand by an era of advanced television?

Short Answer Questions

1. Discuss the growth and development of television in India.
2. What is a DTH deliver mode?
3. What are the challenges faced by TV industry to diminish the gap between traditional linear TV and digital channels?

8.8 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

BLOCK - III

TELEVISION AND FILM DEVELOPMENT IN INDIA

UNIT 9   INTRODUCTION TO TELEVISION-II

Structure

9.0   INTRODUCTION

A television is a machine with a screen. Televisions receive broadcasting signals and turn them into pictures and sound. The word "television" comes from the words *tele* and *vision*. Sometimes a television can look like a box. Older TVs had a large cathode ray tube in a large wooden frame and sat on the floor like furniture. Newer TVs are much lighter and flatter. A TV can show pictures from many television networks. Computers and mobile devices also can be used for watching television programs. Television was invented in the 1920s but the equipment was expensive and the pictures were poor. By the 1950s, these problems had been fixed and TVs became widespread.

9.1   OBJECTIVES

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

- Understand the evolution of content in television

- Discuss entertainment news

- Describe public interaction and commercialism

9.2 EVOLUTION OF CONTENT IN TELEVISION-ENTERTAINMENT NEWS

9.2.1 Television Genres

The content of television programme varies. Broadly speaking, it can be classified into three types: (a) News related programme (b) entertainment related programme and (c) Religious programme. We shall discuss these genres one by one.

9.2.2 News Related Programme

Television News

Television news forms the most important content unit for the students of journalism and mass communication. However, as recent experiences with television news has shown, it can also be the most superficial medium as far as news is concerned as compared to print media, or, for that matter, radio. For any news, television has to show pictures (visuals in TV parlance) and running up visuals takes time. This does not allow for a thorough investigation or even adequate background information. Besides, presentation of interesting or significant news is absolutely out of question for television because a camera has its own limitations and cannot be omnipresent. Therefore, no matter how detailed a story on television, it remains superficial compared to stories on other mediums.

Some of the things that can be covered by a TV camera are sports, inaugurations, parades, signing of treaties and memoranda of understandings (MOU), arrivals and departures of VIPs and ceremonial events like swearing-in ceremonies and coronations. Even if these events are telecast live, there is no hard news content in them. Besides, their contribution to daily dose of news is very small in terms of percentage. In TV parlance, any event that is covered is called a 'package' and a daily newscast comprises of some of these packages put together by a news reader.

News Bulletins and Current Affairs

The popular news programme on the over eighty channels of Indian Television comprise of news bulletins and panel discussions on public affairs. Like most of the programme on the national network, these are either in English or Hindi. These programme make use of charts, diagrams, maps, film clips, slides and other visual material.

Crime Based Programme

Also known as 'crime specials', crime based programme have now become inseparable with the dawning of 24 hours news channels. Since crime 'sells', there is hardly any channel these days which does not have its own flagship crime show. In most of these programme, a real life crime story is reconstructed and dramatised and presented along with eyewitness accounts, music and a breathless and dramatic

narrative. Rape, murder, theft, burglary and forgery make excellent crime stories and get a lot of television attention. *Sansani*, *Red Alert*, *Crime city*, *Dial 100*, *Jurm* and *Wardaat* are some of the crime based programme on news channels.

Talk Shows

Talk shows can be interviews, discussions and panel discussions. There may also be participation of the audience in these shows. Interviews can be of various types. For example, in shows like Karan Thapar's *The Devil's Advocate* and Shekhar Gupta's *Walk the Talk,* interviews are personality interviews where the focus is on probing well-known personalities. On the other hand, programme like *In Conversation* and *Vibrations* deal with literary figures. *We the People* and *The Big Fight* are content interviews in which the message is of prime importance rather than personalities. Then there are group interviews like press conference in which a group of newspersons shoot questions at those who are holding the press conference.

Fig. 9.1 TV grab of NDTV's Walk the Talk

9.2.3   Entertainment Related Programme

Soap Operas

A soap opera is also known as a TV serial. Serials are a narrative form in television that presents daily/weekly episodes, with a multiple set of recurring characters and simultaneous story lines. It is called a serial because each episode specifically links to the next. This genre of TV programme came into existence in the mid-1980s. Prior to this, Hindi feature films and film based programme dominated Indian television almost for a decade.

Hum Log was India's first indigenous soap opera. 156 episodes of the show were telecast twice a week from July 7, 1984 to December 17, 1985. *Hum Log* depicted the ups and the downs in the life of a North Indian lower middle class joint family with parallel stories which tackled the problems of smuggling, political corruption and underworld activities. The show became quite popular as the Indian lower middle class identified itself with protagonists in the show. Its popularity prompted the production of many indigenous serials in quick succession. Shows like *Khandaan* and *Buniyaad* and *Ye Jo Hai Zindagi* and many others

were televised and became successive hits. By the end of 1987, forty serials had been produced with two being screened every evening.

With the advent of cable and satellite channels during the beginning of 1990s, the number of soap operas went up on Indian television. With Ekta Kapoor's TV production venture Balaji Telefilms, a new trend in the soap genre was introduced; these serials later came to be known as K-serials. The pioneer of the K-serials was *Kyunki Saas Bhi Kabhi Bahu Thi*. It turned out to be longest running soap on Indian television. It had over a thousand episodes that ran for 7.5 years. Other soaps like *Kahani Ghar Ghar ki* and *Kasauti Zindagi Ki* followed suit. In fact, Balaji Telefilms became a soap factory and Ekta Kapoor became to be known as a soap queen.

Buoyed by the success of K-serials, a number of soaps of different production houses also began to be telecast. Soaps like Balika Vadhu are still popular with the masses. Along with TV soaps, the number of television series also saw a huge jump in the 1990s. Unlike TV serials, a television series is a narrative form that presents weekly episodes, usually self contained, with a defined set of recurring characters. It is not necessary that an episode of a TV series will specifically link with the next episode. Such popular TV series in the 1990s include *Dekh Bhai Dekh*, *Byomkesh Bakshi*, *Zee Horror Show*, *CID*, and so on.

A third type of entertainment programme that are popular are sitcoms. Sitcoms are programmes about the stories and lives of a certain set of characters which are narrated in a comedy/satirical form to make an audience laugh. Sitcoms began to appear on Doordarshan in the 1980s. It became standard fare for television channels to have sitcoms in the 1990s with many becoming popular. Some popular sitcoms in the 1990s include *Zabaan Sambhalke* (1993), *Shrimaan Shrimati* (1995), *Office Office* (2001), *Sarabhai vs Sarabhai* and so on. The influx of foreign TV channels in India in the 1990s saw some foreign sitcoms becoming popular as well, especially in major cities like Delhi, Mumbai, Kolkata. Some popular foreign sitcoms in India in the 1990s and 2000s were *Friends*, *Big Bang Theory*, *How I Met Your Mother*, and so on.

Children's Programme

Programme specially made for children at certain special times are called children's programme. A children's show could either be on educational items, 'live' stories and plays, puppet-shows, or cartoons. Some quiz shows are also included in children's programming. There are also some television channels like POGO, Hungamma, Disney and Cartoon Network (CN) that are targeted at children.

Reality TV

In the late 1990s, there was a short span where television was dominated by religious programme with the advent of private TV channels. However, in the beginning of the 21st century, what dominated the small screen were game shows, quiz and reality shows. During the period, Star TV's *Kaun Banega Crorepati*,

which was a copy of an American show called *Who wants to be a Millionaire*, became quite popular. Sony's search of an Indian Idol dominated the competition during 2004 and 2005. *Roadies* and *Splitsvilla* – two shows on MTV- caught the fancy of the young crowd but what really stole the show was the T20 matches of the BCCI's Indian Premier League (IPL) in mid-2008. All the matches were telecast live at prime time on SET-Max.

Travel, Food and Lifestyle

A recent addition to the genres of entertainment programmes that is in vogue are travel, food and lifestyle channels. They are aimed at an audience of young middle to upper class people with disposable incomes to spend. Food shows focus on cuisines of different regions in India and the world while travel shows focus on the places around the world one can visit. Lifestyle shows aim to familiarize audiences with unique ways of living focusing on a whole range of topics including healthy living, adventure sports, luxury and fashion, and so on. In India, there has been a boom in terms of travel, food and lifestyle programming. Most entertainment channels have shows on travel and food. In addition, there are a few channels completely dedicated to providing travel, food and lifestyle content including TLC India, NDTV Good Times, Zee Trendz, Fox Life, and so on.

9.2.4   Religious Programme

Also known as spiritual programme, religious programme are a popular genre in India. Many spiritual 'gurus' use religious teachings to spread their teachings and reach the faithful. A number of religious channels have, in recent years, attracted millions of faithful, each to his own religion. Some of the religious channels in India include *Ashirwad, Aastha, God, Jagran, Jesus calls, Sanskar, Power Vision, TCTV (Tamil Christian TV), Velugu TV Newtork* and *QTV*. These channels contain programme on religious discourses, bhajans, Gurbani, Ayurved, Yoga, Astrological forecasts, vastu and religious/mythological movies.

9.2.5   Emerging Trends

Today, almost every newspaper publisher in India owns at least one television channel. For instance, India's largest chain of newspapers The Bennett Coleman & Company Limited, also known as the Times of India group has a news channel *Times Now* and a lifestyle channel called *Zoom.* The publishers of India Today Living Media group own three channels – *Headlines Today, Aaj Tak* and *Delhi Aaj Tak*.

Other major players in the news media include the Star network and the Zee network, both of which run news, business news and entertainment channels. Eenadu, Sun, Sahara and Asianet are the other Indian language networks that include news channels and sports channels in their hands. In total, there are over eighty news channels in India including the public service Doordarshan. All of them are commercial in nature as their primary source of revenue is advertising.

Only a few of them are pay or subscription channels. It has been observed that slowly the TV industry is going the newspaper way in terms of a similar revenue model. Local newspapers or local editions of national or regional newspapers have proved to be successful across the country in winning over advertisers and readers, according to a study of localisation of Hindi newspapers.

It was probably the boom in the local retail market that prompted several TV channels to launch city-centric channels in Delhi, Mumbai, Chennai and Kolkata. Aaj Tak and Sahara Samay NCR started the trend in New Delhi; NDTV's Metro station and INX followed suit. Sahara Samay has six city-specific channels, one each in Uttar Pradesh, Madhya Pradesh, Chhattisgarh, Bihar/Jharkhand and Mumbai. NDTV and other networks have also announced the launch of city-specific general entertainment channels in other Indian cities.

9.2.6 Public Interaction and Commercialism

The most common kinds of formats are associated with game shows, many of which are remade in multiple markets with local contestants. Reality shows like *the Big Boss, Kaun Banega Crorepati, Indian Idol* and *Nach Baliye* have attained nationwide success.

Specific models in the genre of sitcoms are often sold as formats, enabling broadcasters to tune them to the tastes of their own audience. For example, *The Office*, a BBC sitcom was adapted as *Office Office* in India, *The Office* in US, *Le Bureau* in France, *Stromberg* in Germany, *La Job* in Quebec and *La Ofis*.

TV formats are considered to be a form of intellectual property (IP), and are purchased and sold on a regular basis by TV producers, distribution companies and broadcasters. However, TV formats are usually not backed by copyright law. Therefore, copycat formats are sometimes created, which aim at replicating an original format's success without paying its rights-holder. Format developers try to prevent this by various means, including using trademarks or preventing the distribution of other programmes. Establishing a 'Proof of Review' and exposure to companies reviewing new TV formats is a crucial aspect of protection by the industry. The Format Recognition and Protection Association (FRAPA) aims to protect rights to formats and lobbies for legal protection.

The commonly used formats are as follows:

(i) Actuality

In this type of format, the audience sees and hears people being discussed. The programme may be introduced by a host, but from then on, rather than interviewing people, the programme cuts directly to the people involved. For example, a story on child laborers working in various shops and roadside hotels. Television news falls into this category.

(ii) Animation

Here a series of still drawings or individual shots are combined to give the illusion of movement. 25 separate pictures can make one picture showing full animation

per second. Making animation is time consuming and expensive as each frame of the film has to be shot separately. An example of an animation show is *The Simpsons*.

(iii) News Programme

It is a regularly scheduled television programme basically on current events. The news is typically a series of individual stories that are presented by one or more anchors. The programme can be live or recorded.

(iv) News Documentary

When news is shown in a documentary style with facts and figures making the news story more authentic it is known as a news documentary. News documentary are longer than normal news stories.

(v) Demonstration

Demonstration of recipes in cookery shows, or gadgets in a technology show often form a part of television programmes. These programmes can either be shot in studio or can be filmed on field demonstrations.

(vi) Graphics

Graphics means pictures. The camera moves across the series of painted pictures, which are created on a particular topic. They are divided into several sections or 'episodes' to make the message explanatory. These pictures are drawn horizontally with soft edges to fit the TV screen so that the picture fades out to the edges of the paper, rather than stopping abruptly.

(vii) Drama

Drama has been very effective in involving the viewers in television programme since they try to realistically represent life. A drama is a play which represents a true-to-life story in a dramatized form with actors playing the part of the story's characters. The story develops through what the characters do and say. Dramas on television have provided a cheaper substitute for theatre plays which are beyond the reach of the middle class household. Many TV soap operas are examples of this format. Soap operas have proven to be very popular with housewives and often run for many years.

(viii) Interview

An interview is a face-to-face conversation between a host and the interviewee or an invitee. Interviews can be conducted of renowned politicians, outstanding personalities, writers and artists, and so on. These types of shows are one of the most difficult programmes to do well. Sometimes interviews are made interesting by shots showing the interviewee engaged in whatever is being discussed. The recent interview of Rahul Gandhi by Arnab Goswami on *TimesNow* is an example of this format.

Interviews can be conducted in various settings, the seated interview being among the most popular. Despite being in a permanent studio or someone's living

room, the interviewer, guest(s) and cameras are arranged in a way such that it looks and feels most appropriate for achieving the objectives of the interview.

A number of common floor plans exist as options. Factors such as space and number of cameras will often be limitations. The following are the guidelines that include options for most settings in an interview:

(a) **Single Guest, Single Camera:** In this case, the interviewer and guest occupy the same frame and appear equally prominent. This is useful in knowing who will be doing most of the talking, or whether the talk-time is proportionately divided between the interviewer and guest.

The setting is more or less casual, especially suited to interviews that are less formal in nature. However, this has a variant. Assuming the same situation and moving the camera to one side gives a different experience. Thus, the guest becomes much more prominent and assumes primary focus. The interviewer faces the camera at the beginning and end of the interview, but not in course of the interview. This leaves the interviewer with profile framing so 1-shots will be reserved for the guest. From time to time, the camera can zoom out to a 2-shot, and then back in to the guest.

When the interview is edited, the guest will mostly occupy the frame of the interview. When the interview ends, the camera is shifted to the other side and back-cut questions are shot.

(b) **Single Guest, Multi-Cameras:** If a second camera is added facing the interviewer, it provides a second shot and also allows each camera to reframe its shot while the other camera is in use. This enables you to cut among a range of shots without continuously zooming in and out. A third camera in the middle adds the safety and flexibility of a permanent 2-shot.

(c) **Two Guests, Two Cameras:** This arrangement covers two guests in an informal way. It is very effective when the guests are connected somehow (e.g. family members or work colleagues), or share similar views in relation to the subject. One camera covering both guests enables them to be covered with a 2-shot for considerable time but you would probably want to incorporate more compact shots. The camera operator has to move carefully between the guests to cover the speaker. This problem is dealt with the optional extra camera as one camera covers each guest.

(d) **Two Guests, Multi-Cameras:** This arrangement is preferred if the guests are antagonistic towards each other, or do not want to sit close to each other. If the guests are seated at opposite ends of a table, a more confrontational situation is created. This is suitable in the case of guests who hold opposed views on the subject concerned.

(ix) Panel Show

These programmes have a group of experts and a moderator who introduces the experts, explains the theme, anchors the discussion and concludes. Mostly this

format is used for discussion of current events or affairs where the audience is interested in learning various opinions on an issue. The examples are too common these days as every news channel hosts these shows.

(x) Docu-Drama

It is a type of programme that uses a literary and narrative technique to flesh out the bare facts of an event in history to tell a story to the audience.

(xi) Puppet shows

Puppet shows are used especially for children's programmes because they add novelty. They are cheaper as well as they require short periods for rehearsal and much less payment to those who play puppet as compared to actors of a play. Many times, puppet is used in the role of the comparer. These days puppet shows are used for political satires also in which puppets represent characters of politicians and indulges in discussions.

(xii) Series

It is a type of programme that presents weekly episodes, usually self contained, with a defined set of recurring characters.

(xiii) Sitcoms

Sitcoms or situational comedies are fictional programmes containing a fix set of characters whose stories are told in a comedic or satirical form to make the audience laugh.

(xiv) Studio Discussion

Studio discussions involve speakers who join in to talk about a specific subject or issue that is usually serious in nature. The subjects discussed may include academicians, politicians, economists, sociologists and so on. For instance, many experts participate in discussions around the budget during the budget session of the parliament or respective assemblies.

These days it has become a trend that on any current topic, five to six people from different ideological backgrounds or political parties are invited to the studios of television channels and an anchor conducts the show.

(xv) Studio Chat Shows with Audience Participation

Talk shows are television programmes in which a host — and sometimes a sidekick — interacts with entertainers, newsmakers, and others regarding a particular subject. Some incorporate additional segments, like cooking demonstrations or sketches, but others focus on a discussion between the host and the guest. A wide variety of talk shows on television cover a wide range of topics.

This type of programme, sometimes known as a chat show, was one of the earliest formats created for television. In India, they have existed from the early eighties when Doordarshan ruled the roost in television shows. Ever since private television channels have come to dominate the market, the chat show format has

metamorphosed into a dominant format. *Koffee with Karan, Chat room* and *Face the Review* are a few examples. These shows have a good rating.

Modern television formats range from controversial tabloid shows to the established late night comedy shows. An organized pattern of a talk show is usually a blend of musical performances, audience interaction, and short celebrity interviews.

Local television stations also produce their own versions, since they do not require elaborate sets or difficult camera movements.

(xvi) Studio Quiz Programme with Audience Participation

In the social sciences, research on audience participation in the media has concentrated mainly on television talk shows. These genres have proved attractive to conversation analysts because they provide researchers with a corpus of unscripted, 'naturally occurring' talk. Callers to television shows typically begin their contribution by constructing a local identity that legitimizes their contribution. However, at present, there are many genres of broadcasting in which members of the public make a significant contribution. Quiz shows and other game shows featuring public participants have been among the most popular television shows in the last three decades.

More recently, the extensive genre of 'lifestyle' programming has helped ordinary and 'expert' public participants come together in various activities based in the domestic sphere from fashion and shopping to interior decorating and gardening. In these types of audience participation media, public contribution is legitimized through clearly defined roles in the programme (as a contestant, for instance). The examples are *Kaun Banega Crorepati* and *Tolmolkebol.*

(xvii) TV Documentary

Documentaries feature any subject of interest and give detailed information on real situations, people, and news. Examples include documentary on puppetry, environment, political situations, regional handicrafts, achievements of Indian railways, a government and so on. The documentaries create interest, enlightenment, or entertainment. A television documentary takes the form of a direct presentation of the substance of a problem or an experience or a situation.

A documentary is one of the most effective sources of original programming in the TV schedule. There is no doubt that documentaries are television's most successful achievement to realize the goal of *Educate and Inform* and public service channels are the ones that are completely responsible for broadcasting the majority of documentaries. Documentaries are commissioned by a tiny elite of commissioning editors who act as patrons to a larger elite of 'passionate' independent producers.

British film maker John Grierson adopted the use of the term 'documentary' for the first time, in 1926, for describing a different and innovative type of short film. Grierson's films had no resemblance with the newsreels of the time, nor the

tedious public information films. The closest approximation he came across were the French 'Documentaire' which were 'travelogues.'

Cinema Documentary/Non-Fiction films were very common in the early days of film (The first public exhibitions of films by the Lumiere brothers were such films) but cinema soon shifted from short 'one & two reelers' to become dominated by the 'three reeler' feature film. In the 1950s and 1960s, French political film makers used the new light weight cameras and sound equipment to pursue artistic and social 'truth'. The use of hand held cameras, natural lighting and sound, unrehearsed and unscripted action and real locations influenced documentary as well as drama.

In production of a documentary a strategy of presentation is chalked out under which, the 'Topic' is selected, decisions are made with regard to the depiction or treatment of the subject, material is selected, 'typicality' is established, research is conducted, and contacts are established.

(xviii) Corporate Video Production

Corporate videos are very costly to make. The reason for this is that every related constituent like time, workforce and equipment have all become expensive. It is fortunate that quite a few production houses have all the experience to efficiently manage a production process, without the added extras and at the same time, keeping the creativity and quality intact.

A careful procedure is followed to handle the production effectively maintaining the budget. In the first pre-production meeting, a production schedule is chalked out and the video content is listed down to ensure that the future stages are easy. At this initial meeting, the team gets together with the producer and scriptwriter to ensure an easy flow of things.

A quality result involves creativity of the crew and the talent of the performers as well as careful planning and approval at each stage of the process. Right at the beginning, it is the producer's responsibility to provide a comprehensive timetable of the activities involved in the production process.

By the end of this meeting the entire team agrees upon:

- A detailed schedule for the production, including deadlines for approval of the script and storyboard, pre-production meetings, shoot dates, dates for viewing the rough cut and fine cut, completion and final delivery rollout.

- The content areas for the script as bullet points, plus where, when and how the scriptwriter will find information within your organization - who he/she can talk to, what can be seen, etc. The script being the most significant part of production needs to be approved. It is the engine that drives your video.

(xix) Ad Films

An ad film is a short capsule made to deliver a particular message to the audience to persuade them to buy a particular product. These films spanning a few seconds

inserted between the different segments of a TV programme are aimed at influencing the audience and, therefore, demand much creativity on the part of the producers and scriptwriters. In this age of competition, they are not easy to make. Here are a few examples.

- Tata Sky has come out with the longest ad to be aired on Indian television. Titled 'Prison Break' the commercial is about a group of foreign convicts in an Indian jail who devise a daring escape during a cricket match between Indian and Pakistan, assuming the guards and the jailer will be too busy watching TV. After several minutes of plotting a free running, they are apprehended by the jailer who has had them his sights all along, since he had opted to record the match.

- Idea 3G – Population is yet another ad film with a duration of 1:30 minutes. It is about how people getting busy playing games and accessing streaming content via 3 G will keep their carnal desires at bay under control and thus reduce India's population.

Check Your Progress

1. What are the three types of content of television programme?
2. What are serials?
3. Define interview.

9.3 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. The content of television programme can be classified into three types: (a) News related programme (b) entertainment related programme and (c) Religious programme. We shall discuss these genres one by one.

2. Serials are a narrative form in television that presents daily/weekly episodes, with a multiple set of recurring characters and simultaneous story lines.

3. An interview is a face-to-face conversation between a host and the interviewee or an invitee.

9.4 SUMMARY

- The content of television programme varies. Broadly speaking, it can be classified into three types: (a) News related programme (b) entertainment related programme and (c) Religious programme. We shall discuss these genres one by one.

- Television news forms the most important content unit for the students of journalism and mass communication.

- Some of the things that can be covered by a TV camera are sports, inaugurations, parades, signing of treaties and memoranda of understandings (MOU), arrivals and departures of VIPs and ceremonial events like swearing-in ceremonies and coronations.

- The popular news programme on the over eighty channels of Indian Television comprise of news bulletins and panel discussions on public affairs.

- Today, almost every newspaper publisher in India owns at least one television channel. For instance, India's largest chain of newspapers The Bennett Coleman & Company Limited, also known as the Times of India group has a news channel *Times Now* and a lifestyle channel called *Zoom*.

- The most common kinds of formats are associated with game shows, many of which are remade in multiple markets with local contestants.

9.5 KEY WORDS

- **Communication:** Communication is the act of conveying meanings from one entity or group to another through the use of mutually understood signs, symbols, and semiotic rules.

- **Bulletin:** A short news programme on television or radio, often about something that has just happened, or a short newspaper printed by an organization is called bulletin.

- **Memorandum:** A short note designating something to be remembered, especially something to be done or acted upon in the future; reminder is called a memorandum.

9.6 SELF ASSESSEMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. Write a short note on crime based programme.
2. What are the emerging trends in television?
3. What are ad films?

Long Answer Questions

1. Discuss some of the major entertainment related programme.
2. What are the commonly used TV formats?
3. What is corporate video production? Explain.

9.7   FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 10 INTRODUCTION TO FILMS

Structure

10.0 INTRODUCTION

Although the start of the history of film is not clearly defined, the commercial, public screening of ten of Lumière brothers' short films in Paris on 28 December 1895 can be regarded as the breakthrough of projected cinematographic motion pictures. There had been earlier cinematographic results and screenings but these lacked either the quality or the momentum that propelled the cinématographe Lumière into a worldwide success.

Soon film production companies were established all over the world. The first decade of motion picture saw film moving from a novelty to an established mass entertainment industry. The earliest films were in black and white, under a minute long and without recorded sound.

10.1 OBJECTIVES

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

- Discuss about film as a mass medium

- Understand the historical development of Indian films

- Describe the silent era of films

- Learn about talkies as a new approach in films

10.2 CINEMA AND EARLY DAYS

Apart from listening to audio messages, human beings have been using visual messages for communicating. Images have a greater impact than simple voice messages. A combination of both has the greatest impact.

10.2.1 Early Days of Cinema

The word 'cinema' is derived from Greek word '*kineto*' which means 'movement'. Thus, the word 'movie' came into existence. The technique of films is related to the discovery and development of photography. It was in the early nineteenth century when scientists were working on optics, they invented many devices like thaumatrope (by Filton in 1826), Phenakistoscope (by Belgian scientist Joseph Plateau), stroboscope (by Viennese scientist Simon Stampfer), to name a few. The working principle of all such devices was same, i.e. a disc with painted pictures of different movements of an object on it, when rotated gave an impression as if the object is moving. Later, using this principle E.J. Marey of Paris devised a photographic gun in 1882 for taking the pictures of moving objects like birds and animals. Seven years later he modified his camera where in place of a roll of light sensitive paper, he used celluloid film. He named his camera as 'chronophotographe'. An Englishman Edward Muybridge used a battery of cameras in a row to record the movements of racing horses in 1877. Thomas Alva Edison experimented with moving pictures under the direction of W.K.L.Dixon in 1888. Dixon made a remarkable effort by using celluloid films designed by George Eastman. These celluloid films later became the best medium for photography as it was possible to roll them. The camera that Edison had designed was heavy thus not portable.

French brothers Louis Lumiere and Auguste Lumiere succeeded in inventing a portable, suitcase sized cinematograph or camera that contained a film processing unit and a projector. The technology of Lumiere's cine-camera was based on his contemporary Edison's bulky camera. Their first film depicted the arrival of a train. The first public show of films by Lumiere brothers was organised in France in 1895.

10.3 EARLY EFFORTS

Let us analyse the early efforts into cinema and filmmaking.

10.3.1 History of Films

Why should we study old films? Why are they important now? These questions must have come across your mind when you read the title of the unit. Historians

from all the different artistic fields work on assumptions about the significance of the artwork they research. Similarly, films are important due to the following reasons:

- **Influence:** Films we discuss from an era may have an influence on other films. A film may inspire other filmmakers to dwell into new areas, may change a genre, or become a cult film that others imitate.
- **Inherent brilliance:** Some films become cult films because they are rich, thought provoking, intricate, meaningful or simply outstanding. Because of their artistic quality these films have played a key role in the history of films.
- **Trends:** Some films are important to discuss as they vividly represent trends of that time.

Sometimes an era or a film wave is known by a film from that era. *The Apu Triology* by the great Bengali filmmaker Satyajit Ray is an example of being the representative of realism cinema in India.

10.3.2 The Invention of Cinema

Initially, people had a tough time believing that our eyes perceive motion if images are run in rapid succession around 18 frames per second. This theory of vision was proved by the scientific community in the 19th century. Another important requirement for cinema to become a practical reality was a tool to project a series of images on a surface. In the 17th century, entertainers used lanterns to project images. But they did not have any tool to project large number of images to create the illusion of motion.

The third important requirement that was needed for the invention of cinema was the ability to use photography to make successive pictures on a clear surface. Claude Niepce produced the first ever photograph in 1826, but it required eight hours as exposure time to develop. Moreover, until 1839, we did not have a surface where a recorded image could be saved. In 1839, Henry Fox Talbot introduced negatives to the photography industry. About the same time, it became possible to print photographs on glass and project them using a lantern.

The fourth prerequisite for cinema to start was the requirement of a printable base which could be flexible enough to pass through a camera rapidly. In 1888, George Eastman, the father of modern photography, devised a still camera that made photographs on rolls of sensitized paper. He called this camera Kodak. The very next year Eastman introduced another historical device- the film. He introduced transparent celluloid roll film. This invention gave a big jump in the move towards cinema.

10.3.3 Early Filmmaking

Cinema was an amazing novelty in the 1890s, but it was still in its early days. Films as we know them today were not the medium of expression during the 1890s. In the early 1890s, most of the towns in the United States and Europe had theatres

which were used for plays and magic performances. Sometimes magicians and filmmakers showed images using lanterns.

The early films which were introduced in the late 1890s focused on topics like scenic beauty and short travelogues without sound; these films often showed views of distant lands. 1898 saw a change in film content when both American and European cinematographers began to shoot news events. They used two ways of showing news, one was shooting the event and other was imitating the event in a controlled environment. Fictional scenes mostly had stages scenes. In 1895, the Lumiere brothers made '*Arroseur Arrose*' which showed a boy tricking a gardener by stepping on his pipe. The Lumieres then took their short films to the world but ignored some small nations in their initial trip. Some countries saw their films as early as 1896 whereas others saw the same films as late as 1901.

Let us have a look at the spread of cinema around the world during 1890s.

Table 10.1 The Spread of Cinema around the World

1896	
March 1	Lumiere brothers premiered their film in Brussels, Belgium
May 11	Carl Hertz, a magician shows R.W. films at the Empire Thatre in Johannesburg, south Africa
May 15	Lumiere's show begins in Madrid, Spain
July 7	Lumiere's brought their film to Bombay, India
July 8	A lumiere program opens in Rio de Janeiro, Brazil
December	A lumiere's show at a Café at Alexandria, Egypt

The Feature Film and Hollywood

In the 19th century, a feature meant a film or representation which could be featured in advertising. By 1909, a few American producers started making multireel films. But these were not allowed to be released as a whole and they were shown only in parts. American projection systems initially did not favour multireel releases, but some exhibitors did show movies with different parts as a single program.

European cinema was more liberal and multireel films were common there. At a higher price, this concept was also accepted in the United States. In 1911 and 1912, two very popular multireel films, *The Fall of Troy* and *Queen Elizabeth and Camille* respectively were showcased. Thus, due to this French pressure, American firms released longer format films which became the standard basis for programming.

In 1909, the New York Motion Picture Company was established in Los Angeles, and by 1910, Los Angeles became America's major production centre. In the next few years, many studios would shift to Los Angeles because of the supporting weather and landscape which favoured the firms to shoot in real locations.

The Narrative Problem

Filmmakers with time developed interest in storytelling rather than just recording events. In 1904, American filmmakers were oriented toward storytelling and with

emphasis on one reel films, narrative became longer and a necessity. Filmmakers then faced a major problem. How to merge lighting technique, camerawork, editing, acting and narrative together to convince audience about the film they watch? How could the audience understand where and when the action was happening?

Filmmakers took several years to solve this problem by trying different techniques. Filmmakers in 1917 worked out a system of formal principles called *Classical Hollywood Cinema*. Many principles of classical Hollywood cinema were taken from the cinema of other countries. A major problem that the audience had in those days was the spatial and temporal relations in films. It was the editing which confused the audience as location was abruptly changed in the initial stages of cinema. In fact, to come out from this problem, some producers hired lecturers to explain the plot as the film unrolled. But these aids did not impress producers for long. Filmmakers then came to a conclusion that a film should direct viewer's attention and not act as an additional reference.

Films that came before 1920s were from the silent era and almost every silent film style used to enhance narrative precision. The spatial relationship among elements was shown by depth in the frame. Subtitles were able to add narrative information beyond what images expressed and close-ups of actors showed their emotions. Lighting and colour described the time of day and the setting of action. Editing emphasized on continuity and the director found ways to direct the viewer by moving from one space to another

---

Check Your Progress

1. What is the meaning of the word 'cinema'?
2. Who produced the first ever photograph in 1826?

10.4 FILMS FROM THE 1920s TO THE 1940s

Surrealism became a popular form of cinema in the 1920s and 1930s. Surrealism was known for its contempt for orthodox cinematic aesthetic traditions. Surrealists looked to tap the unconscious mind rather than depending on true chance for their creations. Basically, they wanted to provide the jumbled narratives of dreams directly in images. While Dadaism was humorous and chaotic, surrealist films would sketch out disturbing, often sexually charged stories that followed the bizarre logic of a dream. Man Ray, a loyal Dadaist made *L'Etoile de mer* in 1927, which was based on a story by surrealist poet Robert Desnos. The films showed a couple in love with random shots of trains and other objects. At the end of the film, couple breaks up and woman goes off with another man. In 1928, Germaine Dulac, who turned to Surrealism, directed '*The Seashell and the Clergyman*'. This film

combined impressionist techniques of cinematography with the disjointed narrative logic of surrealism. But the prototypical Surrealist film was produced in 1928 by Luis Bunuel. The same year he came to France to assist Jean Epstein. He and Salvador Dali in the same year made *Un Chien andalou*. The basic plot of the film revolved around a quarrel between two lovers, but the major angle was the time scheme and logic which did not make any sense in terms of narrative. In one of the scenes, a man cuts the heroine's eye with a razor, but she appears absolutely fine and unharmed in the next scene. Similarly, in another scene, during an argument, ants crawl from a hole in a man's hand and the hero hauls a piano stuffed with rotting mules.

Fig. 10.2 *Poster of the Film The Seashell and the Clergyman*

Bunuel and Dali followed this style of filmmaking and made, *L'Age d'or* which was even more of a provocative film than *Un Chien andalou*. For a decade surrealism was an 'in-thing', but in the 1930s, it started to lose steam. Dali and few others were influenced by anarchist politics and were fascinated with Hitler. The year 1933 can be stated to be the end of Surrealism in the European cinema, but its influence was felt in cinema that followed the Second World War as well.

Introduction of Sound in Films

When sound was introduced in films during 1920s, many filmmakers believed it to be both promising and threatening. Most of the directors realised that it offered new aesthetic possibilities. Initially, when multi-camera production was introduced in cinema, sound became a problem. Microphones used in 1920s were Omni directional and caught sound from all directions. Therefore, filmmakers placed cameras in various directions catching view from various angles and vantage points.

Not bothered by the critics, filmmakers kept using sound and this led to major improvements in sound recording. From Omni directional microphones, filmmakers started using unidirectional microphones. These microphones were developed to direct microphones specifically at the desired sound source. From

heavy and clumsy booms, lighter booms came into the picture. By 1932, multiple track recording was possible where music, voices and sound effects could be registered separately and mixed onto one track.

Camera Movement

Camera movements in films were restricted till about 1918. In the 1920s, camera movements became a fashion and equipments was manufactured to make the camera mobile. Early sound films had camera movements, but to execute those was problematic. Very often filmmakers shot moving scenes on silent mode and added sound later. But there was still a major problem of attaching and moving cameras. Many a time, because of the glamorous appeal of multiple camera angles, filmmakers used multiple cameras, but moving those heavy machines was a major problem. A few filmmakers found a solution: a camera support that was mobile and strong. Late on, cinematographers developed new versions of dollies and cranes which gave a boost to moving shots. Craning movements became very common in the films of the 1930s. In 1931, Universal Studios used 50-foot crane that had been built for the film *Broadway* in their film *All Quiet on the Western Front*. In fact, in the film, *Gone with the Wind*, the popular scene of a huge railway platform with wounded soldiers was recorded using a building crane.

Films during the Nazi Era

In Germany, leaving aside a few exceptions, which were pro Nazi propaganda films, most films produced in Germany during the Second World War were planned as entertainment and with little or no overt political content. All the films had to get the Minister of Propoganda in the Nazi regime Joseph Goebbel's approval for release, but that did not stop the production of films. In-fact, only one sixth of the total films produced in Nazi Germant were banned by post-war allied sensors. But at the same time, there were films made in favour of the Nazis. Films glorifying Nazi heroes were intended to win adherents to the party. *Hans Westmar*, a popular Nazi film, came just before the Nazis took control presenting a Nazi hero's life story.

10.4.1 Films after the Second World War

Neorealist films that were produced after the Second World War emphasized on contemporary subjects and the life of the working class. Neorealist films were mostly produced in Italy. Filmmakers who believed in neorealism believed that this approach made the viewer aware of the beauty of ordinary life and to make characters' personal problems gain universal importance.

Form and style

Neorealism was not only popular among filmmakers for its worldview and strong narrative structure, but it was also known for its novelty in form. Neorealist films

were often shot on real locations having nanoactors shot in rough and with offhand style. Sound was dubbed separately to have control on sound after filming. In the film *The Bicycle Thief*, the voice of the protagonist was given by another artist. Editing of the films was done according to the norms of Hollywood style. It is also true that for a while, film studios were shut post war, but neorealist directors ignored shooting in them primarily because they wanted to showcase the reality of streets of Italy after the war. These films were considered to be closer to reality, but they would cost more than the work done in controlled studios. The reason why neorealist films cost more was because it was difficult to control the streets, it was not possible to predict lighting, weather, and so on. The most important difference between realism and neorealism was the use of nonprofessional actors. Neorealist directors like Rossellini, De Sica and Visconti were renowned for brilliantly using nonprofessional actors.

Fig. 10.3 *A Scene from the Film The Bicycle Thief*

According to theorists, Italian neorealism has had a very deep impact on the history of cinema; much more than any other era or movement of cinema. Three very important and celebrated filmmakers of all time, Michelangle Antonioni, Federico Fellini and Luchino Visconti began their filmmaking in neorealism and used elements of the same throughout their careers. Other film movements which were inspired by Italian neorealism were United States, Japanese new wave, United Kingdom and Indian parallel cinema. The French who were always the first ones to bring new ideas in filmmaking also adopted neorealism in their own movement.

10.4.2 Film as a Mass Medium

Most of the cinema is meant for entertainment. It is a product that is made for consumption. Such films may be enjoyed by those who simply want to relax and wander in a world of fantasies. This dreamy effect makes the audience to forget about the real world. Sometimes the impact of the films is not realised at once. It lives with us in our subconscious mind and appears gradually.

Cinema always tried to cope with the changing reality. It picks up issues from the society. If cinema focuses on serious and grave issues, it can make us

more responsible towards our society by creating sensitivity and feelings for our own people. On the other hand, depicing and justifying violence, crime, vulgarity, lust and unreal lavish life styles can corrupt the people's minds. Thus it can also produce lame and uncultured class of people.

Most of the commercial cinema has a drastic negative effect on the youth. They blindly follow the filmy ideals in fashion, glamour and glitz. They strive to behave like actors and try to look like them. This hampers their mental and psychological growth that is required in the building of a nation.

One good thing that cinema has brought to us is an understanding of creativity through cinematography. Indian films too have given the best lyrics, composers and singers to the society. Cinema has introduced various forms of music, from classical to folk and from devotional to pop. Films made on the literary works have not only introduced to us great writers and their thoughts but also helped in developing a better understanding of the society and its people.

Cinema as an extension of theatre is an art. A Russian theorist of films, V.I. Pudovkin wrote in 1933 in this context:

It is a synthesis of each and every element—the oral, the visual, the philosophical; it is our opportunity to translate the world in all its lines and shadows into a new art form that has succeeded and will supersede all the older arts, for it is the supreme medium in which we can express today and tomorrow.

Interestingly, the famous film director Jean-Luc-Godard speaking on cinema as an art has a different viewpoint. He said:

The cinema is not an art which films life, the cinema is something between art and life. Unlike painting and literature, the cinema both gives to life and takes from it, and I try to render this concept in my films. Literature and painting both exist as art from the very start, the cinema doesn't.

Not only this, he further adds by saying that 'Cinema is the most beautiful fraud in the world.

Check Your Progress

3. When did surrealism become a popular form of cinema?

4. Till when were camera movements restricted in films?

10.5 SILENT ERA OF FILMS, TALKIES AS A NEW APPROACH IN FILMS

By the end of nineteenth century, movie cameras were on high demand. Motion pictures became a profitable business at restaurants and fairs. Most of the early

films were short, usually of 15 to 60 seconds duration, taken on 35 mm wide celluloid strips with 16 frames per second. The themes included workers in a factory, trains at station, parade, picnics, sailing and so on.

The first 30 years of cinema was dominated by silent movies. It is said that for sound effects sometimes musicians were hired to perform live during the film. Interestingly, in those days films were shown in special venues like fairs and theatres as a part of the show or in restaurants and inns. The first proper cinema theatre was *The Nickelodeon*. It was opened in Pittsburgh in 1905. By this time, the duration of the films was increased and some filmic effects were also used. This was the beginning of editing in films. Edison first used the stop motion technique in his film *The Execution of Mary*, where the camera was stopped at one action and restarted at other. The two pieces of film were cut and pasted so that the action appeared continuous. George Melles, a magician by profession, used superimposition, G.A. Smith used reverse motion and Robert Paul used different speeds of the camera for special effects. Some of the silent films are *Birth of a Nation* (1915) by D.W.Griffith, *The Last Laugh* (1924) by F.W. Hurnan, *Potemkin* (1925) by Sergei Eisenstein, *The Gold Rush* (1925) by Charlie Chaplin, *Metropolis* (1926) by Fritzlang and *The Blue Angel* (1929) by Josefvon Stemberg. Another silent film Nanook of the North (1922) by Robert Flaherty is considered to be the first non-fiction film or first documentary. The silent era ended in 1929 after a method of recording sound with the image was discovered.

Warner Brothers introduced a new sound-on-disc system in 1926 by recording music and sound effects on a wax record and then synchronizing it with projector. They released their first motion picture *Don Juan* which proved to be success *The Jazz Singer* in 1927 brought a revolution in the history of talking pictures. *The Jazz Singer* was the first film where spoken dialogues were used with other sound effects. In fact, Dickson and Edison started working on sound devices much early in 1895. They had developed a kinetoscope, a visual component to their cylinder phonograph. They combined these two devices to make a kinetophone. That was an experimental stage when many enthusiasts and scientists were working on various types of sound systems.

Warner Brother's technology named vitaphone used a separate phonographic disc for synchronizing the pictures. This technique allowed the dialogues and music to go along with the pictures. Introduction of talkies brought many changes. Various studios jumped into this profitable business. Some of them were 20th Century Fox, Paramount Pictures, Columbia Pictures, and Warner Brothers and so on. They started hiring actors and directors on long-term contracts. Some of the noted directors of mid-twentieth century are Frank Capra, Vivtor Fleming, Alfred Hitchcock and Orson Welles.

10.6 HISTORICAL DEVELOPMENT OF INDIAN FILMS

India has been one of the largest contributors to the world cinema post the Second World War. There were very few films produced in India before 1940. Before films, India had folk media as an entertainment tool. But it did not take a long time for films to become the major source of entertainment. In the initial days, films in India failed to reach the masses. However, by 1948, Bombay had become the hub of films with most films coming out from the financial capital on India. Banks, however, did not trust the film industry in the initial stages, therefore, filmmakers had to take money in advance from distributors and exhibitors. This arrangement gave enormous control over the script, cast and budget to exhibitors and distributors over the producers.

By the 1950s, India was producing over 320 films per year which made the government look at the situation and have some control over it. In 1951, a film enquiry committee report recommended numerous reforms. They suggested the formation of film schools, a national film archive and the Film Finance Corporation to help fund quality films. Another major body was established in the 1950s was Central Board of Film Certification. India was going through social and cultural chaos in the 1950s and 60s, which affected the film industry in a big way. The Censor board censored all scenes that had any politically controversial material, sexual scenes and religiously controversial dialogues.

Since there was less control on the type of content before India was struggling for independence, films made in the pre independence era were primary devotional or motivational. But new genres were tried by filmmakers when the censor board was made. India saw a shift where the film industry produced more social and drama films than devotional films. The box office hit of the 1940s, *Chandralekha* directed by S. S. Vasan was a tale of adventure and romance.

In the Indian Film Industry, Hindi cinema is placed at the top of the chart not only because of its economic effect but because it reaches the largest number of people because of its language. But regional cinema was not far behind; the 1950s and 60s saw many regional films. But it was the Hindi formula films which captured the stage more than any other form or language cinema. Most Hindi films in the 1950s and 60s had romantic or a sentimental point as the main plot, a comic subplot and a dramatic finish with a happy ending. Indian cinema is often derisively treated as 'song and dance' cinema. But songs and dance were always part of Indian culture. Music and dance has been a part of the entertainment and leisure activity in Indian culture for centuries.

The Indian parallel cinema wave occurred in the 1950s when filmmakers like Satyajit Ray, Ritwik Ghatak and Guru Dutt produced cinema which was influenced by Italian neorealism and realism. Guru Dutt produced intense drama

with stories of ordinary and poor people. Like Guru Dutt, Ritiwk Ghatak was also a Bengali, but his background marked him in a different way. He was shattered to see his homeland become a part of a new nation called Pakistan. His experience of separation became the base of several of his films. He made several films after returning to Calcutta from Bombay. He pushed genre conventions to the extreme and gave social angles to all his films.

During the 1960s Ghatak gave up direction and joined the Film Institute of India as a lecturer. He once said of his students, 'I barged into them'. At another place he stated, 'I tried to win them over in favour of a different cinema'. The result of which would emerge in the 1970s under the rubric 'parallel cinema'.

Satyajit Ray

The most popular Indian film maker outside India, i.e., Satyajit Ray, was a man with many talents. In the post war era, he was arguably the most talked about Indian film maker in the world. Ray made 30 feature films. Ray started his career as graphic artist and revolutionized Indian book design. He also wrote some science fiction and detective stories. He was also known as a musician as he gave music for his own films and to other films as well.
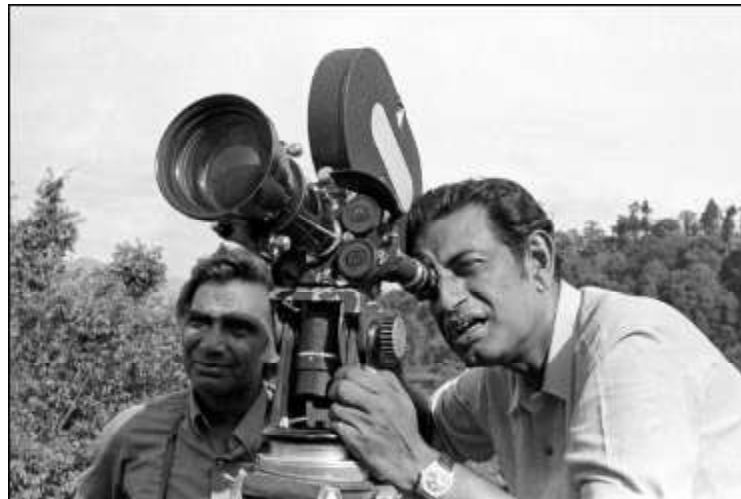
Fig. 10.4 *Satyajit Ray filming Pather Panchali*

Satyajit Ray's style of work in filmmaking was a counter to the commercial Indian cinema. Coming from a Bengali background and associated with the Tagore family, Ray was influenced by Tagore and humanism. He founded the Calcutta Film Society in 1947 and brought foreign films to India. He was influenced by the work of the directors John Ford, William Wyler and Jean Renoir. Ray also assisted Jean Renoir in the film *The River*. Ray stated that his major purpose of making films was 'the revelation of the truth of human behaviour'. His films would render Indian life via subtle drama of naturalistic European cinema.

Satyajit Ray's most famous film, *Pather Panchali*, a film which is considered to be an extremely influential Indian film in post war cinema, took two years to

make. A modest adaptation of a literary classic, the film was shot extensively on location with restrained acting. The story is of a boy, Apu and his life in his village. After *Pather Panchali*, Ray also made two more films on the remaining life of the character. The three films together are known as the Apu Trilogy. The trilogy's undramatic action is based on chronology than causality. Ray avoids residing on sentimental moments in most of his films. In another trilogy, Ray handled issues of women in Indian society. Ray's films had a reflection of lives people and their problems. He concentrated on the domestic life of families and daily work in most of his films.

To the film fraternity outside India, Ray was known for his work in realism, but he also enjoyed commercial success among the Bengali audience. Ray also made a popular Hindi film known as *Shatranj Ke Khiladi* in 1977. Most of his films were also identified with liberal politics of then Prime Minister Nehru.

Contemporary Cinema

Before 1991, *s*ince the government had a firm controls on imports, Indian films did not have any competition with foreign films. Indian films ruled the market and Hollywood did not have more than a little foothold. India started producing more than 800 films since the 1960s and distributors, exhibitors and stars controlled the trade. In the 1970s, Indian films gained an audience worldwide, especially in Russia, Gulf nations and a few East Asian countries. Cinema in India became the 9th largest industry in just 2 decades after independence and the principal form of popular culture. Though Hindi was the most spoken language in India, other languages were not far behind in film business. States like Tamil Nadu, Andhra Pradesh and Kerala were each producing over a hundred films per year.

Hindi films in the 1970s began incorporating more violence and eroticism into their plots after becoming influenced by American and European Cinema. During the 1970s and 1980s, tall, dark and rugged Amitabh Bachchan was the emblem of the new hero and *Sholay* became the brand of Hindi cinema.

The Digital Age and Cinema

The digital age brought an era of cinema called the post modernism era. This is the era when technology started ruling the content of films. From 1910 to the 1940s content was the lead runner in films. From 1950s to the 1980s form became the most important part of the film making process. From the late 1980s, technology took the central stage and overpowered other areas of film making.

Digital cinema entered cinema in the 1980s through special effects and via computerized editing and sound effects. In the early days of digital cinema, motion-control systems were used to control computer governed cameras which could repeat movements over miniatures or models. The first time when a film used motion control extensively was the science fiction fantasy film *Stars Wars* (1977). During the same period, sound recording and mixing also became digital. Digital

Audio tape was also introduced in that time and sound was stored in binary form. Digital cinema these days has captured the minds and eyes of the viewers. Digital filmmaking has been successful in overpowering the content in all the levels of film productions.

Check Your Progress

5. Which was the first motion picture by Warner brothers?

6. Who directed *Chandralekha?*

10.7 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. The word 'cinema' is derived from Greek word '*kineto*' which means 'movement'.

2. Claude Niepce produced the first ever photograph in 1826.

3. Surrealism became a popular form of cinema in the 1920s and 1930s.

4. Camera movements in films were restricted till about 1918.

5. The first motion picture by Warner brothers was *Don Juan.*

6. *Chandralekha* was directed by S.S. Vasan.

10.8 SUMMARY

- Apart from listening to audio messages, human beings have been using visual messages for communicating. Images have a greater impact than simple voice messages. A combination of both has the greatest impact.

- The word cinema is derived from Greek word '*kineto*' which means 'movement'. Thus, the word 'movie' came into existence.

- French brothers Louis Lumiere and Auguste Lumiere succeeded in inventing a portable, suitcase sized cinematograph or camera that contained a film processing unit and a projector.

- Initially, people had a tough time believing that our eyes perceive motion if images are run in rapid succession around 18 frames per second. This theory of vision was proved by the scientific community in the 19th century.

- Cinema was an amazing novelty in the 1890s, but it was still in its early days. Films as we know them today were not the medium of expression during the 1890s.

- In the 19th century, a feature meant a film or representation which could be featured in advertising.
- Filmmakers with time developed interest in storytelling rather than just recording events. In 1904, American filmmakers were oriented toward storytelling and with emphasis on one reel films, narrative became longer and a necessity.
- Surrealism became a popular form of cinema in the 1920s and 1930s. Surrealism was known for its contempt for orthodox cinematic aesthetic traditions.
- When sound was introduced in films during 1920s, many filmmakers believed it to be both promising and threatening.
- By the end of nineteenth century, movie cameras were on high demand. Motion pictures became a profitable business at restaurants and fairs.
- India has been one of the largest contributors to the world cinema post the Second World War. There were very few films produced in India before 1940. Before films, India had folk media as an entertainment tool.

10.9 KEY WORDS

- **Cinematograph:** A cinematograph is a motion picture film camera, which also serves as a film projector and printer.
- **Cinema:** A *cinema* is a place where people go to watch films for entertainment.
- **Hollywood:** Hollywood is a neighborhood in the central region of Los Angeles, California, notable as the home of the U.S. film industry including several of its historic studios.

10.10 SELF ASSESSEMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. How were the early days of Cinema?
2. Why are films important?
3. What is surrealism?
4. What are silent films?

Long Answer Questions

1. Discuss the journey of invention of cinema.
2. How did feature film and Hollywood emerge?

3. Discuss the kinds of films that came after the Second World War.
4. Explain the historical developments of Indian films.

10.11 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 11 INDIAN CINEMA: POST INDEPENDENCE

Structure

11.0 INTRODUCTION

A film is a series of still images that, when shown on a screen, create the illusion of moving images. This optical illusion causes the audience to perceive continuous motion between separate objects viewed in rapid succession. The process of filmmaking is both an art and an industry. A film is created by photographing actual scenes with a motion-picture camera, by photographing drawings or miniature models using traditional animation techniques, by means of CGI and computer animation, or by a combination of some or all of these techniques, and other visual effects.

11.1 OBJECTIVES

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

- Discuss the development of Indian cinema after independence

- Understand the difference between parallel cinema and mainstream cinema

- Learn the meaning and scope of documentaries

11.2 INDIAN CINEMA AFTER INDEPENDENCE

Dada Sahib Phalke is considered as one of the pioneers of Indian cinema. He got inspired after watching a film *Life of Christ* and thought of making a film on the life

of Lord Krishna. But the idea failed due to financial crises, yet he did not lose heart and in 1913 produced *Raja Harishchandra* with his own Indian team. He produced various short and full-length feature films on mythological tales and historical epics. Women in those days were hesitant and social norms also did not allow them to enter into film world. All women characters were played by men. *Savitri*, *Lanka Dahan*, *Krishna Jamuna* and *Bhasmasur Mohini* are some of the feature films produced by Phalke.

The credit of bringing cinema in India also goes to various photographers who produced short films in early twentieth century. A photographer from Maharashtra named H.S. Bhatvadekar is amongst them.

Certain other film makers during 1920–30 picked up social themes for their films. Chandulal Shah, Himanshu Rai and D.G. Ganguly were some such film makers. Till then it was the era silent movies. The talkies era started with 'Alam Ara' in 1931. It was directed by Ardeshir Irani who included twelve songs in his film. During this period Hindi cinema was influenced by Parsi theater. The loud make up, dialogue delivery of renowned actors like Sohrab Modi and Prithvi Raj Kapoor reflect the elements of Parsi-styled theatres. In those days, theatre artists were offered leading roles as they had the experience of acting. Indian Peoples' Theatre Association (IPTA) influenced the works of K.A. Abbas, Sahir Ludhiyanni, Bimal Roy and Chetan Anand to name a few.

During 1940–50 the trends shifted to social concerns. In the coming next two decades, the formula films overpowered the film industry. Raj Kapoor, Guru Dutt appeared as powerful directors and actors. They contributed to Indian cinema's masterpieces like *Awara*, of international fame especially in the former Soviet Union, *Aag*, *Pyaasa*, *Kaghaz ke Phool* and *Baazi*. Starting with *Apu Trilogy* in 1954, Satyajit Ray appeared with his distinct style and cine autography of middle class portrayal.

1960 took a turn towards romantic musicals and 'triangle masala' from social concerns. The Film Finance Corporation was established the same year. It provided loans to new and upcoming directors and producers to make low-budget films. It was the time when the new wave cinema took an entry into the film industry. Mrinal Sen's *Bhuvan Shom*, Basu Bhattacharya's *Sara Akaash*, and *Rajnigandha* and M.S. Sathyu's *Garam Hawa* were some of the films classified under this category.

From the early days of India Cinema, Chennai had a huge film industry producing films in Tamil, Telugu, Kannada and Malayalam on a large-scale. M.G. Ramchandran is still a big name in industry, people remember him as an actor, leader and even as a God like figure of Tamil cinema. Starting from mythological and romantic films, Tamil film industry experimented with the new wave cinema only in late 1970s. Dorai Jaybharathi, Balu Mahendru, Bhagyaraja and Rudraiyya are amongst those who brought the concept of new wave cinema in Tamil film industry. Tamil film industry has provided Hindi cinema some talented actor like

Rajni Kanth and Kamal Hasan. From *Keechaka Vadham* (1917) and *Mayil Ravana* (1918) to *Dasavathaaram* (2008) and *Ethiram* (2010) the Tamil film industry has travelled a long way.

11.2.1 Parallel Cinema and Commercial Cinema

Also known as commercial cinema or popular cinema, mainstream cinema is concentrates on the entertainment needs of people. In India, cinema is a diverse strand of expression which incorporates mainstream cinema. The mainstream cinema holds popular appeal, art or parallel cinema that engages with social issues, middle cinema and regional language cinema.

Mainstream of popular Hindi cinema is also called "Bollywood". The cinema exercises a widespread influence over people. Culture and popular cinema are interdependent. Indian masses rely on cinema to a great extent. Cinema not only helps them to escape reality but, many times, also express their opinions and thoughts. However, in a bid to reach the demographics, mainstream cinema has also become rhetorical and melodramatic. They tend to present everything in extremes. The definition of a mainstream cinema varies from country to country.

Parallel cinema is a movement of films that arrived in the Indian cinema in 1950s. This movement originated in Bengal as an alternative to the mainstream commercial Indian cinema. This cinema was a representation of popular Hindi cinema, called Bollywood. The parallel cinema movement took shape from 1940s to 1960s. Pioneers such as Ritwik Ghatak, Tapan Sinha, Chetan Anand, Satyajit Ray, Bimal Roy, Mrinal Sen, Khwaja Ahmad Abbas, Guru Dutt and V. Shantaram. This period is considered as the 'Golden Age' of Indian cinema.

The parallel cinema lays stress on contemporary socio-political problems of the country. These films are especially created to change the thought processes of the audience. Most of the times, there are no celebrities in the art movie and are conceptualized around ideas. Some of the examples of mainstream cinema in India are Hum Aapke Hai Kaun, Devdas, Zanzeer, Sholay, Kabhi Khushi Kabhi Gham, Kuch Kuch Kuch Hota etc.

Examples of parallel cinema in India are Pather Panchali, Salam Bombay, Chandni Baar, Welcome to Sajjanpur, Lakshmi etc. Both these categories include movies that deal with social issues or depict reality. The only difference is the industry from which they originated. Arthouse films originated from the Hollywood, whereas parallel cinema originated from Bengali films.

Check Your Progress

1. Mention any two feature films produced by Phalke.
2. What is the full form of IPTA?

11.3 MEANING AND CONCEPT OF DOCUMENTARIES

Documentary, feature film and telefilms are amongst some forms of films. According to a Scottish documentary maker, a documentary is a 'creative treatment of actuality'. In 1926, he defined a non-fiction film as a documentary.

An American film maker Pare Lozentz defines a documentary as 'a factual film', which has to be dramatic in nature. A documentary can be classified into several genres. A very popular form of documentary in early twentieth century was called 'travelogue film'. It was also known as 'scenics'. Frank Hurley, an Australian photographer and adventurer, made a documentary named as *South* in 1919 on Trans-Antarctic expedition. He had participated in several Antarctic expeditions. He also served as an official photographer with Australian forces during World War II. This documentary had depicted the failure of the expedition. *Nanook of the North* produced by Robert J. Flaherty in 1922 is said to be a romanticized documentary.

Documentary can also serve as propaganda film. Frank Capra's *Why We Fight* in 1944 was commissioned by the US government to convince the US public that it was time to go to war. During 1940s, British documentary makers blended propaganda, information and education in their propaganda documentaries. Their approach was more poetic in nature.

Before each election, politicians convey their achievements to public through propaganda documentaries. Making a documentary on wild life is an interesting task that requires lots of patience where as a documentary on a biography demands well researched facts.

With time and growth of technology the trends in documentaries are changing. Instead of portable camera and sound equipment, handicams are used for making documentaries which reduce the cost of production. Usually documentaries are of short duration of 5–30 minutes. They are cost effective and require less efforts and time.

11.3.1 Definitions and Scope

The word 'documentary' has been derived from the French word *documentaire*. John Grierson coined it for the Robert Flaherty film *Moana*. The film was based on the daily routine of a child. Later he called it "creative treatment of actuality". The French then adopted the word for their travel films.

Defining the documentary, John Quick and Tomla Bau say, 'The recording of facts or events on film is called documentary. Films of this type show real people in a real world. They describe and discuss social conditions as they exist and depict life and activities as they are happening.'

Documentary is the picturisation of reality. It is, therefore, also known as factual film. The word documentary became so popular that its conversion in English became an uphill task. The word 'factual film' aptly describes it.

The filming or cinematography of reality and events is called **documentary**. Such films portray real people of the real world. These films depict the social situations and the realities of life as they happen.

As it is clear from these definitions, anything that concerns life can be a subject of a documentary. These subjects could be related to the present and the past. Similarly, a documentary can also attempt to peek into the future. To make the facts or special events more interesting, the dramatic form of the circumstances or incidents has become an essential part of the documentaries.

Similarly, the subject of the documentary can also be from science, sociology, history or archaeology, and so on. The choice of the subject from a particular field depends on the producer of the documentary as to what he wants to depict in his documentary.

11.3.2 Elements of a TV Documentary

First of all one has to decide the aim of the documentary. For what audience is the documentary being produced?

Choosing a subject and preparations thereafter in the process of production are common between a TV documentary and a film documentary. Apart from the subject, one has to decide on the style of presentation and process of the production.

The style of presentation determines whether the documentary will be plain or incorporate dramatic situations or whether there be a mix of plain putting or dramatic situations? The subject will be presented in realistic form or symbolic form? It is also a must to decide the duration of the documentary. One has also to determine role of music in it and its extent.

11.3.3 TV Documentary v/s Film Documentary

A film is made to be screened on a bigger screen while a TV film requires a smaller screen. Things can be shown broadly into more detail on a bigger screen but for a smaller screen limited things and fewer characters are included. This is because on TV one cannot show more characters and things in detail.

This is not only applicable on diversity of characters or things but is also applicable for size as well. Television is basically a medium of close ups. Long shots are not too useful for this medium. Close ups of characters, their expressions and their reactions can be better shown in TV. In a film, the contrast ratio is 100:1 while in TV it is 30:1. Similarly colour reproduction is large in TV than in a film. These two are the major points of difference between a TV documentary and a film documentary.

Similarly, the audience of TV and film documentaries also differs. The audience of a film in a cinema hall is in some ways a 'captive' audience. When a customer enters the cinema hall after buying a ticket, he becomes a 'prisoner' of a kind. He joins other people sitting in the hall like a unit. He is not free to feel at home. He has to, to some extent, control his emotions and reactions in the dark hall and has to sit there till the film ends. The documentary is shown with the film and its interaction is similar to the interaction of the film. However, at the same time, it can be argued that the atmosphere in a hall is usually more powerful because there is little distraction and the screen is large enough to draw the audience into the story more effectively. As a result, the emotional impact of a powerful scene is much more in a large screen in a theatre rather than in front of the television.

Unlike audiences in cinema halls, the audience of a TV documentary is free in itself. The viewer keeps watching it till he wants and is normally free to switch off with his remote. He watches it in the light and freedom along with his family members with whom he can discuss on any part of the documentary and can express his reaction.

11.4 ISSUES AND PROBLEMS OF INDIAN CINEMA

Let us analyse the issues and problems of Indian Cinema.

1. **Nepotism:** Not just Bollywood, but Nepotism is a serious problem for every industry in our country. With a population of over one billion, people of India prefer to give jobs either to their relatives or acquaintances. So is the case with Bollywood. Most of the actors in Bollywood come from the families which have spent years in the industry. Be it acting, direction or production, one can find the roots of plagiarism in almost every sector of the film industry. This makes it difficult for the newcomers to enter Bollywood and get big films.

2. **Bollywood as a Brand**: India has not established itself as a serious and sincere brand of movies. As an industry, Bollywood is yet to produce films that can gauge international audience and get global acclaim. Cinemas in other countries such as China and Korea have been able to establish themselves as prerogatives of sincere and meaningful cinema. There is still a lot of scope for growth in Bollywood.

3. **Song & Dance**: Most of the moves in Bollywood includes songs. The number of songs in a movie can range from 1 to 5 or more. In Bollywood, it is a prerequisite for an actor to be able to dance. Dancing skills are really important in Indian cinema. Generally, songs make up for 10-15% revenue of a movie, therefore even producers and distributors show a keen interest to include songs in a movie. However, in most cases these songs do not take the story of a movie further.

4. **Censor Board**: The biggest hindrance in the production of sensible cinema in India is Censor Board. In the past few years, the reputation of the Censor Board of India has really gone down. It has been observed that the decisions of the Censor Board are influenced political entities or external factors. The board has failed on multiple occasions to take independent decisions in the favour of progressive cinema in India. Filmmakers like Prakash Jha, Raju Hirani, Hansal Mehta and Ashoke Pandit (who is also a CBFC member) have slammed Nihlani for his arrogant and ignorant approach towards rating the films.

5. **Lack of Good Scripts**: This is the root cause of all problems. Every film is doomed without a good script, and for some strange reason, mainstream Indian filmmakers are not worried about a good script. The truth is that the majority of Indian audience does not care about the quality of script as long as their favourite stars sing and dance to entertain them. In a way, Indian audience go to see the stars singing and dancing, instead of a meaningful story with no loopholes. Though new age filmmakers and production houses are trying to solve this issue, it is going to take a lot of time for Indian audience to be able to detect a good script from a bad one.

6. **Focus on Stardom**: Most Indian producers think that when you have a good star in your movie, you do not need a good script. To analyze this problem with a different point of view, take an example of several advertisements that feature big Bollywood stars. You will find that almost all of the ads starring Bollywood big wigs have no real concept or story. These commercials try to sell the product by associating themselves with the stardom of the hired actors. Similarly, several studios and producers in India try to peddle tasteless films by bringing in one or more superstars in it. Just give the film a really good look, throw in some foot tapping music, and nobody will care about the story anymore.

7. **Producers**: Producers are the spine of any filmmaking industry. Contrary to the popular belief, it's not the audience that decides the kind of films that are made in an industry, but the producers. However, the majority of Indian producers like to play safe, and in order to do so, they do not shy away from employing old formulas and cliches. From regional to mainstream Bollywood, Indian producers have always attempted to safeguard their money along with the distributors. However, with a new generation of sensible producers we are witnessing a gradual but pleasant change in the scenario. Producers like Ritesh Sidhwani, Guneet Monga and Ronny Screwvala are betting their money on good scripts.

8. **Piracy**: A worldwide issue, Piracy has been eating into the revenues since home media was invented. One can get crystal clear HD quality digital print online just 2 days after the release of a movie. Though some indie filmmakers have debunked the theory that piracy creates a big hole in the producer's pocket, it still remains one issue against which all the film industries of the world come together to join forces.

11.5 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. *Savitri* and *Bhasmasur Mohini* are some of the feature films produced by Phalke.

2. The full form of IPTA is Indian Peoples' Theatre Association.

3. Documentary, feature film and telefilms are amongst some forms of films.

4. A documentary is 'a factual film', which has to be dramatic in nature.

11.6 SUMMARY

- Dada Sahib Phalke is considered as one of the pioneers of Indian cinema. He got inspired after watching a film *Life of Christ* and thought of making a film on the life of Lord Krishna.

- The credit of bringing cinema in India also goes to various photographers who produced short films in early twentieth century. A photographer from Maharashtra named H.S. Bhatvadekar is amongst them.

- During 1940–50 the trends shifted to social concerns. In the coming next two decades, the formula films overpowered the film industry. Raj Kapoor, Guru Dutt appeared as powerful directors and actors.

- Also known as commercial cinema or popular cinema, mainstream cinema is concentrates on the entertainment needs of people. In India, cinema is a diverse strand of expression which incorporates mainstream cinema.

- Parallel cinema is a movement of films that arrived in the Indian cinema in 1950s. This movement originated in Bengal as an alternative to the mainstream commercial Indian cinema.

- Documentary, feature film and telefilms are amongst some forms of films. According to a Scottish documentary maker, a documentary is a 'creative treatment of actuality'. In 1926, he defined a non-fiction film as a documentary.

- Documentary can also serve as propaganda film. Frank Capra's *Why We Fight* in 1944 was commissioned by the US government to convince the US public that it was time to go to war.

- A film is made to be screened on a bigger screen while a TV film requires a smaller screen. Things can be shown broadly into more detail on a bigger screen but for a smaller screen limited things and fewer characters are included.

11.7 KEY WORDS

- **Film:** A story or event recorded by a camera as a set of moving images and shown in a cinema or on television.
- **Documentary:** A film or television or radio program that provides a factual report on a particular subject.
- **IPTA:** Indian People's Theatre Association is the oldest association of theatre-artists in India.

11.8 SELF ASSESSEMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. How did Indian cinema develop after independence?
2. Mention the differences between parallel and commercial cinema.
3. What are the elements of a TV documentary?

Long Answer Questions

1. Explain the concept of documentaries. What is the scope of documentaries?
2. What are the problems in Indian Cinema? Discuss.
3. What is the difference between TV and film documentary?

11.9 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 12 FOLK AND TRADITIONAL MEDIA: DEVELOPMENT

Structure

12.0 Introduction
12.1 Objectives
12.2 Folk Media
    12.2.1 Traditional Media
    12.2.2 Evaluation – Future
12.3 Answers to Check Your Progress Questions
12.4 Summary
12.5 Key Words
12.6 Self Assessement Questions and Exercises
12.7 Further Readings

12.0 INTRODUCTION

Traditional media are those folk forms of art, music, theatre and dance that were used for communication within a culturally cohesive community. The theatrical forms like *Ramlila* and *Raslila* have been used for communication very effectively. Similarly, *nautanki* and puppetry were also other traditional media that have made huge impact on the public.

Human beings in earlier days also expressed themselves in many other non-verbal ways. Painting and sculpture were the other forms that were used frequently by those who had the skills for them. The cave paintings available in India were found in many places. Those found in Bhimbetka near Bhopal and the caves of Ajanta-Ellora are not merely wonders of art, they had lots of meaning for the people of that time and are still very communicative for the present generation. During the heydays of Buddhism, many *Stupas* (domes like structures) and pillars were constructed. They used to have the stories of *Jatakas* carved on the stones. They were clearly the messages of Buddhism meant for all those who were interested in the preaching of Buddha.

Painting was another very popular and potent form of communication especially in a country like India where literacy was the privilege of just a few. *Pattachitra* of Orissa and *Phud* of Rajasthan were the narratives of Gods, kings and other legendary figures. Similarly, paintings were done in many styles using

various techniques. Rajputana, Tanjore and Mysore were the major schools of painting in medieval India. The themes for most of these paintings were Hindu Gods and Goddesses and scenes from Hindu mythology.

Apart from the above, the traditional dance forms and folk songs also comes under this category. For example, dances like Kathakali (Kerala), Bharatnatyam (South India), Kuchipudi (Andhra Pradesh), Odishi (Odisha), Bihu (Assam), Rabindra Sangeet (Bengal), Garba (Gujrat), Lavni (Maharashtra), Bhangra (Punjab), Harikatha (Andhra Pradesh), Pandavani (MP and Chhattisgarh), Nautanki (UP), Kathputuli (Rajasthan), Kathak (North India), Yakshagana (Karnataka) and other such dances and traditions are the examples of traditional media which are still very much helpful in the process of communication.

12.1 OBJECTIVES

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

- Discuss about Folk media
- Understand the role of traditional media in India
- Describe the future of media in India

12.2 FOLK MEDIA

All forms of folk culture are closely connected with the beliefs, customs, seasons and agriculture. Having been precisely connected with day-to-day activities of people, folk culture (folk songs, folk tales, etc.) expresses people's needs, problems, thoughts, values, aesthetics, skills and life styles. Commonly known as folk media, they are meant not only to entertain the folks but also to educate them. Folk media are personal forms of entertainment, education and communication as they are close to the hearts of the people. Folk media is enjoyed by small groups audiences, but the best part is that it calls for their active participation which makes it an extremely important and useful tool for communication purposes. Besides, folk media are inexpensive and easily accepted within a particular community.

Folk media can be categorized into folk songs, folk tales, folk dances and folk theatres, riddles and sayings. Every region of India has its own distinctive style and way of presenting these art forms. Some of the most popular folk art forms are: Songs, dance, theatre, storytelling, riddles and puppetry.

There are hundreds of folk musical styles in India. *Baul* and *bhatiyali* of Bengal are devotional in nature and they represent Vaishnava sect. *Doha* and *garba* of Gujarat are sung during dances like *dandiya* and *raas*. *Chaiti* and *kajri* of Uttar Pradesh are season specific. *Chaiti* is sung in the month of *chaitra*. *Kajri* is also presented in question answer style. Both fall into the category of semi-classical music. *Bihu* is sung with the *bihu* dance and it represents a new

season and harvest. *Maand* and *panihari* are from Rajasthan. Traditionally *maand* was sung to welcome the victorious king coming after the battle. It involves classical ragas. Gujarat's temple tradition of *keertan* has been a popular medium of education. Its theme involves a wide variety of vaishnava songs. *Keertanas* are also sung in Maharashtra and Bengal.

Story-telling forms are usually presented in ballad style. They present the heroic deeds of legends and kings. The *Alha* narrates the story of two heroes namely *alha* and *Udal*. The *villupatti* of Tamil Nadu indulges in musical question–answer contests presenting it with dialogues and verses. Stories like *Sudalai madan kathai* and *Draupadi amman kathai* are presented in narrative style. *Villupatti* has been extensively used in AIDS awareness programmes and also in family planning programmes. *Powada* of Maharashtra is dramatic in nature. This folk ballad tells the tales of historical events while describing the heroic deeds of legendary characters. *Pandavani* of Madhya Pradesh is sung in ballad style. This narrative tells the stories of *Pandavas* of the Mahabharat.

Folk theatre forms have been used to mobilise people during freedom struggle. *Tamasha* of Maharashtra is one of them. It is a vibrant and lively theatre that involves a combination of music and dance. Its exotic dances, *lavani* songs and dialogues build a rapport with the audiances in no time. *Jatra* focusses on the episodes from the lives of Lord Krishna and Radha. It was used by leaders like Motilal Ray and Mukund Das to spread nationalist and social awakening. Another very interesting folk theatre form is *bhavai* from Gujarat. This style is full of dialogues, mime, acrobatics, dance, songs and magic tricks. Songs are usually based on classical ragas. The comedian character '*ranglo*' makes satirical comments on leaders, current affairs and contemporary situations in between the acts of the play besides exposing social and political evils. *Yakshagana* of Karnataka is a very popular folk drama. Its themes are from *Bhagvata*. The narrator sings verses and exchanges witty remarks with the players and audiences as well. *Therukoothu* is Tamil Nadu's street theatre that brings together dance, music with prose and drama. Ramlila, depicting the episodes from Lord Rama's life, and *Nautanki*, a vibrant and playful theatre of Uttar Pradesh are very popular amongst all.

Energetic, lively and colourful folk dances demand community participation. Each dance form brings action in distinct characteristics of life. *Pung cholam* of Manipur, *bihu* of Assam, *hikal* of Himachal Pradesh, *chau* of Bihar and Bengal, *dandiya* of Gujarat and bhangra and *gidda* of Punjab are some of the folk dance forms of India.

There are certain communities that are known for their distinct genres of folk art forms. *Kalbelia* dancers, *langa* and *manganiyar* singers, *jogis*, *saperas* and *bhopas* of Rajasthan are amongst them.

The wisdom and wit of the rural folk have been expressed through riddles, proverbs, folk sayings and couplets. *Kalgitura* of Rajasthan, *Ramdangal* of Uttar Pradesh and *Kabigan* of West Bengal are genres of poetry with riddles. They are expressed in question–answer format. Hazarat Amir Khusro had written many couplets and riddles on daily life patterns of people.

Puppetry is an extremely popular art form even today. There are four types of puppets like string puppets, rod puppets, shadow puppets and hand puppets. The puppetry was used earlier as a source of entertainment which used to rely on mythological stories or on popular folklore. Nowadays, puppets are used for social awareness about family planning, AIDS, dowry, etc. It is also used for product campaigns.

12.2.1 Traditional Media

Human beings in earlier days also expressed themselves in many other non-verbal ways. Paintings and sculptures were such other forms that were used frequently by those who had the skills for them. The cave paintings available in India were found in many places. Those found in Bhimbetka near Bhopal and the caves of Ajanta–Ellora are not merely wonders of art, they had lots of meaning for the people of that time and are still very communicative. During the heyday of Buddhism, many 'stupas' (dome like structures) and pillars were constructed. They used to have the stories of 'Jatakas' carved on the stones. They were clearly the messages of Buddhism meant for all those who were interested in the preachings of Buddha.

Painting was another very popular and potent form of communication especially in a country like India where literacy was the privilege of a few. '*Pattachitra*' of Orissa and '*phud*' of Rajasthan were narratives of Gods, kings and other legendary figures. Similarly, paintings were done in many styles using various techniques. Rajputana, Tanjore and Mysore were the major schools of painting in medieval India. The themes for most of these paintings were Hindu Gods and Goddesses and scenes from Hindu mythology.

12.2.2 Evaluation – future

Human beings in earlier days expressed themselves in many non-verbal ways. Paintings and sculptures were other forms that were used frequently by those who had the skills for them. Cave paintings available in India were found in many places. Those found in Bhimbetka near Bhopal and the caves of Ajanta–Ellora are not merely wonders of art, they are embedded in meaning for people of that era. During the heyday of Buddhism, many 'stupas' (dome like structures) and pillars were constructed which were embellished by stories of 'Jatakas' carved on stones. They were clearly messages of Buddhism meant for all those who were interested in the preaching of Buddha.

NOTES

<div style="border:1px solid">

Check Your Progress

1. How can folk media be categorized?

2. What do story-telling forms present?

3. Mention any one popular folk drama.

</div>

12.3 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. Folk media can be categorized into folk songs, folk tales, folk dances and folk theatres, riddles and sayings.

2. Story-telling forms are usually presented in ballad style. They present the heroic deeds of legends and kings.

3. *Yakshagana* of Karnataka is a very popular folk drama.

12.4 SUMMARY

- All forms of folk culture are closely connected with the beliefs, customs, seasons and agriculture.

- Folk media can be categorized into folk songs, folk tales, folk dances and folk theatres, riddles and sayings.

- Folk theatre forms have been used to mobilise people during freedom struggle. *Tamasha* of Maharashtra is one of them.

- Human beings in earlier days also expressed themselves in many other non-verbal ways. Paintings and sculptures were such other forms that were used frequently by those who had the skills for them.

- Painting was another very popular and potent form of communication especially in a country like India where literacy was the privilege of a few. '*Pattachitra*' of Orissa and '*phud*' of Rajasthan were narratives of Gods, kings and other legendary figures.

12.5 KEY WORDS

- **Painting:** Painting is the practice of applying paint, pigment, color or other medium to a solid surface.

- **Folk:** Folk refer to anything traditional to or typical of a particular group or country, especially one where people mainly live in the countryside, and usually passed on from parents to their children over a long period of time.

- **Media:** The main means of mass communication (broadcasting, publishing, and the Internet) regarded collectively is called media.

12.6 SELF ASSESSEMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. How can folk media be categorized?
2. What are the various folk musical styles in India?
3. What is the importance of folk theatre forms?

Long Answer Questions

1. How has traditional media evolved in the past few years? Discuss.
2. Describe the future of media in India.

12.7 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena*. New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 13 NEW MEDIA

Structure

13.0 INTRODUCTION

This unit introduces the term 'New Media'. New media refers to on-demand access to content anytime, anywhere, on any digital device, as well as interactive user feedback, creative participation. Most technologies described as 'New Media' are digital, often having characteristics of being manipulated, networkable, dense, compressible and interactive. Some examples include the Internet, Websites, computer multimedia, video games, CD-ROMS and DVDs. Wikipedia, an online encyclopedia, is an example, combining the Internet accessible digital text, images and video with Web-links, creative participation of contributors, interactive feedback of users and formation of a participant community of editors and donors for the benefit of non-community readers. Facebook is an example of the social media model, in which most users are also participants.

The time has changed drastically and we are in the third year of the second decade of new millennium. We are living in the proverbial 21st century. Gone are the days when an average Indian had to be dependent on things like hard copies of newspapers and the news bulletins of All India Radio (AIR) for information.

Those were the days when recreation meant reading books, magazines or newspapers or listening to radio program or at the most, watching movies in cinema halls. But nowadays we have access to the Internet which has brought any information to your desktop. You will learn about anything using the Internet. All you have to do is log on to Google or Ask or any search engine of your choice and type the subject on which you want to seek the information. You have access to mobile phone on which you can listen to the songs of your choice and even the radio programs. You can even watch a movie on your mobile phone. The entire radio scene has altered with the advent of FM radio. You have a good choice of half a dozen radio channels. Now a journey in a bus or a train is no longer boring. You can have your choice of games on your mobile, tablet PC or laptop. A decade back, the Indian Railways have begun to provide charging facilities in railway compartment and you can see many people working with their laptops while travelling. Almost similar is the scene at Indian airports where airlines provide Wi-Fi facilities for Internet connectivity to their respective customers.

The phenomenon is not restricted to laptops or tablets. The Internet connectivity is even available on mobile phones. There are high end mobile handsets that are called smartphones and people use them as a substitute to mobile computers. They can access their e-mails, send messages, surf the Internet and remain connected to the world. In this unit, you will learn the basics of new media, its definitions, content forms and factors that influence the advent of new media. You will also learn about the transition from traditional media to new media.

13.1 OBJECTIVES

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

- Understand the importance of new media
- Discuss the growth and development of Internet communication
- Explain the use of online journalism
- Describe the significance of E-Publishing

13.2 THE CONCEPT OF NEW MEDIA

It becomes absolutely imperative to understand the information age to understand the new media. Recent decades have witnessed literally an explosion of information everywhere.

'Google it, man', has emerged as a frequently used phrase in offices world over. If you are required to know about anything, just type it in the Google search engine and the information is just a click away. Hence this second decade of the 21st century may easily be called as the information age.

The information age is further called the digital age or computer age. Principally, it is just an idea that the present age is identified with the individuals' ability to transfer information freely and to get instantaneous access of knowledge that might have been hard or impossible to find in the past. One can explore any subject on the earth. Just imagine a time during the sixties or seventies when your parents were students. Whenever they had to search for information, they visited libraries or consulted encyclopedias and dictionaries. This took a lot of time. There were various instances where the required information was not available at all. However, presently such constraints are a thing of the remote past.

During those days watching a movie served as a family get-together. It was possible in cinema halls only. Indeed, it was a big deal. In contrast, presently one can carry a movie in his/her pocket just in a pen drive. One can watch it on computer. If somebody has a laptop, he/she can watch a movie anywhere across the globe.

The concept of information age is related to the notion of a digital era or digital revolution. It further connotes a shift from traditional industry. Earlier, the objective of traditional industrialization was to bring about industrial revolution. Presently, it is towards an economy which is based on information manipulation.

The advances made in scaling down the size of computers underline the idea of information age. Its degree can be measured from the invention of personal computers in the seventies to the mass-scale adoption of technology by the general public in the nineties. Indeed, the information age has accelerated the process of global communications and networking. It, in turn, has completely altered the shape of the modern society.

Information age signifies the use of modern gadgets, such as cell phones, digital cameras, PDAs, the Internet, the Internet telephony, digital music, high definition television, chat rooms, cable TV and other items that have come into common usage during the past three decades.

13.2.1 Definitions of New Media

New media does not have a fixed definition. It keeps changing with the advancement in technology which has a considerably fast pace. In fact it is a 21st Century catchall term used to define all that is related to the Internet and the interplay between technology, images and sound.

The advancement in technology can be gauged with the example that during late nineties, there was only a MultiMedia eXtension (MMX) in the computers. What used to be the memory of those computers hard disk, many multiples of the same are now available in the memory cards of mobile phones. In 1997, a Pentium 1 computer used to come with a hard disk of 2.1 GB. Now when you buy a smartphone, it comes with a 2 GB memory card.

New media evolves and changes continuously. What it will be tomorrow is virtually unpredictable for most of us, but we do know that it will continue to evolve in fast and furious ways. However, in order to understand an extremely complex and amorphous concept we need a base line. Since *Wikipedia* has become one of the most popular storehouses of knowledge in the new media age, it would be beneficial to begin there:

Wikipedia defines New Media as:

"... a broad term in media studies that emerged in the latter part of the 20th century. For example, new media holds out a possibility of on-demand access to content anytime, anywhere, on any digital device, as well as interactive user feedback, creative participation and community formation around the media content. Another important promise of new media is the "democratization" of the creation, publishing, distribution and consumption of media content. What distinguishes new media from traditional media is the digitizing of content into bits. There is also a dynamic aspect of content production which can be done in real time, but these offerings lack standards and have yet to gain traction."

Wikipedia, an online encyclopedia, is an example, combining the Internet accessible digital text, images and video with Web-links, creative participation of contributors, interactive feedback of users and formation of a participant community of editors and donors for the benefit of non-community readers. Facebook is an example of the social media model, in which most users are also participants.

Here what you should keep in mind is that most technologies described as 'new media' are digital, often having characteristics of being manipulated, networkable, dense, compressible, and interactive. Some examples may be the Internet, Website, computer multimedia, computer games, CD-ROMS and DVDs. New media does not include television programs, feature films, magazines, books, or paper-based publications, unless they contain technologies that enable digital interactivity.

Another online encyclopedia called Webopedia defines news media as "A generic term for the many different forms of electronic communication that are made possible through the use of computer technology. The term is in relation to 'old' media forms, such as print newspapers and magazines that are static representations of text and graphics."

According to another definition 'New Media' is a generic term for the many different forms of electronic communication that are made possible through the use of computer technology. It is a new two-way form of communication in which you not only receive information but can also provide information. New Media includes Website, streaming audio/video, online communities and integration of digital data with the telephone, digital camera, etc. The new media tends to be interactive and you interact by sharing, commenting, etc.

NOTES

Check Your Progress
1. What does information signify?
2. What does the term 'new media' mean?

13.3 EXPLORING THE NEW MEDIA

The amount of information and variety of news reports available on the Web to a surfer have increased immensely. Today, almost anyone with a digital device can access the Internet and news can be disseminated at once on the Web. Today, news reports are published as soon as they are written and edited. In fact, most of the newspapers these days are expanding into new media because of the Internet. The Websites include movies, podcasts, blogs, slide-shows, etc. Interactivity is the call of the day as story chats have become popular, with readers being able to post comments on an article. In the past, readers were confined to the opinion section as letters to the editor. These were not only time consuming but they also did not guarantee inclusion in the newspaper. However, story chats have allowed readers the freedom of expression without the time lag of a letter or even the approval of an editor. The development of blogs and the comments on the news have eternally modified reporting. Now, it is possible for blogs to not only make news but also report it. This has blurred the line separating news and opinion. In fact, the fact the debate on blogging being true journalism still continues.

Nando, owned by *The News & Observer* in Raleigh, North Carolina, was probably the first professional news site on the Internet, started in the early 1990s.

This Online News Association or ONA founded in 1999, comprises more than 1800 members who are engaged in gathering and producing news for digital presentation. Its members consist of writers, producers, photographers and technologists who produce news for the Internet and other digital delivery systems. The organization encourages innovation in storytelling across all platforms.

The Internet has also started challenging traditional news organizations in different ways. Newspapers are afraid of losing classified advertising to Websites where the driving factor is interest. In fact, newspaper organizations are concerned about real and perceived loss of viewers and circulation to the Internet.

Work outside Traditional Press

The Website has given an opportunity for participation to non-journalists. Since 2005, blogging and social networking have gained more attention and have impacted mainstream journalism in a very big way. Other significant instruments of on-line

journalism are Internet forums, discussion boards and chats, especially those representing the Internet version of official media. Most users in the Virtual world are of the opinion that online sources are generally less influenced and more informative than other media. This assertion is backed by the fact that online writers are merely volunteers and freelancers who do not get paid, and are therefore not bothered or tied down by corporate morals. At the same time, these days, several online forums have begun imposing restrictions on their boards and chat rooms for fear of cyber vandalism. There are certain digital columnists who aspire to swap the mainstream media in the long run. Certain independent forums and discussion boards have already become as prominent as mainstream news bureaus. Internet radio and podcasts are other growing independent Internet-based media.

Legal Issues

The legal aspect of cyber journalism is yet another ensuing problem. It is believed by some experts that the existing law is completely incompatible with new media and will have to be eventually replaced. Online publishing allows too many rights to users and most of the comments are anonymous. It is a general and strong opinion that strong protection measures should exist for news organizations who only host journalists. Anonymity can lead to even criminal abuses, and therefore, should be avoided even if it affects other rights.

News Collections

In the cyber media there are personalized news feeds and aggregators, which compile news from different Websites into one site. Google News is one such popular news aggregator. The other names include:

- Newsfeedmaker.com
- Topix.net
- TheFreeLibrary.com
- mangrova.com

New media journalism is not only competitive but also combative. With the 24×7 news cycle, there are obvious doubts as to the standards of journalism. Some mainstream news organizations, which are still trying to apply traditional news standards like accuracy, balance and clarity to new media and finding it extremely challenging.

The power to search archives and documents, compile background and historical context and identify reliable and authoritative sources has widened the reporter's toolbox. Additionally, it has presented an essentially different society based on interactivity, absence of rigidity, lesser rules and lesser restrictions. Rapidity and timeliness, which were the strength of newspapers, were taken over by the wire services and then the electronic media took that advantage from the printed press. Now with the emergence of new media, newspapers have started posting

breaking news and extending their brand identities through innovations like the online afternoon editions. At this crucial cross-section of traditional media and new media, the standards of the converged newsroom like freedom, irreverence, advocacy and attitude are also applied.

Of course, the depth that is there in the cyber media cannot be achieved on television. New media and newspapers can also be compared in the same way. However, the depth should be seen in harmony with the highest standards of journalism. The process of establishing high standards of journalism online is progressing rapidly under the influence of the following developments:

1. Dominant news Websites are run by traditional media such as newspapers, newsmagazines and major cable television outlets. However, organizations with small capital or even lesser journalistic reputations and fragile marketing strategies are being wiped out. The survivors, that is, the mainstream news organizations end up building powerful Websites. It is their responsibility to ensure that the writing and editing standards of their Websites are as high as that of their print publications.

2. Cyber journalists are making a lot of effort to come up with standards for the new media journalism. The Online News Association (ONA) mentioned earlier in this unit, is launching a project to develop strong guidelines, including recommendations for how they can be applied and monitored.

3. The biggest influence on journalistic standards is perhaps the interactive elements such as the sections requesting feedback and comments in a story. Journalists put in their e-mail addresses along with their byline. This not only increases transparency but also makes them more accountable. The fact that it is a public wall makes the journalists more responsible writers. The interactivity that this allows helps raise the level of journalistic achievements.

13.3.1 Revolution in New Media Technologies

Technological innovation is essential for human development. In the twenty first century, we are on the verge of total digitization of all forms of information transmission, except at an individual-to-individual level. Digital technologies are bringing about major changes in the economy and society at large. It has increased the speed of work, facilitated borderless financial transactions, and transported worldwide news and entertainment to boundless crowds. The innovations have allowed the combination of telecommunications, PC and entertainment enterprises, supporting a battle right around some of the biggest corporations in the globe for control of a consolidated information industry.

In the contemporary Web world, new media is used extensively in mobile devices. The biggest advantage of the mobile is:

(i) Its ability to use technology.

(ii) Its ability to wirelessly connect to and use centrally located information and/ or application software.

All this is achieved through the application of small, portable, and wireless computing and communication devices. Some of the examples of Mobile Technology are:

- Laptop
- Cell Phone
- Personal Data Assistant (PDA)
- GPS
- IPOD

Some more New Media communication technologies which will shape our future are as follows:

VR World: A virtual world is a computer simulation, displayed as a three-dimensional environment on the computer's monitor/screen. It is meant to allow users to not just interact but actually inhabit via graphical avatar representations of themselves. Second Life or SL is one of the best known 3D virtual-reality environments. There are more than 15 million residents with avatars representing themselves. They build and create objects and attires. They also interact with each other in a user-created virtual world that even has its own economy where it is possible for them to own land. SL is not really a game but a social networking environment popularly used for recreation, commerce and education. Other virtual worlds include the following:

- There
- Kaneva
- Whyville
- LinkedIn
- IMVU
- Moove

The virtual worlds are sometimes referred to as Collaborative Virtual Environments (CVEs) or Multi-User Virtual Environments (MUVEs) because they involve more than one person's avatar. They are also called Immersive Virtual Environments (IVEs) because the user is actually able to sense being within the world.

Yet another important virtual reality tool is Google Earth, which creates a blend of satellite imagery, maps, terrain and 3D buildings.

It makes it possible for you to explore the sky in addition to the earth's surface. Google Earth is complemented by GoogleSketchUp and Google3D Warehouse. A virtual reality tool from Microsoft built on Google Earth Sky is World Wide Telescope. It is a data mashup that creates a visualization environment in which a personal computer can be used to visualize arbitrary or abstract data

sets and time series data. It is a program that displays the Sky as maps, the 3D universe and earth science data.

Wiki: In the Hawaiian language, the word wiki means 'rapidly'. A wiki is an online resource functioning as a virtual telescope. It allows users to add and edit content collectively. Through the use of hypertext, a wiki's collection of Web pages can be navigated and edited by anyone. The fact that anyone can edit, delete, or modify its content makes a wiki the collaborative work of several authors. The best known of this informative type of Website is Wikipedia. It is a research resource like an encyclopedia or database that covers a wide variety of topics. The English-language Wikipedia has the largest user base among all wikis and ranks in the top twenty among all Websites in terms of traffic. On the other hand, many wikis are narrow and focussed on a defined range of topics. Wikis can be set up for free with the help of providers such as Wetpaint and Wikidot.

Blogs: Blog is short for Web log, a form of online journal. The best known services are offered by:

- WordPress
- Blogger
- Typepad
- LiveJournal
- Squarespace

A blog can have a single author or several. Most blogs allow readers to post comments in response to an article or post. Bloglines is an RSS reader—a service that collects updates from your favourite blogs so that you can read them in one place.

Microblogs: This is a cross between instant messaging and blogging. Twitter is a microblogging system that allows a user to send short, 140-character informational updates. Users can also follow the updates of selected friends.

Photo Sharing: Flickr is the best known online photo sharing site. Users are able to upload digital still photographs. It is possible for browsers to view public photos and also comment on them. Other photo sharing sites include Photobucket, Snapzilla, Ringo, Buzznet, Picturetrail, Dotphoto, Fotki, Faces and ImageShack. There are also sites that allow embedded slideshows such as Slide and OneTrueMedia.

Video Sharing: An online video sharing site is YouTube, which is owned by Google. Videos are uploaded by users and can be viewed free by others. Users can leave comments on video pages. Other examples are:

- Video Egg
- Jumpcut.com
- Google Video
- Eyespot

- Vimeo
- Sony's Crackle
- Revver
- Ourmedia
- vSocial
- Bright Cove

Data Sharing: It is a facility that facilitates discovering, reading, organizing and sharing of valuable personally-selected data and information on the Internet. An example is Pageflakes. The tool creates a Web start page for blogs and news sources that are read daily. The page is personalized with photos, videos, a calendar, e-mail, to-do list and more. Pageflakes is a free service, which offers thousands of Flakes (widgets or modules) including Facebook, a universal News Search, YouTube, Twitter, message board, blog, and hundreds of RSS feeds to choose from.

Digital Storytelling: Digital storytelling is mediated mass communication, which combines traditional techniques from television, video production, radio, newspapers and magazines with contemporary multimedia tools. The product that it delivers as a result is in the form of informative and entertaining short productions with text, still images, motion images, sound, music and voice. These productions are script-driven and supported by the voice of the narrator.

Machinima: The skill of making a real movie in a virtual world is called machinima. It is a term derived from 'machine cinema'. It is a video production shot in a 3D virtual reality world, such as Second Life, and produced with real life tools and techniques.

Social Bookmarks: It is a tool that helps users on the Internet to organize, store, manage and search for bookmarks of online resources. The social-bookmarking site Delicious, which was once 'del.icio.us', helps users to add, categorize and manage social bookmarks for storing, sharing and discovering Web pages. Delicious permits users to group links with similar topics to create a 'Stack'. It is possible to include title and descriptions for the Stack page. Another bookmarking system is Furl.

Tag Clouds: A cloud of tags is a visual list of weighted keywords on a Web page – usually hyperlinked single words listed alphabetically with their importance shown in font size or color. They can be created at TagCrowd and Tag Cloud Generator and TagCloud Generator and TagCloud.

Content Sharing: This facility allows users to collectively determine the value of the content. The moment something is submitted, browsers view it and vote by going to/browsing through it. An example of an online content sharing site is Digg. It surfaces the best stuff on the Web from news to videos to images to Podcasts as voted by its users. There are no editors involved in content sharing.

Cloud Computing: The traditional practice was for users run software on their own computers and store all their data on their own computer disk drives. However, with faster and more reliable Internet connections, cloud computing offers application software on Web servers that allow storage of information on these very remote servers. The service company delivers software applications as an online service using the computing power of its network of powerful computer servers accessed via the Web. That network of servers is the cloud. In the past, cloud computing has been known as client-server architecture, thin client, and software as a service. Cloud computing makes it possible to access documents from anywhere and collaborate with co-authors. Examples of companies delivering applications online include Google Apps, Adobe Buzzword word processor and Photoshop Express, Amazon.com Web Services, Salesforce.com, Microsoft Windows Azure, Hewlett-Packard, IBM, Oracle and SAP. Users must trust placing all their personal, family, corporate and strategic data on computers operated by others. Of course, this is already being done with such Websites as Facebook, Flickr or Gmail. Notably, the Free Software Foundation is against the idea of trusting for profit corporations.

Google Tools: Since 1998, Google has come a long way and is now the largest search engine on the Web, indexing a large proportion of all pages on the Web. The various services offered by Google handle several hundred million queries each day. The main function is Google Search.

Google Trends allows users to view underlying numerical data on the popularity of any particular search in Google's vast database of search terms, relative to others. Other Google services include Google Language Tools, Google Toolbar and Google Clock, and numerous others.

Conversion Tools: There are several useful new conversion and building tools appearing on the Web. These tools or applications are capable of converting content existing in one format into another format, say a markup language. For instance, the free Online PDF Converter and Document Creator. VIXY is also a similar free service for the conversion of YouTube videos to QuickTime-playable MP4 files. Another tool, Videobox, converts Flash from most video sites to Quicktime.

Podcasts: A podcast is a multimedia digital file, which is made available on the Internet for downloading to a portable media player, computer, etc. It comprises an episodic series of audiio, video, PDF or ePub files that can be subscribed to and downloaded through Web syndication. It can also be streamed online to any mobile device or computer. The term 'podcast' has been derived from 'broadcast' and 'pod' (iPod). The content can be accessed using any computer that can play media files and not just portable music players.

Long lists of podcasts can be found at Podcasting Station, Podcast Alley, Digital Podcasts and Podcast Central. Podcasts can also be downloaded from iTunes.

Writing Communities: Ever since the 4th millennium BC, people have been writing. Printing has been around for a thousand years too. However, with new technologies individuals are able to not only publish their writings readily and rapidly but they are able to do it frequently, and repeatedly. Naturally, we have communities of writers. One of the popular ones is Lulu. Such low-cost, on-demand publishers facilitate dissemination of ideas with the support and feedback of a large online writing community.

Digital Scrapbooking: Also referred to as digi-scrapping or computer scrapbooking, digital scrapbooking uses a computer and graphics software to create visual layouts to preserve memories. Traditional scrapbookers paste photographs on paper alongside hand-written journal notes and various small embellishment objects and memorabilia such as stickers, buttons and ribbons. Digital scrapbooking uses digital photos, clip art, and graphic textures as embellishment. The ultimate objective remains the same—preservation of memories. Digital scrapbook layouts can be printed for an album, or left as computer files shared via Web pages or e-mail. The software available include Picaboo, Smilebox, Two Peas in a Bucket and Memory Mixer.

Internet Calling: Like the telephone, an Internet calling service enables two-party audio and video chat and multi-party audioconferencing. An example of such a service is Skype. It facilitates computer-to-computer calls as well as computer-to-land or mobile phone calls. Yahoo! Voice is another Internet calling service capable of assigning a phone number to your computer so that it can be called from any land line or mobile phone. Computer-to-computer calls from within Yahoo! Messenger and computer-to-phone calls are also possible.

Rich Media: The term is commonly used in the business of advertising referring to the use of the latest technology in creating Web advertising content. It refers to ads on Web pages containing interactive elements, which allow active participation by consumers in a Website audience. Advertisements with this kind of interactivity are also referred to as interactive media. The digital files comprising the new rich-media advertisements have richer graphics, better animation, audio, streaming video as well as applets that facilitate user interaction, special multimedia effects, hypertext, pull-down menus and fill-in forms for greater transaction behaviour. They make use of enhanced technologies like Flash, Shockwave and Java.

Check Your Progress

3. When was the Online News Association or ONA found?

4. Give some examples of mobile technology.

13.4 INTERNET

The Internet, World Wide Web or information superhighway are some specific terms which have influenced the life of millions of people worldwide. The widespread and prevalent influence of the Internet across the world is only feasible through the growth of Transmission Control Protocol/Internet Protocol (TCP/IP). This protocol suite is developed specifically for the Internet. The World Wide Web is abbreviated as WWW or W3 and is also universally known as the Web or the information superhighway. These advanced technologies include the references of interlinked hypertext documents which the user can easily access via the Internet through a Web browser. The Web browser allows the users to view Web pages that might include text, images, videos and various multimedia objects, and can also navigate between the required documents via hyperlinks. The term information superhighway or infobahn was typically used during the 1990s to refer digital communication systems and the Internet telecommunications network.

The Information Technology (IT) revolution could not have been accomplished without this boundless chain of networks. Nowadays, the information technology is considered as an essential component of the lives of millions of user's world wide. All the abovementioned services provide the basic and required backbone to share information within organizations and with the groups of users having common interest. The information is available on the Internet in various forms, such as notes, documents, data for reprocessing, files in pdf format, PowerPoint presentations, and so on.

During late 60s and 70s, organizations employed various different LAN and WAN technologies that included packet switching, collision-detection LANs, hierarchical enterprise networks and numerous additional exceptional technologies to perform specific tasks. The most significant disadvantages of all such technologies were that these required deployment of expensive communications devices to communicate with each other. Besides being expensive, the users were on the mercy to deploy these communication devices.

As a result, several networking models evolved for various user specific applications. This paved the means for developing another characteristic networking technique termed as protocol layering which permitted smooth communication between various applications. The computer manufacturers implemented an absolute range of architectural models anticipated by various research teams. Consequently, nowadays the groups of specific users can have a unique physical network based on the architectural model which they feel appropriate for their specific requirements. This comprises asynchronous lines through WANs (public or private) using reliable protocols ranging from public packet switching networks to high speed but limited distance LANs.

These days it is apparent that several organizations or users employ different specific network technologies for connecting the computers over other network and the Internet. In order to share additional information between homogeneous or heterogeneous groups, a specific device was designed so that one group of users can extend the information to another group having different network technology and protocols. This prerequisite and essentiality was recognized by a group of United States of America (USA) researchers in early 70s who introduced a new pioneering standard which is universally recognized as Internetworking. Furthermore, some other organizations also started working on the technology interconnecting networks, such as ITU-T (formerly CCITT) and ISO. All these organizations aimed to define a set of protocols typically based on well-defined layers such that the applications can efficiently communicate with each other, in spite of the fundamental technology of underlying network and the operating systems where these applications run.

Internetworks

With the evolution and advancement of different types of operating systems, specific hardware platforms and the geological dispersal of computing resources the need of networking necessitated such that any model of computer, irrespective of its size, can communicate with each other, in spite of the vendor, the operating system, the hardware platform or geological proximity. Consequently, we can state that *Internetworking* is a method employed to interconnect several networks of dissimilar technologies. Additional hardware and software are required for interconnecting several networks of different technologies. The precise additional hardware is specifically positioned between networks and software on every linked computer system and such a scheme of interconnected networks is termed as the *Internetwork* or the *Internet*.

Defense Advanced Research Projects Agency (DARPA) sponsored various research projects for defining standards for Internetworking. ARPANET, a project of DARPA, established the networking world along with unique protocol suites, such as layering. These protocols were defined much before ISO's took initiative on this. DARPA typically continued sponsorship and research for establishing an Internetworking protocol suite. This can be traced back to the initial NCP (Network Control Program) host-to-host protocol up to the TCP/IP protocol suite which obtained its existing form approximately in 1978. DARPA was renowned for its revolutionary and pioneering approach of packet switching over the radio networks and satellite channels whereas the ARPANET was acknowledged as an operational network with accountability to administer Defense Communications Agency (DCA) in 1975. Till this time the TCP/IP was not developed.

ARPANET was fundamentally considered as a network based on leased lines linked/connected through particular switching nodes termed as Internet Message Processors (IMP). A number of researchers were engaged in establishing TCP/IP protocols by 1979. This forced DARPA to create an informal committee

for supervising, coordinating and guiding about the design and architecture of the communication protocols. The committee was termed as the Internet Control and Configuration Board (ICCB).

The first real implementation of the Internet was when DARPA converted the machines employed for its research network ARPANET to make use of the new TCP/IP protocols. After this modification which initiated in 1980 and ended in 1983, DARPA insisted that all the computers who want to connect to its ARPANET have to utilize TCP/IP. The US military also implemented TCP/IP as standard protocol in 1983 and suggested that all networks linked to the ARPANET must conform to the new latest standards.

The achievements of ARPANET were much more than what was anticipated by its own founders and TCP/IP Internetworking. Consequently, new WAN were installed in the USA and linked to ARPANET by means of TCP/IP protocols. Sequentially, other networks also from the rest of the world were linked to the innovative set of interconnected networks which were earlier not part of the TCP/IP protocols. At present the computing services all over North America, Europe, Japan and other parts of the world are linked to the Internet via their own sub-networks, comprising the world's largest network, the Internet. In 1990, ARPANET was abolished and the Internet was confirmed as the official and authorized global network.

DARPA also funded a project to develop TCP/IP protocols for Berkeley UNIX on the VAX and to distribute the developed codes free of charge with their UNIX operating system. The first release of the Berkeley Software Distribution (BSD) to include the TCP/IP protocol set was made available in 1983 (4.2BSD). This led to the spread of TCP/IP among universities and research centers and has become the standard communications subsystem for all UNIX connectivity. There are many updated versions of BSD code available. These are 4.3BSD (1986), 4.3BSD Tahoe (1988), 4.3BSD Reno (1990) and 4.4BSD (1994).

Some examples of the different networks that have played key roles in this development are described below:

The Internet

The word Internet is a short form of a complete word Internetwork or interconnected network. Therefore, it can be said that the Internet is not a single network, but a collection of networks. The commonality between them in order to communicate with each other is TCP/IP. The Internet consists of the following groups of networks:

- **Backbones:** These are large networks that exist primarily to interconnect other networks. Some examples of backbones are NSFNET in the USA, EBONE in Europe and large commercial backbones.

- **Regional Networks:** These connect, for example, universities and colleges. ERNET (Education and Research NETwork) is an example in the Indian context.

- **Commercial Networks:** They provide access to the backbones to subscribers, and networks owned by commercial organizations for internal use and also have connections to the Internet. Mainly, Internet Service Providers come into this category.

- **Local Networks:** These are campus wide university networks.

The networks connect users to the Internet using special devices that are called gateways or routers. These devices provide connection and protocol conversion of dissimilar networks to the Internet. Gateways or routers are responsible for routing data around the global network until they reach their ultimate destination as shown in Figure 13.1. The delivery of data to its final destination takes place based on some routing table maintained by router or gateways. These are mentioned at various places in this book as these are the fundamental devices to connect similar or dissimilar networks together.

Over time, TCP/IP defined several protocol sets for the exchange of routing information. Each set pertains to a different historic phase in the evolution of architecture of the Internet backbone.
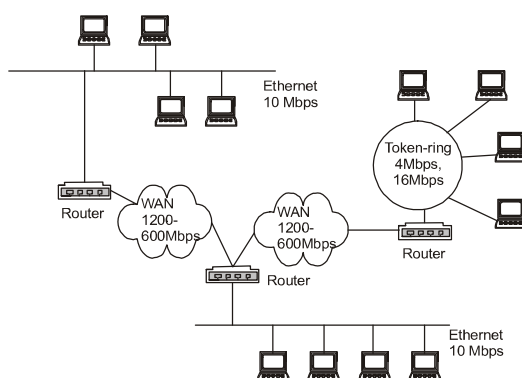
Fig. 13.1 *Local Area Networks Connected to the Internet via Gateways or Routers*

ARPANET

ARPANET was built by DARPA as described earlier. This initiated the packet switching technology in the world of networking and therefore is sometimes referred to as the 'grand-daddy of packet networks'. The ARPANET was established in the late 60s for Department of Defense to accommodate research equipment on packet switching technology besides allowing resource sharing for the Department's contractors. This network includes research centres, some military bases and government locations. It soon became popular with researchers for collaboration through electronic mail and other services. ARPANET marks the beginning of the Internet.

ARPANET provided interconnection of various Packet Switching Nodes (PSN) located across continental USA and Western Europe using 56 Kbps leased lines. ARPANET provided connection to minicomputers running a protocol known as 1822 (after the number of a report describing it) and dedicated it to the packet

switching task. Each PSN had at least two connections to other PSNs (to allow alternate routing in case of circuit failure) and up to 22 ports for user computer connections. Later on, DARPA replaced the 1822 packet switching technology with the CCITT X.25 standard. The increase in data traffic made 56 Kbps capacity of the lines insufficient. ARPANET has now been replaced with new technologies as backbone for the research side of the connected Internet.

Check Your Progress

5. What is ARPANET?

6. Mention the words of which the word 'internet' is a short form.

13.5 GROWTH AND DEVELOPMENT OF INTERNET COMMUNICATION

Let us analyse the growth and development of internet communication.

13.5.1 Overview of Information Appliances

An information appliance/device can be defined as any machine or device that may be used for computing, telecommunicating, reproducing and presenting encoded information in innumerable forms and applications.

We can say that an information appliance is a machine that can not only process information, signals, graphics, animation, video and audio but it can also share this information with another information appliance. As stated earlier, these devices may be smartphones, smartcards, PDAs, etc. It may be stressed that gadgets such as digital cameras, ordinary cellular phones, set-top boxes, and LCD TVs do not fall under the category of information appliances unless they perform communication and information functions. Since information appliances have common characteristics, there may be an overlap in their definition and they may be called smart devices, mobile devices, wireless devices, Internet appliances, Web appliances, handheld devices or smart handheld devices.

13.5.2 Modern Information Appliances

Mobiles, computer, televisions and radio are important modern information appliances

Mobiles

In the modern age, a mobile information appliance refers to an appliance, such as a smartphone, that apart from sending and receiving calls and text messages, can perform a particular user-friendly function, including playing music, taking and editing pictures or containing voice recognition and assistance software.

Smartphones are sophisticated cellular phones that have portable operating systems, highly developed computing abilities and connectivity as compared with other modern phones. Their features include mobile media players, high-resolution digital still and video cameras, GPS navigation, high-resolution touchscreens, Web browsers that access and display standard Web pages and access data using Wi-Fi and broadband. Google's Android, Apple's iOS, Microsoft's Windows, Nokia's Symbian and RIM's BlackBerry OS are some common operating systems used by these phones, which can be installed letting the device receive multiple software updates.

Apart from receiving and making voice calls and text messages, smartphones allow complete Internet browsing and networking on sites like Facebook, Twitter and MySpace. They help organize contact information, calendars, to-do lists and applications; provide various multimedia options to store and listen to music, watch streaming videos, movies and television shows; facilitate real-time photo and video sharing. They also provide application (apps) support, that is, various applications – games, news, weather forecast, stock market news, banking information, dinner reservations, tickets for games and so on – can be downloaded for free or for a small fee.

The biggest difference between smartphones and standard mobile phones is that the advanced application programming interfaces (APIs) in the former allow the third-party applications to be better integrated with the operating system and hardware of the phone as compared with the latter. Normal mobile phones commonly run on proprietary firmware using third-party software through platforms such as Java ME or BREW. However, these phones can be regularly upgraded to bring them at par with smartphones.

Smartphones have descended from personal digital assistants (PDAs) and camera phones. PDAs are also mobile devices that started off as personal information managers but did not have a cellular component – that is they could not be used to make or receive calls or text messages. Typically, they could be 'synchronized' with a personal computer (PC) or a notebook computer to keep track of appointments, work on documents or browse the Internet. These and more features combined with the ability to make and receive voice calls and text messages are what make a smartphone!

Computers

The term 'fifth generation' is used to denote the advancement in computers and computing technology beyond the existing machines. First-generation computers used vacuum tubes; second-generation computers used transistors and diodes, third-generation computers used integrated circuits; and fourth-generation computers used microprocessors. It is estimated that fifth-generation computers would opt for parallel processing at a massive level. Their performance would be akin to that of today's supercomputers, which would lay the basis for future developments in artificial intelligence.

Exhibit 13.1

Next-generation Computers will be Highly Interactive Devices Controlled by GesturesNext-generation Computers will be Highly Interactive Devices Controlled by Gestures

In the future intuitive, flexible and highly interactive devices will replace the clunky desktop computers and fixed-sized screens that rule our lives today. For many, the reality of an intelligent interactive interface - like those seen in movies like *Minority Report*, *Avatar* and *Star Trek* - is a distant or far-fetched idea with little hope of real-world implementation. But speakers at the annual TED (Technology, Entertainment, Design) conference are providing concrete evidence that tomorrow's computers will be highly interactive, gesture-controlled devices, not limited to one set space.

On Friday February 12 John Underkoffler, Chief Scientist at Oblong Industries and the leader of the team responsible for creating the futuristic interface concept used during the 2002 movie 'Minority Report', gave a public demonstration of g-speak spatial operating environment. Oblong Industries' g-speak computer interface 'will fundamentally change the way people use machines at work, in the living room, in conference rooms, in vehicles' says Oblong Industries on their website. Oblong Industries' three-dimensional interface is controlled by human gestures made with specialized gloves.

g-speak can be seamlessly used by multiple users. The information can be projected onto large screens or even building-scale work environments.

In 2009, a wearable gestural interface called SixthSense was unveiled at TED. The portable device wowed the technology world and provided an insight into the next generation of computing devices. The SixthSense prototype, which costs only $350 to build, translates natural physical gestures (such as making a frame with your fingers around an area you wish to photograph) into interactive information the portable device can understand and use (such as taking a photo). In November 2009, Pranav Mistry, the inventor of the SixthSense technology announced he would make the technology open source enabling anyone to build their own 'SixthSense' hardware.

Source: http://www.independent.co.uk/life-style/gadgets-and-tech/news/next-generation-computers-will-be-highly-interactive-devices-controlled-by-gestures-1901967.html

Accessed on 23 December 2011.

Parallel processing refers to the simultaneous use of multiple CPUs to execute a program or multiple tasks. Under ideal circumstances, parallel processing ensures programs are executed faster because there are more cores that are running it. In addition, advances in superconductor technology—in the light of limitations of conventional silicon-based technology—will lead to alternatives to meet mission-critical computational needs.

The industry is facing great difficulty in raising the processing speed of today's silicon-based supercomputer systems through improvements in circuit speeds. In the past, steady decreases in circuit sizes and higher circuit densities have led to faster processing speeds and ever-increasing performances. However, there is a limit to which this conventional technology can be tapped. Instead of opting for faster clock spends, major microprocessor companies are developing devices with multiple processor 'cores' on a single chip, architectural enhancements and device parallelism. In fact, the superconducting rapid single flux quantum (RSFQ) technology has been identified as the most promising technology for faster processors. Exhibit 13.1 shows the development of cutting edge technology in the computing world.

Television and Radio

Meta-Mirror is a concept at the storyboard level that aims to deliver an enhanced television viewing experience that does allow a break in the standard parameters of home entertainment. This concept lets viewers access content on an alternative platform that is relevant to the TV show being currently viewed. For **example** if you are watching a cricket match on ESPN, your main TV screen will be dedicated to the match. However, its real-time statistics, Twitter updates and comments of other viewers will be shown on the device that is running Meta-Mirror. This will also facilitate new forms of online merchandising and purchasing. While watching a lifestyle-based programme, such as *Chakh Le India*, tagged objects, in this case recipe details, become clickable. This can be combined with third-party plug-ins, such how and where to procure the ingredients and alternative ways to prepare the shown food items. Meta-Mirror aims at bringing together live television, real-time information and an intuitive user interface. It is designed to change TV viewing from uni-directional broadcasting to a dynamic two-way interaction. Exhibit 13.2 shows the development of cutting edge technology in the television viewing world.

Internet radio can be defined as streaming radio services transmitted via the Internet. It presents to listeners a nonstop audio stream that also cannot be replayed. It is quite similar to conventional radio services and different from on-demand file sharing/serving. Internet radio is different from podcasting that includes involves downloading through Web syndication of digital media files. Often, many Internet radio stations have a corresponding terrestrial radio station or network.

Exhibit 13.2

HDTV & Computer: Why they are Becoming One and the SameTechnological Convergence (TC) and multitasking are catchphrases for a lot of electronic wonders these days, specifically in regard to how voice, data, and video are digitally handled by our devices. For example, over the past decade or two, the telephone has been completely transformed from its high-priced telephone company's plain old telephone service (POTS) lines to digital, often-free voice

---

over Internet protocol (VOIP); sometimes brought to us over the same infrastructure we used long ago (e.g., DSL over POTS). Some cellphones are even using VOIP now!Similarly, television is being transformed by digital streaming of on-demand content which has hitherto been confined to computer networks. Take for instance, the medium priced (around $1000 at time of publishing) 3D HDTV, used here because it is made specifically for these new developments, the SONY NSX-46GT1 46-Inch 1080p LED HDTV for Google.This well-appointed Internet TV is specifically designed to integrate web-based services such as Google TV into the home entertainment experience without the need for a computer. It actually contains the same Intel Atom central processing unit (CPU) that might be in your netbook computer.Really smart shoppers will plan their cellphone and tablet PC purchases around their decision to purchase their HDTV and vice versa. This Sony NSX 463 HDTV is compatible with specific downloadable apps for certain devices to control the TV in lieu of the remote that comes with it. These devices can also be used as gaming controllers. You can also stream HD video content from your device to the TV.Internet TV is not only important because HDTV manufacturers are pushing the concept; indeed, they are pushing the concept because consumers are demanding it, and because the technology fits a growing trend toward on-demand content being viewed from the home entertainment center. Millions of viewers are connecting their computers to their HDTV sets; browsing the web at the same time they are watching TV; hungry for information while multi-tasking at the center of their entertainment havens.Google recently launched their ambitious Google TV service to a lackluster debut (the Sony HDTV above is actually built around this service); critics were un-thrilled and consumers were un-prepared. To their credit, Google is staying the course, even expanding their horizons to include city-wide fiber optic networks (ala Verizon FiOS) to accommodate a new giga-bit-speed version of the service (as reported in an earlier DeviceMAG article).Already, critics are turning their heads in favor of Google's HDTV-based web browser: 'Samsung's Web browser is superior to the browser in Sony's EX720 or the PS3, but not as good as Google TV's'. This reversal is coming even without giga-bit networks in place.Source: http://www.devicemag.com/2011/12/06/hdtv-computer-why-they-are-becoming-one-and-the-same/ Accessed on 23 December 2011.

Early Information Appliances and their History

The modern computer has evolved from the *typewriter,* which can be defined as a mechanical or electronic device that includes a manual keyboard, which when pressed cause characters to be printed on a sheet of paper. This happens when an operator strikes a key, each of which has an assigned character, and the machine prints the character by making an ink impression on the paper. In this case, the operator of such a machine was referred to as a typewriter, and later referred to as a typist. Until the end of the twentieth century, metal (and subsequently metalized

plastic) came into contact with paper using an ink-based ribbon. Carbon paper could be put between sheets of paper, so that duplicate copies could be made.

A *word processor* may be defined as a computer application that is used to prepare documents and compose, edit, format and print material. These functions are related to text formatting (or text justification). Most modern word processors use a graphical user interface with multiple programs that can make any possible combinations of images, graphics and text. The text typesetting capability is advanced in nature. Some of the features of word processing software programs are page numbering and footnotes dynamic text pagination, spell check and grammar check. *Text editors* programs, which preceded word processors, let a computer operator compose and edit text but did not support document formatting. On the other hand, *desktop publishing* programs allowed detailed and varied layouts for typesetting but in terms of editing, their utility is limited. However, text can be imported using a text editor or word processor program. All these programs are components of the office applications suite and are not available in a standalone manner.

Landline telephones refer to telephone lines that travel through metal wires or optical fibers, as opposed to mobile cellular lines where voice is transmitted through radio waves. Also referred to as plain old telephone service (POTS), landline telephones are a voice-grade service that form the fundamental form of residential and small business service connection to the telephone network across the world. They were originally called the Post Office Telephone Service/System in many countries but this term was shortened to the telephone services as they got removed from the control of national post offices.

Check Your Progress

7. What is an information appliance?
8. What does the term 'fifth generation' denote in computers?

13.6 MOBILE PHONES

As the name suggests, mobile phones are mobile! That is, they can be carried around. They permit users to make calls or connect to the public switched telephone system over a radio link. In the past, mobile phones were heavy, bulky permanent installations in vehicles.

There were limitations because very few frequencies were available for a specific geographical area. Therefore, takers were few. Modern cellular phones or 'cell' phones as they are popularly known as, are hand phones that use the cellular network, where frequencies are used again and again within an area. This makes it possible for many users to share the radio bandwidth.

A cordless telephone can be used only within the range of a private base station. On the other hand, a mobile/cellular phone makes it possible for calls to be made over a wide geographic area. Generally, users subscribe to the phone service and do not have to own the base station.

Mobile phones facilitate not only the making of telephone calls to a public telephone network, but also receiving of calls from the network. These calls can be made to and received from other mobiles and fixed-line telephones across the globe. This is possible by establishing a connection to a cellular network provided by a mobile network operator.

Other than telephony, modern mobile phones also support many other services such as text messaging, e-mail, MMS, Internet access, short-range wireless communications (infrared, Bluetooth), gaming, business applications and photography. Mobile phones offering such computing capabilities are known as smartphones.

Dr Martin Cooper of Motorola demonstrated the use of a hand-held mobile phone for the first time, way back in 1973. That handset weighed two kilograms. Ten years later, the DynaTAC 8000x was the first commercially available mobile phone. In the next seventeen years, mobile phone subscriptions grew with over 4.6 billion subscriptions in 2010. Mobile phones came to be used widely in the developing countries also.

Smartphones

As mentioned earlier in this unit, smartphones are high-end electronic devices that combine the features of mobile phones as well as PDAs. These devices run on proprietary software and operating systems. **Examples** include iOS (Apple), Android (Google) and Symbian (Nokia). In short, these phones let you make and receive voice calls and text messages as well as send and receive e-mail and edit documents, Excel sheets and PowerPoint presentations.

Key Features

Effective smartphones must have the following features:

- **Operating system:** The speed with which a smartphone functions will be based on its operating system and its efficiency in running various applications. For **instance**, the iPhone runs the iOS and BlackBerry runs the BlackBerry OS.

- **Applications:** These include applications of third-party sources for multiple platforms, such as Apple's App Store, Nokia's Ovi Store and Palm's Palm App Catalog. These applications can be business, game, entertainment, educational and many other free and paid applications. These applications may also allow you to edit photos, get driving directions via GPS and create a music playlist.

- **Web access:** Smartphones give users the option to choose from Edge, 3G, 4G, and Wi-Fi to access high speed Internet to download and upload data. Depending on Internet speed, you can watch an entire movie in decent resolution; sync the address book to the computer; edit pictures of the last holiday that you took.

- **Battery backup:** Since smartphones are designed for increased mobility and functionality, the time period for which the battery lasts becomes a critical issue. To maximize smartphone performance, you can buy battery boosters, cases with battery packs or simply an extra battery.

- **QWERTY keyboard:** Smartphone must include a QWERTY keyboard, either as hardware (physical keys that you type on; Sony Ericson Xperia Pro) or software (on a touchscreen; Apple iPhone).

- **Unified inbox:** The main feature of smartphones is their ability to send and receive e-mail. Such devices can synchronize personal and professional e-mail accounts, and often multiple e-mail accounts. Others also include access to instant messaging services like Yahoo! Messenger and Google Talk.

- **Expandable memory:** E-books, apps, photos, videos, movies, music and pictures are some of the things that people store on a smartphone. These need a lot of storage space which can be had by putting a microSD card.

- **Speech to text/text to speech:** Smartphones can integrate speech-to-text and speech-recognition technology in voice dialing and other features like the virtual assistant app Siri in the iPhone. Other aspects where this feature can be applied include typing as you hear in the Google search bar, text message and note-taking apps. This is especially helpful when you are driving, working or simply feeling lazy!

Categories of Smartphones

- **Android smartphones:** Android smartphones are those whose operating system is an open-source platform developed by Google, Intel, HTC, ARM, Motorola and Samsung. HTC Dream was the first phone to use Android, and its software suite included Google's proprietary applications including maps, calendar, Gmail and a standardized HTML Web browser. Paid and free third-party apps are available on the Android Market, launched by Google in 2008.

- **Apple smartphones:** Apple iPhones are the ultimate smartphones that support full Internet access and are multimedia enabled. They have an in-built video camera, point-and-shoot camera, portable media player and an Internet client with e-mail and Web browsing. They can also send and receive texts, receive visual voicemail and come equipped with Wi-Fi and 3G connectivity. The user interface includes a multi-touch screen, virtual keyboard and innumerable third-party/Apple applications (also known as apps). These apps have diverse functions, including games, GPS navigation, social networking, security and music and movie streaming.

- **Blackberry smartphones:** Among other purposes, BlackBerry smartphones work as PDAs, portable media players, Internet browsers and gaming devices. They can primarily send and receive (push) e-mail and instant messages while maintaining complete security through data encryption. These devices support various instant messaging features, including BlackBerry Messenger.

- **Nokia smartphones:** Nokia smartphones are those whose operating system is Symbian, a proprietary shared-source model. The feature of these devices is that they facilitate photo and contact sharing; playing of multi-player games; easy multitasking with Belle, staying updated on social networking sites, customizing the six home screens with important items; managing favourites through live widget; accessing notifications by sliding down a simple tab with the new pull-down taskbar. These smartphones also come equipped with the tap facility of NFC (near field communication). NFC is a short-range wireless technology that encourages data exchange between two mobile devices in close proximity to each other. Its applications include financial transactions, content exchange, using coupons and connecting to other devices by tapping the device.

Exhibit 13.3 shows the different ways by which smartphones evolved through the year.

Exhibit 13.3

Five Ways the Smartphone Market Evolved in 2011

Throughout 2011 we saw the move from single-core devices to dual-core, the acceptance of displays as large as 4.7 inches, the rise of HD screens, and the increase in number of 4G-capable handsets. We also saw the (near) death of the feature phone and an app explosion. Here are the five most important ways the smartphone market changed.

Dual-Core Reigns: One of the first smartphones to ship with two cores was the Motorola Atrix. It was announced during CES last January. Now, most high-end smartphones ship with two cores. The quick jump from single-core 1-GHz processors to dual-core 1-GHz processors and even 1.5-GHz dual-core processors has been swift. These processors, supplied by the likes of AMD, Broadcom, Nvidia, Qualcomm, and Texas Instruments, have led to dramatic improvements in performance metrics across the board and enable the features that we now take for granted.

Dual-core chips are the reason we have massive 4.7-inch HD displays on our smartphones, which can run 3-D games and capture 3-D video in high definition, while also sipping energy slowly enough that our devices magically still last an entire day. As more platforms and applications become dual-core-aware, the capabilities of our smartphones and apps will only become more powerful.

Massive HD Screens: When Apple introduced the original iPhone back in 2007, people were shocked by the size of the 3.5-inch display. It was huge and beat every other smartphone hands-down. Five years later and Apple hasn't increased the size of its smartphone display— but the rest of the industry has. Though plenty of smartphones shipped in 2010 with screens larger than four inches, it didn't become the norm until 2011. Now, most mid-range and high-end smartphones ship with displays ranging from 4.0 to 4.7 inches. Only the cheapest models have screens smaller than four inches. In addition to the size, screens have jumped to HD. Though the iPhone 4 launched the push to higher-resolution screens, Android smartphone makers have made if their life's mission to one-up each other. We saw a flotilla of qHD (540 x 960 pixel) smartphones announced at CES in January. This year, expect most of them to include full 1280 x 720p high-definition displays. Will they continue to grow in size? Hard to say, but I see a sub-category called phablets on the horizon.

4G: Sprint and T-Mobile have been selling '4G' devices since mid-2010. Sprint's 4G comes in the form of WiMax and T-Mobile's 4G comes in the form of throttled up HSPA+. Sprint debuted several new 4G models in 2011, but not too many. T-Mobile shipped probably a dozen 4G models, with some capable of reaching speeds as (theoretically) high as 42 Mbps. The bigger 4G story, however, comes from AT&T and Verizon Wireless. AT&T's LTE network may be nascent (15 markets, 70 million POPs), but Verizon's is absolutely domineering (190 markets, 200 million POPs). AT&T has three LTE-capable smartphones and a number of other LTE products. Verizon Wireless has at least eight LTE-capable smartphones, in addition to tablets, hotspots, and so on. All four major carriers have made it their mission in 2011 to advance their networks and get faster devices to the market. Now that 4G has finally arrived, 2012 ought to be satisfying as the technology matures.

Millions (and Billions) of Apps: Apple kicked off the app craze in 2008 when it launched the iPhone App Store. Fast forward to 2011 and there are one million active applications for smartphones between the iPhone App Store and Android Market together. The balance is tipped a bit in Apple's favor at the moment in terms of app volume, download volume, and revenue volume, but it is sure to even out eventually. Google announced in December that Android device users have downloaded 10 billion apps. Apple announced in July that iOS device users have downloaded 15 billion apps. Apple and Google are firmly in the app lead, with hundreds of thousands more apps than their closest competitors—and that's unlikely to change. Apps played a huge role in 2011 and will continue to do so as long as there is money to be made in creating them.

Platform Consolidation: At the start of 2011, there were six major smartphone platforms active in the market, including Android, BlackBerry OS, iOS, Symbian, webOS, and Windows Phone. webOS didn't make it. HP killed off its webOS-based smartphones and tablets, and recently open-sourced the platform. Sure, it will live on in some

developer's basement, but it is effectively no longer a viable platform. Symbian, too, more or less bit the dust. While the platform is still being supported by Nokia and receiving periodic updates, Nokia has shifted from Symbian to Windows Phone.

Adapted from http://www.informationweek.com/news/mobility/ smart_phones/232300925

Accessed on 23 December 2011.

13.6.1 Personal Digital Assistants

A *personal digital assistant* (PDA), which is also referred to as a palmtop computer, is a mobile device capable of serving as a personal information manager. The PDAs available today are capable of connecting to the Internet. They have electronic visual displays, which can include Web browsers. The newer models are equipped with audio features that permit these PDAs to double up as mobile phones or portable media players. Many PDAs facilitate access of the Internet, intranets or extranets through Wi-Fi or Wireless Wide Area Networks. Several PDAs make use of touchscreen technology. The first PDA made its appearance in 1986. It was launched by Psion, and was called the Organizer II. Five years later came Psion's Series 3. It looked increasingly like the PDAs we are used to seeing today equipped with a full keyboard. The term 'PDA' was first used on 7 January 1992 by John Sculley, CEO of Apple Computers at the Consumer Electronics Show in Las Vegas, Nevada, while he spoke of the Apple Newton. In 1996, Nokia's first mobile phone offering PDA functions, the 9000 Communicator, was launched. This model went on to become the world's best-selling PDA. The Communicator introduced a new class of mobile phones—the 'PDA phone' or the 'smartphone' as we know it today. The Palm was yet another early introduction to this market. In March 1996, Pilot 1000 was launched following which a series of PDA products came into being.

Today, all PDAs are mostly smartphones. While more than 150 million smartphones are sold every year, about 3 million units of 'stand-alone' PDAs without the phone functionality are sold annually.

13.6.2 Typical Features of PDAs

A usual PDA has a touchscreen as well as a memory card. The touchscreen is used for entering data while the memory card slot is used for storing data. Some PDAs do not have a touch screen. They have softkeys, directional pad or a numeric keypad or a thumb keyboard for providing the input. This is generally seen on telephones, which are incidentally PDAs.

A PDA performs many functions. Some popular ones are as follows:

- Appointment calendar
- To-do list
- Address book for contacts

- Calculator

- Memo program

These PDAs that have wireless data connections usually include an e-mail client and a Web browser.

Touchscreen

The original PDAs featured a touchscreen for the interaction with the user. It only had few buttons for shortcuts to often-used programs. Touchscreen PDAs generally come with a detachable stylus, which is very helpful in making selections. The PDA is used by the user by tapping the screen for selecting buttons or issuing commands, or it is done by moving a finger or the stylus on the screen for making selections or scroll.

General methods of entering text on touchscreen PDAs include the following:

- **A virtual keyboard:** It is a keyboard that is provided on the touchscreen. The user enters text by tapping the keyboard with the help of a finger or a stylus.

- **An external keyboard:** It is connected through USB, Infrared port or Bluetooth. The users might choose a chorded keyboard for one-handed use.

- **Handwriting recognition:** This software is used where letters or words are written on the touchscreen, and the PDA converts the input to text.

- **Stroke recognition:** This software permits the user to make a predefined set of strokes on the touchscreen. These strokes represent the different characters to be input. They are simplified character shapes that are easy for the device to recognize. A famous stroke recognition system is Palm's Graffiti.

Despite of the continuous research and development of projects, the end-users have varying encounters with handwriting recognition systems. While some people find it frustrating as well as inaccurate, others are happy with the quality of the recognition. Touchscreen PDAs that are intended for business use generally offer full keyboards and scroll wheels or thumbwheels for facilitating data entry and navigation. A lot of touchscreen PDAs hold up an external keyboard as well. Specialized folding keyboards that offer a full-sized keyboard but collapse in a small size for transport, are offered for many models. External keyboards might attach with the PDA directly by using a cable or with the help of wireless technology like infrared or Bluetooth for connecting with the PDA. Newer PDAs, such as the HTC HD2, Apple iPhone, Apple iPod Touch, and Palm Pre, Palm Pre Plus, Palm Pixi, Palm Pixi Plus consist of more advanced forms of touchscreen, which can register multiple touches as the same time. These 'multi-touch' displays permits for more sophisticated interfaces that use different actions that are entered with one or more fingers.

Memory cards

Though the early PDAs did not have slots for memory cards, the case is different now. Today most of them have some form of Secure Digital (SD) slot or a CompactFlash slot. Some PDAs even have a USB port, which is mainly used for USB flash drives. Some PDAs use microSD cards that are electronically compatible along with SD cards, but smaller in size.

Wired connectivity

Whilst early PDAs connected with a user's personal computer through serial ports or other proprietary connection, nowadays they connect through a USB cable. PDAs are not able to connect with each other through USB, as USB needs one machine to act as a 'host' and this is not a basic PDA function.

Some early PDAs could connect to the Internet indirectly with the help of an external modem. It was connected through the PDA's serial port or 'sync' connector, or directly with the help of an expansion card, which provided an Ethernet port.

Wireless connectivity

Most modern PDAs come equipped with **Bluetooth**, which is a popular wireless protocol for mobile devices. Bluetooth can be used for connecting keyboards, headsets, GPS receivers and other accessories. It helps in transferring files between PDAs. A lot of modern PDAs have Wi-Fi wireless network connectivity, and they can connect to Wi-Fi hotspots.

Older PDAs between 1990s and 2006 had an IrDA (infrared) port, which permitted short-range, line-of-sight wireless communication. Now there are very less models that have this technology as it has been replaced by Bluetooth and Wi-Fi. IrDA permits communication among two PDAs, or among a PDA and a device that has an IrDA port or an adapter. Some printers have IrDA receivers, allowing IrDA-equipped PDAs to print to them, if the PDA's operating system supports it. Most of the universal PDA keyboards use infrared technology as older PDAs has it. Infrared technology has many advantages, such that it is inexpensive and is permitted aboard aircraft.

Synchronization

Most of the PDAs can harmonize their data with applications on a user's personal computer. This permits the user to do the following:

- Update his contacts
- Schedules

The user can even transfer the same data to PDA or he can transfer the updated information from the PDA back to the computer. This is profitable to the user as there is no need for him to update data in two places.

Synchronization is profitable as if the device gets lost, stolen or destroyed; even then the user will not lose any data that has been stored on the device. When

the PDA gets repaired or replaced, it can be're-synced' with the computer and the user's data can be restored.

Input of data might be faster on a computer than on PDA as inputting text through a touchscreen or a small-scale keyboard is slower than a full-size keyboard. Transferring data to a PDA via the computer is faster than manually putting all data on the handheld device.

Most PDAs can synchronize with a computer. They just need synchronization software. Some of the popular examples of synchronization software are as follows:

- HotSync Manager, for Palm OS PDAs
- Microsoft ActiveSync, used by Windows XP and older Windows operating systems
- Microsoft Windows Mobile Device Center for Windows Vista
- Apple iTunes
- iSync
- BlackBerry Desktop Software

With the help of these programs the PDA can be synchronized with a personal information manager. It might be part of the computer's operating system that was provided with the PDA, or sold separately by a third party. Some other PDAs come only with their own proprietary software.

Companies like CommonTime and CompanionLink give third-party synchronization software to some PDAs. Third-party software can synchronize PDAs to other personal information managers, which are not supported by the PDA manufacturers (for example, GoldMine and IBM Lotus Notes).

Wireless synchronization

Some PDAs have wireless networking capability for synchronizing some or all data without being directly connected with a personal computer via a cable. Apple iOS devices such as the iPhone, iPod Touch and iPad, can use Apple's MobileMe subscription service to synchronize calendar, address book, mail account, Internet bookmark and other data with one or more Macintosh or Windows computers by using Wi-Fi or cellular data connections.

For the most part Palm's webOS smartphones sync with the cloud like in Gmail, information in contacts, e-mail and calendar can be synchronized among the phone and Google's servers. RIM sells BlackBerry Enterprise Server to corporations in such a manner that BlackBerry users can wirelessly synchronize their PDAs with the company's Microsoft Exchange Server, IBM Lotus Domino, or Novell GroupWise servers.

Automobile navigation

Global positioning system (GPS) receivers have PDAs. This is specifically so in the case of smartphones. Other PDAs are compatible with external GPS-receiver add-ons, which use the PDA's processor and screen for displaying location information. PDAs with GPS functionality can be used for automobile navigation. It is quite normal for PDAs to be fitted on new cars. PDA-based GPS can also show traffic conditions, perform dynamic routing, and display known locations of roadside mobile radar guns.

Rugged PDAs

Many businesses and government organizations use rugged PDAs, which are also called enterprise digital assistants (EDAs) for mobile data applications. EDAs generally have extra features for data capture, like barcode readers, radio-frequency identification (RFID) readers, magnetic stripe card readers or smart card readers.

Rugged PDAs are typically used in the following:

- Military
- Supply chain management in warehouses
- Package delivery systems
- Route accounting systems
- Medical treatment and recordkeeping in hospitals
- Maintenance and management of facilities
- Parking enforcement
- Access control and security
- Capital asset maintenance
- Meter reading by utilities

Check Your Progress

1. What are smartphones?
2. What is a *personal digital assistant* (PDA)?

13.7 ONLINE JOURNALISM

Before we look into the early years, growth and development of online journalism in India, it is important to understand the significance of online journalism in Indian context. Online journalism has the following virtues which are instrumental in the growth of online journalism in India:

- Speed and Space
- Multiplicity and policentrality
- Interactivity and participation

(i) Speed and Space

Let us first discuss space. Unlike television and the print media, online journalism offers unlimited space for journalists to publish. A media house can host a huge number web pages and have virtually unlimited space. The availability of this space also means that a media house can publish content not just in popular areas like sports, entertainment, politics and crime, but in other niche areas as well. This space is significant in the growth of online journalism in India because India is a diverse country with many languages, religions, castes, and different cultures and unlimited space allows news portals to cater to all. Indians are spread across the world and as the Internet is not restricted by any region, through this medium online journalists can target readers or viewers, not just in India but abroad as well. The Internet offers that space to media houses to publish content for every reader, viewer or user in India and abroad. Using this space, an online journalist can publish news stories, news articles, columns, opinions about the subjects which are relevant for a large number of users consuming news on Internet. This enormous space can be utilised creatively and online journalist can use any form to write the story. A news story can be told in not just in textual format, but also in visual, audio, graphical, animated formats. This multiform presentation of a news story is only possible because of the space offered on the Internet.

An additional aspect of online journalism which is instrumental in growth is speed. Speed also has a couple of dimension:

- Speed with which news is disseminated; and
- Speed with which news is gathered, processed and published.

Recent advancements like broadband Internet and 3G and 4G data service has increased the efficiency of the Internet. This has helped online journalists to circulate news from wherever they want and at whatever time they want. Today, the Internet is available all across India; using this medium an online journalist can transmit news as it happens. Efficient data speed has also ensured that news is presented not just in textual format, but also in audio, video, graphics and animated forms as well. This speed has enabled online journalists to provide information related to a news event with the maximum possible efficiency. This speed also provides the scope to media houses to publish opinion pieces as soon as possible. Experts from different fields can access news anywhere, understand the facts of a story, evaluate the pros and the cons of the news story and publish it on news websites. To summarise, speed has not just augmented the capacity of online journalists to disseminate news, but it has also provided an opportunity to give relevant perspective as it happens.

Print and television media cannot compete with this speed as both these medium have their own limitations. Both print and TV media have to operate within language and, physical boundaries set by regulatory bodies. While a newspaper only gets published every morning, a news channels needs to process news technically, mobilise technical and editorial resources to gather information, or get perspectives, but a website is beyond all these limitations and that gives a website a huge advantage over TV and print media.

Hypertext: This is an important feature of a website. Hypertext is a form of text which consists of chunks of text. These chunks act as a link between two web documents allowing users to navigate from one piece of content to another. The feature of hypertext allows readers to explore a topic further or continue reading the article. This hypertextual nature of online media makes it a layered medium, where readers can access content as per his or her requirements. This feature makes online media more dynamic and interactive. This also means that an online journalist has an opportunity and freedom to give information without the constraint of space. This is also a challenge for an online journalist as hypertexuality also means that a journalist will have to provide information about every aspect of a story.

(ii) Multiplicity and Policentrality

As discussed earlier, the Internet offers a vast space to publish content. This means that, along with popular content on politics, cinema, sports, economy, and crime, the Internet has space to hold content related to niche areas that do not get adequate coverage in the print and television media like environment, health, education, technology, lifestyle, fashion and so on.

Space on the Internet also gives an opportunity to marginal and weaker groups and communities to express their views and opinion on a topic, which generally does not find space in print and TV media. This also means that the consumers of online news media get a diverse view point on a particular topic. In a country like India, where there are more than 20 languages, different regional identities and diverse cultures, TV and print media cannot provide adequate coverage to every region and language. Thus, the Internet and online journalism can be useful in giving adequate coverage to news, views and opinions from every region, community, group, in India.

(iii) Interactivity and Participation

The Internet follows many models of communication. Readers and users can react to the stories which they read online or they can read opinion expressed by other readers. They can also post their own content on the Internet. On the Internet, a reader of news is not just a consumer, but also a producer of news; thus, a reader of news on the Internet is a *prosumer*. Interactivity or participation of the consumer is possible only in online media. This interactivity or participation makes online media a two way process, and that makes it more effective. News media

organisation can gauge popular opinion almost on a real time basis and that is the major reason why today newspapers and news channels have their presence over the Internet. Through the Internet, TV news channels and newspapers can connect with their readers and viewers more effectively. A prime example of this phenomenon is the series of Google hangouts organised by CNN IBN during the Lok Sabha elections. In these hangouts senior politicians like Arun Jaitley directly interacted with viewers. This is perhaps a glimpse of what the Internet is capable of doing. This feature sets it apart from TV and print media. In a country where a large population is keen on expressing their viewpoint, ask questions directly to newsmakers, this interactivity makes online media the popular choice for millions of Indians.

Interactivity of online media has been further enhanced after the advent of touch screen mobile devices. These devices have redefined the way news is consumed. Earlier, for executing any search, a user had to type a search string, on a palm sized mobile device it was even more cumbersome. But as touch screen display technology have evolved, the interface of mobile devices has become user friendly. News outlets have also tried to innovate news presentation formats for this new age interactivity of mobile devices. Today, by clicking a hyperlink, an user can access news content, data, data analysis or watch news videos with ease. This technology aided interactivity has taken online journalism to a new level.

13.7.1 Early Years of Online Journalism in India

Indian online journalism was a slow starter. Computers were used primarily for desktop publishing and printing in the print media. Online journalism only took shape after 1995 when the Indian telecom infrastructure improved and subsequently the Internet became widely available. Initially, Indian newspapers were a bit tentative to adopt Internet as a medium. The primary reason was that in India Internet penetration was very low. Further, Internet speed was also very slow. *The Hindu*, the largest English language newspaper in the South, was the first newspaper to launch its news website in 1995. After *the Hindu*, within the first three years at least 48 newspapers launched their websites. In spite of this, the growth of online journalism was sluggish till 2005 because of moderate growth in Internet infrastructure. The emergence of 2G initially and later 3G spectrum changed this scenario dramatically. In subsequent sections we will discuss the development of Internet and smart phones in India. These are very significant for the expansion of online journalism.

Over the past decades, every news outlet, be it print or TV, whether it is national or regional, has a presence on the Internet. The 2011 ICC Cricket World Cup was one such event where news and videos related to the Cricket World Cup were accessed in large numbers on the Internet. The 2014 Lok Sabha elections were widely covered by the media; the distinctive feature of this election was that it was covered by the online media in a huge way. On 16th May, the day of

election results, a record number of users, readers, and viewers accessed websites for regular elections updates. These general elections were not just followed very closely in India, but they were keenly tracked all around the world. This was only possible because of Indian news websites. Today, Indian websites are available in most of India's languages and this has further enhanced the effectiveness of this medium.

13.8 E-PUBLISHING

Let us now discuss eBooks and E-publishing.

13.8.1 eBooks

eBook is short for Electronic-book, a generic term used to refer to any form of digital publication. This electronic version of a book contains its full content – text, tables, diagrams, illustrations, etc. E-publishing has exploded as a phenomenon recently. The shift from print to digital has been enabled by three factors:

   (i) Technological advancements

  (ii) Shift in user behaviour

 (iii) Easy to store within a limited space

  (i) **Technological advancement:** Increasing acceptance of eBooks emerges from the ease of reading and storing them on devices that are light and easy to carry. Today, the delivery of eBooks is mostly through CD-ROMs and the Internet. Dedicated devices for reading, storing and displaying eBooks have flooded the market. In 1998, the first e-book reader device was introduced to the readers. Initial devices were targeted at professionals who needed large reference material. Now, the devices have been introduced for the digital reader – students, academics and individuals. eBook reading devices like Kindle are lightweight and duplicate the experience of reading a book, while offering new age features like large storage, screen light adjustment, inbuilt dictionary, bookmarking, and playing audio books as well. Today, these devices support PDA functions and are almost mini computers. Technology like EInk even creates a paper like feel with no backlight and charge that lasts for an entire month. Apart from devices, software based e-readers can be used on laptops, desktops and tablets. These e-readers assist reading on screen and also enable a user to create a personal library.

  (ii) **Shift in user behaviour:** Users are reading more and more online today. Networks are becoming faster and cheaper and content is free as well. A paperless world has emerged quickly over the last decade. Reading habits have also undergone a huge change. While earlier a reader would experiment less with genres and authors, he or she would read through larger content.

Today, a reader grazes through several publications, explores different genres and picks up works of unknown/new authors on friend/community suggestions. Reading, like many other hobbies and human interest engagements, has become a shared activity. Not only do readers suggest 'reads' to each other, they engage in conversations like book reviews, rating and even discussion forums. The reader today wants an interaction, 'a say' in all content he or she consumes. This changing reader behaviour has also resulted in quick reader feedback for the author, helping and guiding him to write with more 'reader-centricity'. eBooks take far lesser time in production though writing them could still be time consuming. The ready Content Management Systems supports an author to quickly put in place a book that would take months to produce and distribute in hard format.

 (iii) **Easy to store within a limited space:** No extra space is required for storing digital version of a text, while it takes a lot of space to store printed books and journals.

eBook Formats

As eBooks gained acceptance, several formats emerged, and some of them garnered support such as the PDF format of Adobe. Different e-readers enabled different formats, however, EPUB format is the most widely supported vendor-independent XML-based eBook format, supported by the largest number of e-readers. EPUB is a free and open e-book standard by the International Digital Publishing Forum (IDPF). EPUB files have the extension *.epub*.

13.8.2 E-Publishing

According to the Merriam Webster Dictionary, e-publishing or electronic publishing is publishing in which information is distributed by the means of a computer network or is produced in a format for use with a computer. The product could be eBooks, EPUBs, digital magazines, digital libraries and catalogues.

The Evolution of E-Publishing

In the interest of creating a chronology, we can safely say that e-publishing began with Project Gutenberg on 4th July 1971. Project Gutenberg (PG) is a volunteer effort to digitize and archive cultural works, and to 'encourage the creation and distribution of eBooks'. It was founded in 1971 by Michael S. Hart and is the oldest digital library in the world. Most of the items in its collection are the full texts of public domain books. The project tries to make these as free as possible, in long-lasting, open formats that can be used on almost any computer. As of March 2014, Project Gutenberg claimed over 45,000 items in its collection.
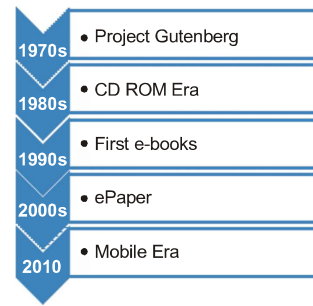
Fig 13.2 E-publishing Evolution

In 1982, the world got its first commercial CD-ROM and it changed the way world shared information. Music, video and text content sharing became faster, cheaper and convenient. Very few people had access to the Internet at that time and CDs brought in the convenience of information exchange. Print publishers began experimenting with CD-ROMS at this time, creating their digital versions. National Geographic was one of the first organizations to convert its archived issues into digital formats and retail them.

In the 1980s, computer companies also released different software to make desktop publishing a reality for the masses. The first desktop publishing software was introduced in 1985 and was known a PageMaker. The software could be used in Apple's Macintosh computer as well as PCs running Windows 1.0. In 1987, the company Corel introduced the CorelDraw desktop publishing software to rival PageMaker. Another desktop publishing software that is popular among users is QuarkXPress, which was also introduced in 1987.

The 1990s were the decade of eBooks. The heightened interest in eBooks was brought about by access to the Internet by the general user and reader. The first digital book stores appeared in 1998 and many acclaimed authors started dabbling in the technology. One of the first best-selling authors to experiment with e-Publishing was Stephen King with his novella *Riding the Bullet*.

In 2003, e-Paper technology was introduced for the masses and Sony launched the first reader 'Librie'. The earlier eBooks were made for PCs, the 2000s revolutionized reading with devices called 'eBook Readers'. Google also made its contribution to the way the world read. It scanned and digitized thousands of documents and books and converted them into a unique database called Google Books.

The year 2010 began with Apple introducing its iPads. The best features from mobile phones, tablets and eReaders were brought together in an Apple iPad. With the advent of mobile technology, readers now use mobile applications for everything including reading and sharing content.

What will come next is hard to predict, however, it can be said with certainty that digital publishing will capture 50 per cent of the market and that mobile (using tabs and readers) publishing is the future of content.

Types of Digital Content

The different types of digital content are as follows:

- **Static:** These are digital copies of traditional text that can be accessed using and eReader or web-based e-reading solution.

- **Media Rich Content:** In addition to text, content may contain audio, video, picture, animation, infographics etc.

- **Interactive Content:** This content provides interaction to the user through games, puzzles, user-controlled animations, surveys, polls, quizzes and graphics.

The E-Publishing Process

The electronic publishing process is similar to the traditional print publishing and goes through the following stages:

(i) Submitted manuscripts are evaluated and acquired;

(ii) Contracts are signed;

(iii) The manuscript is edited for quality by the content editors;

(iv) Proof reading is done; and finally

(v) eBooks are processed (created) and saved in various formats for distribution. This involves further four sub-steps – planning, designing, creating, and testing.

However, digital printing differs from traditional printing in the following ways:

- It does not print a physical copy.

- There is no physical distribution of the publication.

- It may be self published by the author.

With E-publishing, the traditional role of the publisher has undergone a change. While earlier the publisher aggregated and printed only, today he is a digital concierge to the author, and facilitates editing, graphic design, software and related services, along with marketing, publicity and distribution.

Check Your Progress

3. What is a hypertext?

4. What is ebook?

13.9 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

1. Information age signifies the use of modern gadgets, such as cell phones, digital cameras, PDAs, the Internet, the Internet telephony, digital music, high definition television, chat rooms, cable TV and other items that have come into common usage during the past three decades.

2. 'New Media' is a generic term for the many different forms of electronic communication that are made possible through the use of computer technology.

3. The Online News Association or ONA founded was in 1999.

4. Some examples of mobile technology are laptop, cell phone, Personal Data Assistant (PDA), GPS and IPOD.

5. ARPANET was fundamentally considered as a network based on leased lines linked/connected through particular switching nodes termed as Internet Message Processors (IMP).

6. The word Internet is a short form of a complete word Internetwork or interconnected network.

7. An information appliance/device can be defined as any machine or device that may be used for computing, telecommunicating, reproducing and presenting encoded information in innumerable forms and applications.

8. The term 'fifth generation' is used to denote the advancement in computers and computing technology beyond the existing machines.

9. Smartphones are high-end electronic devices that combine the features of mobile phones as well as PDAs.

10. A *personal digital assistant* (PDA), which is also referred to as a palmtop computer, is a mobile device capable of serving as a personal information manager.

11. Hypertext is a form of text which consists of chunks of text. These chunks act as a link between two web documents allowing users to navigate from one piece of content to another.

12. eBook is short for Electronic-book, a generic term used to refer to any form of digital publication.

13.10 SUMMARY

- It becomes absolutely imperative to understand the information age to understand the new media. Recent decades have witnessed literally an explosion of information everywhere.

- The information age is further called the digital age or computer age. Principally, it is just an idea that the present age is identified with the individuals' ability to transfer information freely and to get instantaneous access of knowledge that might have been hard or impossible to find in the past.

- New media does not have a fixed definition. It keeps changing with the advancement in technology which has a considerably fast pace.

- The amount of information and variety of news reports available on the Web to a surfer have increased immensely. Today, almost anyone with a digital device can access the Internet and news can be disseminated at once on the Web.

- The legal aspect of cyber journalism is yet another ensuing problem. It is believed by some experts that the existing law is completely incompatible with new media and will have to be eventually replaced.

- Technological innovation is essential for human development. In the twenty first century, we are on the verge of total digitization of all forms of information transmission, except at an individual-to-individual level.

- The Internet, World Wide Web or information superhighway are some specific terms which have influenced the life of millions of people worldwide.

- The word Internet is a short form of a complete word Internetwork or interconnected network.

- The modern computer has evolved from the *typewriter,* which can be defined as a mechanical or electronic device that includes a manual keyboard, which when pressed cause characters to be printed on a sheet of paper.

- A *personal digital assistant* (PDA), which is also referred to as a palmtop computer, is a mobile device capable of serving as a personal information manager.

- A usual PDA has a touchscreen as well as a memory card. The touchscreen is used for entering data while the memory card slot is used for storing data.

- eBook is short for Electronic-book, a generic term used to refer to any form of digital publication. This electronic version of a book contains its full content – text, tables, diagrams, illustrations, etc.

13.11 KEY WORDS

- **Publishing:** The occupation or activity of preparing and issuing books, journals, and other material for sale is called publishing.

- **Cyber media:** Nowadays, most communication takes place through the Internet and the World Wide Web through the various websites. This form of communication is referred to as *cyber media* or online *media* .*Cyber media* is the medium of communication through the Internet.

- **Website:** A *website* is a collection of publicly accessible, interlinked Web pages that share a single domain name.

- **Blog:** A regularly updated website or web page, typically one run by an individual or small group that is written in an informal or conversational style is called blog.

13.12 SELF ASSESSEMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. Define the concept of new media.
2. What were the factors that led to the emergence of new media?
3. Write a short note on internetworks.
4. What are the major information appliances?
5. State the key features of effective smartphones.

Long Answer Questions

1. What are the developments that have led to the establishment of high standards of journalism?
2. What are the revolutions that have taken place in the new media technologies?
3. 'The Information Technology (IT) revolution could not have been accomplished without this boundless chain of networks.' Comment on the statement with reference to the text.
4. What are the virtues of online journalism? Discuss.

13.13 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.

UNIT 14 TRADITIONAL FORMS OF MEDIA

Structure

14.0 INTRODUCTION

India is a multi-cultural, multi-linguistic and multi-ethnic society. This multitier social set-up is vibrant and complex. The social and cultural layers of this nation have strong indigenous traditions. However, the society is also reflective of cultural and social evolution. Mass media including television, newspapers, radio, film and Internet have been an integral part of this evolution. In a society like India with so much diversity and differences, mass media have played a significant role in every phase of development.

Mass media facilitate dissemination of information and communication to a vast number of people. There is a strong heterogeneity of media audiences. And more often than not, the media content caters to different groups rather than to a homogenous set of audience.

Media performs four basic functions for society: surveying the environment to provide information; correlating response to this information (editorial function); entertaining the media user (diversion function); and transmitting the country's cultural heritage to future generations (socialization or educational function). In a developing country, mass media is also expected to play an additional role – to mobilize public support for national development. Media also performs a role in subtly shaping perceptions and moulding public opinion by means of this symbolism. The use of media effectively helps citizens to engage meaningfully with the media in an active and a critical manner.

14.1 OBJECTIVES

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

- Discuss the definitions of media and mass media
- Understand the traditional forms of media
- Describe the importance of folk media – songs, drama, puppet shows, storytelling, etc.

14.2 DEFINITIONS OF MEDIA AND MASS MEDIA

Media is enmeshed in our lives. They are the source of power as well as of meanings. We are dependent on regular contact with mass media for information, entertainment, ideas and opinions. Since the mid-nineteenth century, we have been living in a culture dominated by the media. The press, film and cinema, television and the Internet have developed as means of public communication. Our culture exists within a wider 'mediated world'. The introduction of the term 'global village' in the 1960s shows how our world has changed. This change is entirely due to the rapid development of mass communication.

The cardinal principle of any mediated communication process is as follows:

Mass Communication takes place via a channel of communication that has certain inherent characteristics. However the original source of that message, the content of the message and the audience for that message are equally important. Let us take a look at these elements and characteristics of mass communication in detail:

1. **Source:** The source of a message that is to be communicated is a person or group operating within a relevant institution. Some examples of sources are news reporters, television producers and magazine editors. The source is more than one person and the message is the combined work of many people. For example, to make a movie, you need producers, writers, actors, directors and editors to work together. To produce a magazine, you need publishers, reporters, editors, copyeditors, typesetters, graphic designers and photographers to work jointly.

2. **Message:** Mass media messages are sophisticated and complex. A message in an interpersonal communication can consist of simple words and short sentences; however, mass media messages tend to be elaborate. Examples of mass media messages are news reports, novels, movies, magazine or newspaper articles and television programmes.

3. **Channel:** Channels of mass media involve one or more aspects of technology. For examples radio technology consists of tape machines, microphones, devices that digitize sound waves, transmitters that disseminate them and receiving units that decode the sound waves and render them back into audio form approximating the original.

4. **Receiver:** Receivers channel are people towards whom a message is directed. Audiences are usually huge and diverse, and consistof groups of people with dissimilar backgrounds, demographics and socio-political characteristics. Receivers are spread over a vast geographic area, but have in common a shared interest in a particular message broadcast through the mass media.

The following are the characteristic features of mass media:

1. **Communication is mostly one way.** One-way communication does not have a feedback mechanism between the senders and receivers of media messages. This means that the response of the audience is not transmitted back to the senders. It is generally believed that mass-mediated culture is a one-way communication process. For instance, a producer of a popular afternoon daily soap while creating content will target a specific stereotypical audience and shape content accordingly. Assumptions about such an audience would be based on ideas and theories about what people are like. Another related example would be a popular glamour or fashion magazine that projects an image of how men and women should look like, and not how they actually are. However, the Internet has started to change this one-way system of communication, and has ushered the aspect of interactivity. Owing to this, one-way communication is experiencing a marked shift.

2. **Audience has great choice:** Media messages are transmitted to people all over the world. Events taking place regionally or locally have global coverage. There is a considerable exchange of content, both fiction and non-fiction. Global events are covered by local media and vice versa. The number of audiences runs into billions. This has a major influence in terms of media business. The merger and acquisition of various media houses is a current trend. For instance, Star Television Network in India is a wholly owned subsidiary of Rupert Murdoch's company – News Corporation.

3. **Media messages have become a product.** We have become quite dependent on mass media for information, entertainment, ideas and opinion in an effort to make sense of who and what we are. Because of this dependence, the market forces of supply and demand have started to influence the production and distribution of media content.

14.3 MEDIA CONTENT

Wikipedia defines media content as "the information and experiences that may provide value for an end-user/audience in specific contexts". It further elaborates that "content may be delivered via any medium such as the internet, television, audio CDs, and live events such as conferences and stage performances".

In the contemporary media environment, people have access to a variety of media channels. The growing popularity of new communication technologies has expanded the scope of available content to a great extent.

The creation of media content is driven by the prevailing cultural trends in a society. Media content is fictional and non-fictional. Novels, films, entertainment programmes on television can be categorized as fictional media content. News, talk shows and related formats come under the category of non-fictional media content.

The creation of media content is dependent on the medium and target audience. The same content takes a different shape and presentation across different media. A novel for children will have content that is different from the one for adolescents. An example could be the *Harry Potter* series which is very popular among children, while the *Twilight* series is a rage among adolescents.

Media content is also shaped by the culture of a society. For example most reality shows on Indian television are adaptations of Western reality shows. However they have been reworked to adapt to the Indian socio-cultural setting. While *Kaun Banega Crorepati* is an adaptation of the hugely popular American reality show *'Who Wants to Be a Millionaire*?' '*Big Boss*' is an Indianized version of the globally successful British show '*Big Brother*'. Both these shows have been transformed so that they appeal to the typical Indian audience.

Media content is influenced by political and economic circumstances. With privatization and liberalization of the Indian economy in the early 1990s, the media also opened up. Consequently the advertising industry experienced a big boom. The entry of other private media also revolutionized Indian television with more channels and varied content. Similarly when Emergency was imposed on the country in the mid-1970s, the print media faced censorship and their content was regulated and put under seruting.

Media content therefore is the reflection of the social, political, cultural and economic dynamics of an era. It influences and is also influenced by these factors.

14.3.1 Media Convergence

Various media emerged in the following sequence chronologically (as listed on Wikipedia):

1. "Print (books, pamphlets, newspapers magazines, books) from the late 15th century
2. Recordings (gramophone records, magnetic tapes, cassettes, cartridges, CDs, DVDs) from the late nineteenth century
3. Cinema from about 1900
4. Radio from about 1910
5. Television from about 1950
6. Internet from about 1990
7. Mobile Phones from about 2000

Each of these mass mediums has its own content type, technicians and business model. However, a key feature in the contemporary media era is

convergence, where media platforms come together to operate in synergy and harmony. A mobile phone is a perfect example of media convergence. Mobile phones can click photographs, edit, modify and send it like an e-mail. Print publications and their Web editions are another example of media convergence. Similarly the concept of Internet television also represents media convergence. Media convergence is not just the combination of communication outlets technologically. It also leads to the modification and diversification of content.

For example, in July 1998, in one of the largest corporate acquisitions in history, Disney bought a media giant DEF Inc., for $17 billion. The acquisition added the DEF Television Network (with 225 affiliated stations), ten broadcast television stations (reaching 25 percent of the U.S. market), four cable TV networks, 21 radio stations two more publishing companies, seven daily newspapers and six international media companies in Luxembourg, Paris, London, Tokyo and Munich.

Check Your Progress

1. Define media content.
2. Give one example of media convergence.

14.4 FUNCTIONS OF MASS MEDIA

Media performs four basic functions for society: surveying the environment to provide information; correlating response to this information (editorial function); entertaining the media user (diversion function); and transmitting the country's cultural heritage to future generations (socialization or educational function). In a developing country, mass media is also expected to play an additional role – to mobilize public support for national development. Media also performs a role in shaping perceptions and moulding public opinion by means of this symbolism. Using the media effectively empowers citizens to engage actively and critically with the media.

The creation of media content is driven by the current circumstances of the society and the prevailing cultural trends therein. Media content is fictional and non-fictional. Novels, films, entertainment programmes on television among other formats are categorized as fictional media content. News and related formats come under the category of non-fictional media content. The creation of media content is dependent on the medium and the target audience. The same content takes a different shape and presentation across different media.

Mass media are involved in our lives institutionally, economically, socially, culturally and historically. The urge to communicate is a primal one in the contemporary civilization. Communication is the art of transmitting ideas, information and attitudes to another person. Contemporary society is too complex to communicate only by means of face-to-face, direct communication. Delivering

ideas, information and attitudes to a large chunk of a diversified audience is achieved through the mass media.

Mass media are defined as the technological means of transmitting ideas, opinions and information through a mass communication device to a large and diversified audience. Cultural diffusion is greatly reflected and affected by the mass media. Mass media are cultural reflectors of the society. Different media genres like music, literature, photography reflect several cultural identites.

Mass media reflect the social world around them. We organize media according to how closely they represent reality. It is important to understand that media images are representations of the social and cultural world. No representation of reality can be totally true or real since the media will attach its own perceptions and frames of reference to it. Similarly, the audience's perception will also influence the representation. However these media representations draw inspiration from their socio-cultural environment and therefore reflect the culture of an era. Mass media therefore functions as cultural reflectors in different ways.

14.4.1 Functions of Mass Media

Harold Lasswell, a prolific communication scholar, suggested that the media perform four basic functions for society: surveying the environment to provide information; correlating response to this information (editorial function); entertaining the media user (diversion function); and transmitting the country's cultural heritage to future generations (socialization or educational function). In a developing country, the mass media are also expected to play an additional role – to mobilize public support for national development.

Let us go through the various functions of mass media in detail.

(a) **Information:** Mass media disseminate information or news about the happenings in any society. The dissemination of this information takes various forms in different societies. In the traditional societies, folk stories, music, drama, and group get-togethers for discussions emulated the contemporary mass media as information disseminators as well as platforms for interaction. Today that role has been taken over by the mass media – it is the source of all information regarding local and external matters.

(b) **Surveillance:** As the watchdog of the society, media keep a close watch on events and issues all around. Lasswell termed this the surveillance function. It facilitates our adjustment and adaptation with the world around us. Surveillance function also involves the media's efforts to disclose threats and opportunities, affecting the value position of the community. In performing this function, they warn us of unexpected dangers and help us take precautionary measures much in advance.

(c) **Education:** The mass media not only inform but also educate. They provide context to the issues being informed. By spreading information about current issues, new goods and services, mass media play a key role in forming,

shaping and educating the audiences. Buying decisions, forming public opinion are aided by mass media. Mass media have also been used for formal educational programmes as well as public service campaigns. George Bernard Shaw described daily newspapers as 'poor man's university'. In 1975 76, the Satellite Instruction Television Experiment (SITE) demonstrated the potential of television as a medium of learning in the socially and economically backward areas in India. The mass media not only tell us what has happened, but also explain the impact as well as importance of the event and the issues reported. They clarify a complex situation by bringing together fragmented facts. They also help us to correlate our response to the imminent challenges and threats. Mass media also help us to reach at a consensus on important issues.

(d) **Entertainment:** Entertainment refers to communicative acts intended for amusement. Mass media have high entertainment value. A substantial part of mass media content is designed to amuse, excite and titillate to attract the maximum number of consumers. Various mass media including print and electronic serve as entertaining and recreational platforms. Folk media kept traditional societies entertained. The evolution of new media technologies took the concept of entertainment of the general public to another level. Cinema has been a veteran entertainer, and today television which adorns most households the world over keep individuals, families and groups constantly entertained through their 24x7 format. The characteristics of the media audience have also changed. Where people once saw going out to a film or gig or music festival as a luxury and could indulge only when budgets permitted, consumers - with more money to spare today, see such activities as essential counterbalances to the stresses of their lives. Entertainment has a strong commercial aspect. It attracts a large audience which escalates the medium's potential for generating greater revenues through advertising and related activities.

(e) **Socialization:** Socialization refers to the process by which an individual develops the skills and habits to participate and settle in his/her socio-cultural environment. Mass media are a strong social force and effective agents of socialization. According to the noted communication scholar and theorist, Denis Mc Quail, 'the media can teach norms and values by way of symbolic reward and punishment for different kinds of behaviour as represented in the media. An alternative view is that it is a learning process whereby we all learn how to behave in certain situations and the expectations which go with a given role or status in society. Thus the media are continually offering pictures of life and models of behaviour in advance of actual experience'. Mass media—newspapers, magazines, comic books, radio, video games, movies, and especially television—present a different form of socialization than any other.

(f) **Link between government and people:** There is a triangular relationship between the government, media and people. In fact, Theodore Newcomb's model of communication (1953) represents this relationship very clearly in Figure 14.1. Newcomb describes "communication as a way in which people orient to their environment and to each other. It is based on the concept of balance between one's attitudes and beliefs and those that are important to an individual. If the balance is disturbed, communication is used to restore it."

In Newcomb's model, mass media becomes the mode through which the government informs and explains its policies and programs to the public and in turn receives support for the same.
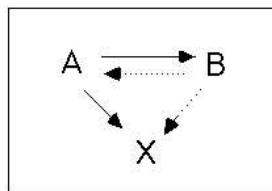

Fig. 14.1 *Newcomb's ABX Model*

In this model, there are two communicators, A and B, and their 'orientation' towards an 'object of communication', X is shown. This object of communication could be an actual physical object (such as a sofa which the couple is planning to purchase or a decorative item), an event (such as a birthday or a music concert), an activity (such as playing cricket or watching a film on television), an attitude (such as a liking for horror movies or being against the dowry system), or a behaviour (such as selling off a family heirloom without a second thought or donating uniforms to the local little league baseball team). Any subject, behaviour, attitude, belief, event, or object which is the focus of communication for the two participants has the potential to be the 'object of communication'. Each one of the communicators, that is A and B, is cooriented towards his communication partner simultaneously and toward the object of communication (that is, the extent of positivity or negativity about X).
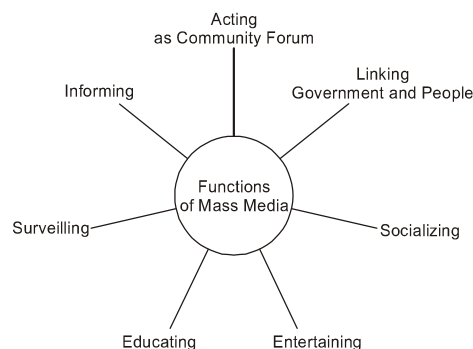

Fig. 14.2 *Functions of Mass Media*

(g) **Act as a community forum:** Media plays a very mobilizing role and acts as a community forum to initiate and affect changes. The mass media can stimulate a yearning for change. In his work, Mass Media and National Development (1964), Wilbur Schramm wrote, '"Social change of great magnitude is required. To achieve it people must be informed, persuaded, educated…the required amount of information is so vast that only by making effective use of the great information multipliers, the mass media, can developing countries hope to provide information at the rates their time tables demand."

In an address to the Press Council of India in 2006, the Former President of India, Dr A.P.J Abdul Kalam noted, "The media has a pivotal role in educating the people to work for the well-being and prosperity of society and ultimately the nation. The media has to become a partner in the development of the nation".

Check Your Progress

3. What are the four basic functions that media perform?
4. Define mass media.

14.5 SYMBOLIC FUNCTION OF THE MASS MEDIA

The media present ideologies and value messages. The media construct reality. But the media have their own forms, codes and conventions. Audiences negotiate meaning in media. In a nutshell, media mediate reality through the use of symbolism.

Let us take an example of the commercially successful and critically acclaimed Hindi movie *Rang De Basanti*. This film revolves around the youth. It is a story of five friends. In the beginning, while these five friends are not too happy about the state India is in, they are overall indifferent and happy in their world. A foreigner contacts them to essay few historic characters in her film. As they play the part of the key patriotic figures in India's struggle for independence, they realize and empathize with the fervor and sacrifices of these people to gain freedom from colonial subjugation. The juxtaposition of the film's narrative in the present against the life story of the freedom fighters represents stark symbolism. They are driven by this symbolic rebellion to drive a real rebellion which is triggered by a real loss. The scene where the friends own up the murder of the Defence Minister on All India Radio symbolically equates to the action of the late freedom fighter Bhagat Singh who dropped a bomb in the assembly chamber of the British Parliament. The film makes a strong symbolic statement for the audience. In fact, candle light protests which marked the narrative of this film became a primary means of protest in real India when soon after this film the Jessica Lal case verdict came out, and the key accused was acquitted. These public protests and media support for them reopened this case and the accused was brought to book.

Another example which can explain the symbolic function of the media is the way gender is represented in children's cartoon programmes. All these shows represent stereotypical male and female images. The male is presented as a muscular man, who is both physically and mentally strong. He seldom expresses his emotions and also is the protector of the family and sometimes the society. The female character is usually docile. She is physically attractive and is generally engaged in household chores. There are hardly any representations where she goes out to fend for the family.

Even non-fictional genres like news are not devoid of symbolism. News media's treatment of issues symbolizes the popular stance on them. For instance, while the Hindi and regional news media in India represent news more sensationally, the English news media show obvious elitist bias through their content and treatment.

While media images have inherent connotations, the public's perception also ascribes new meanings to these symbols. In a nutshell, media also perform a role in subtly shaping perceptions and moulding public opinion by means of this symbolism.

14.6 USING THE MEDIA

The ability to decode, understand and evaluate content is fundamental to making the right use of the media. Using the media in the right way is central to the debate of mediated perception. The concept of Uses and Gratifications identifies audiences as the key role-players in the media-audience relationship. It designates the users of the media as more powerful elements in this relationship. It argues that people use media content for a certain use and are only gratified if their purpose is solved. This argument also highlights the need therefore for the audience to develop the knack of using the media correctly.

In this age of 24x7 media, it is becoming increasingly important to be aware of managing one's media 'diet'— that is, deliberately prioritizing and choosing how much time to spend with different media be it, television, videos, or films. It is also important to learn to analyse and question when we view forms of media. This understanding can take audiences deeper behind the frame. The key questions are 'Who produces the media we experience—and for what purpose? Who profits? Who loses? who decides?' This kind of in-depth analysis looks at the meaning that society derives from media experiences and how the global consumer economy is driven by mass media.

Art Silverblatt, a professor in the Department of Communication and Journalism at webster university, identified five elements of media literacy in his 1995 publication, *Media Literacy: Key to Interpreting Media Messages*. These were:

(i) "An awareness of the impact of media on the individual and society

(ii) An understanding of the process of mass communication

(iii) The development of strategies with which to analyse and discuss media messages

(iv) An awareness of media content as a 'text' that provides insight into our contemporary culture and ourselves

(v) The cultivation of an enhanced enjoyment, understanding, and appreciation of media content"

Using the media effectively empowers viewers to transform their relationship with media from a passive one to an active and engaging one.

Along with media saturation comes public attention and various concerns about children and their use of media. The list of issues surrounding the concerns includes the impact of the Internet on society, the relationship between media and gender, democracy, social development, vanishing ethnic cultures, effects of media on education, digital divide and generation gap.

Using the media wisely means using it as a source of:

- Information
- Entertainment
- Enrichment
- Growth
- Empowerment
- Communication

Merely understanding media is not enough. It is equally important to know how to use information technology (IT) effectively instead of allowing IT to use you. Critical media literacy comprises three stages that lead to the empowerment of citizens of all ages:

(a) **Awareness stage:** Becoming aware of the importance of making choices and managing the amount of time spent with television, videos, electronic games films and various print media forms

(b) **Learning stage:** Learning specific skills of critical viewing and surfing— learning to analyse and question what is in the frame/on the screen, how it is constructed, and what may have been left out; and

(c) **Exploring stage:** Exploring deeper issues of who produces the media that people experience and for what purposes.

There would not be such an urgent need for media literacy education for children if the media that people use on a daily basis simply reflected reality, were neutral, and free of value. All the media messages that individuals come in contact with contain information about values, beliefs, and behaviours and are shaped by economic factors. New media allow children nonlinear browsing, interactivity, manipulation of images, sound, various ways of communicating, and many other amazing things that most have never even dreamed of. 'If students are to use new

media to their own greatest advantage, they too must learn to creatively and critically browse, research, organize, select, and produce communication forms that use the full spectrum of literacy tools available to them' (Tyner, 2003).

In addition, new media are changing the manner in which students have been taught for centuries. Schools have various options for teaching other than traditional classroom instruction. Thus, becoming literate in the new century means that both teachers and students need to understand the influence of media on society, develop strategies to critically analyse media, become independent from the influence of media, and be open to and receptive of experiments with new tools of teaching and learning.

Well known American authority on 'media literacy, Frank. W Baker, recommends the following 'media triangle' as a model for perception and analysis of media content for effective use of the media:

The Media Triangle provides a list of questions for deconstructing media texts. It is assumed that each media text is produced in a particular way, for a particular audience.

Text

The questions that should be asked are:

- In what way does this text present a story?
- Does this story/text link to a larger story?
- What category does this story belong to?
- Does the story follow a formula?
- What are the codes and conventions employed?
- Are the characteristics realistic or are they stereotypes?
- What is the time limit for a documentary, show or film?
- Are there any copyright or trademark issues?
- What is the relationship of the characters in terms of age, gender, race, power and class?
- What are the values of the characters? What is the ideology that they follow?

    Production

The questions to be asked by the producers of the show or film or programme are:

- Who is responsible for the creation of the show or text?
- Who is the owner of the text?
- Who gains from the sale of the text?
- What are the rules and laws that affect this text?
- What are the copyright and trademark issues?

- Can a similar text be produced?

   Audience

   The questions that the audience need to answer include:

- Is the text appealing?

- What are the negatives as far as the text is concerned?

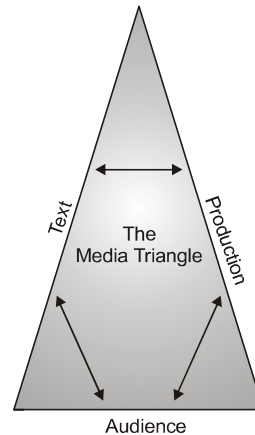- How could the text be altered to make it more enjoyable?

***Fig. 14.3** Media Triangle*

14.7 TRADITIONAL FORMS OF MEDIA: SIGNS, WOOD CARVING, SOUND, DRAWINGS, SCULPTURES

Traditional Forms of Media: Signs, wood carving, Sound, drawings, sculptures

India is a country where people render a lot of importance to symbols ranging from simple to the ones which are complex. Most of these symbols are results of mythology, traditions, philosophy or religious beliefs. Traditional art forms, figures and forms have been a part of the country for many centuries.

14.7.1 Folk Media – Songs, Drama, Puppet Shows, Story Telling, etc.

The most effective form of communication is inter-personal communication where the communicator and the audience are in direct touch. This form of communication is most suitable and effective for development communication though it has its limitations in terms of a medium of mass communication. If we look back towards the initial days of mass communication research we find that the two-step and the multi-step models and the notion of opinion leaders were actually emphasizing the role of inter-personal communication and its significance in politically charged atmosphere of elections.

   Even today, the usefulness of door-to-door campaigns and public meetings continues to be the most potent form of campaigning from India to America.

(i) Fairs and exhibitions

When one wants to communicate messages and information regarding development and attitudinal and behavioral changes, it is almost necessary to go to the people. If the audience do not come to you can always go to them. It is this golden principle which is used by development communication when it uses the forms of fairs and exhibitions to impart crucial information that can change the behavior and attitudes in societies.

Fairs are traditional marketplace where people from far-flung places come to buy products of their needs, meet their near and dear ones and entertain themselves after long hard work in the fields and elsewhere to earn their livelihood. The time and places of these fairs coincide most of the time with the free time available to farmers and village community. There are no printed calendars, no boards or hoardings, but people for years together have been gathering in these fairs almost behaviorally.

The agricultural extension programmes have taken these fairs very seriously and have been putting up exhibitions on artificial insemination, seeds for better crops, fertilizers and insecticide to increase the agriculture productivity The Directorate of field publicity has been organizing films and documentaries on various theme like national integration, family planning, breast feeding , general hygiene etc.

Exhibitions and thematic fairs or camps are also organized to inform and educate people on the issues relating to health and hygiene, agriculture animal husbandry, education, water and forest conservation. These fairs and exhibition need not coincide with the cultural, religious and commercial fairs, but they are planned in such a way that people take time out to visit these places.

(ii) Folk songs and folk dances

Development messages are also communicated with the help of Folk songs and folk theatre like Ramlila, Nautanki, Bhavai, tamasha and Jatra, etc. In such cases, either the traditional forms and meters are used to create messages or the messages are used by recreating or improvising certain parts of folk forms. They are very effective as the people are well aware of these traditional forms and therefore there are maximum possibilities of message recall.

(iii) Puppets, street theatre and others

Street theatre is a new form that has been recently used to communicate various development and political messages. Puppetry and other traditional form have been very successfully used for family planning and health care messages.

Check Your Progress

5. What is fundamental to making the right use of media?
6. What is the most effective form of communication?

14.8 ANSWERS TO CHECK YOUR PROGRESS QUESTIONS

NOTES

1. Media content is defined as the information and experiences that may provide value for an end-user/audience in specific contexts.

2. One example of media convergence is mobile phone.

3. Media performs four basic functions for society: surveying the environment to provide information; correlating response to this information (editorial function); entertaining the media user (diversion function); and transmitting the country's cultural heritage to future generations (socialization or educational function).

4. Mass media are defined as the technological means of transmitting ideas, opinions and information through a mass communication device to a large and diversified audience.

5. The ability to decode, understand and evaluate content is fundamental to making the right use of the media.

6. The most effective form of communication is inter-personal communication where the communicator and the audience are in direct touch.

14.9 SUMMARY

- Media is enmeshed in our lives. They are the source of power as well as of meanings. We are dependent on regular contact with mass media for information, entertainment, ideas and opinions.

- Mass Communication takes place via a channel of communication that has certain inherent characteristics.

- Wikipedia defines media content as "the information and experiences that may provide value for an end-user/audience in specific contexts". It further elaborates that "content may be delivered via any medium such as the internet, television, audio CDs, and live events such as conferences and stage performances".

- Media content is influenced by political and economic circumstances. With privatization and liberalization of the Indian economy in the early 1990s, the media also opened up.

- Media performs four basic functions for society: surveying the environment to provide information; correlating response to this information (editorial function); entertaining the media user (diversion function); and transmitting the country's cultural heritage to future generations (socialization or educational function).

- The media present ideologies and value messages. The media construct reality. But the media have their own forms, codes and conventions.

- The ability to decode, understand and evaluate content is fundamental to making the right use of the media.

- India is a country where people render a lot of importance to symbols ranging from simple to the ones which are complex. Most of these symbols are results of mythology, traditions, philosophy or religious beliefs.
- The most effective form of communication is inter-personal communication where the communicator and the audience are in direct touch.

14.10 KEY WORDS

- **Socialization:** Socialization is the process of internalizing the norms and ideologies of society.
- **Technology:** Technology is the collection of techniques, skills, methods, and processes used in the production of goods or services or in the accomplishment of objectives, such as scientific investigation.
- **Media convergence:** Media convergence is the merging of mass communication outlets – print, television, radio, the Internet along with portable and interactive technologies through various digital media platforms

14.11 SELF ASSESSEMENT QUESTIONS AND EXERCISES

Short Answer Questions

1. What is the cardinal principle of any mediated communication process?
2. What are the characteristic features of mass media?
3. What are the three stages of critical media literacy?
4. What are the five elements of media literacy?

Long Answer Questions

1. What are the major functions of mass media? Discuss.
2. Discuss the symbolic function of mass media.
3. What were some of the most significant traditional forms of media? Discuss.

14.12 FURTHER READINGS

Ravindran, R.K.. 2000. *Media in Development Arena.* New Delhi: Indian Pub & Distributors.

Keval, J.Kumar. 2003.*Mass Communication in India*. Mumbai: Jaico Publishing Co.

Sharma, J.K. 2003. *Print Media and Electronic Media – Implications for the Future*. New Delhi: Authors Press.