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History and Development of Communication Media

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History and Development of Communication Media Unit: I Early History of Communication and the Printing Era In this unit, you will learn about: ? Communication in Pre-Historic Era ? Communication in the Ancient Times ? Communication in the Early and Middle Ages ? Communication in the Late Middle Ages ? Communication in the Age of Enlightenment ? Communication in the 19 th Century ? Communication in the 20 th Century ? Development of Printing in Europe ? China: The Technological Roots ? Gutenberg and the Historical Moment in Western Europe ? Print and Modern Thought ? Development of Printing in India ? Development of Newspaper ? History of Newspaper in India ? From Historical Newspaper to e-newspaper ? Development of Magazine ? History of Press in India: Colonial Period ? Beginning of the Press in India ? Beginning of the Vernacular Press in India ? Press in India in the Period After 1900 ? Overview of Press After Independence ? Geneva Conference 1

History and Development of Communication Media ? India-Pakistan Agreement ? Chinese Aggression Introduction What is communication? Communication is the ability to transfer knowledge and information from one part to another using different methods such as signals, speaking, sounds and many other methods. Throughout history, the methods of communication were developed as the needs of the societies changed. They needed faster and better communication devices to fulfill their growing needs. At the times of war, they needed safer communication devices so, that led to the birth of cryptography which was used since old times as a way to transfer classified information. In the early 1800's, the telephone was invented, which made communication even easier because it shortened the distances between everything. But the biggest evolution in the history of communication came with the invention of the internet by Tim Burners Lee in the early 1990's which turned the whole world into a small village. The evolution of the communication devices continues until today. So, because communication devices are very important nowadays, it will help to better understand their development throughout history and to show the advantages and disadvantages of these devices in our daily life. Communications in the Ancient Times The ancient and early eras started from 3500 BC and ended in 1099 AD. The very first kind of communication devices appeared in "Sumer" in the form of pictographs written on clay tablets. Pictography is the usage of pictures to express certain ideas and information which means that it is a kind of visual communication with the use of a public key. In 2600 BC scripts appeared in Egypt. They spread widely because they were very easy to reserve and use. Picture 1 In 1800 BC, China was using smoke signals. These signals allowed the soldiers who were stationing on the Great Wall of China to warn their friends 500 miles away from a potential danger using the smoke signals 2

History and Development of Communication Media from one tower to another. Three hundred years later, Phoenicians invented the alphabet. The alphabet is a group of letters that are assembled together to give a certain meaning. The invention of alphabet caused a great jump in the history of communication because it led to the invention of writing later. In 1400 BC, the oldest writing in China was found. It was written on bones. 500 hundred years later, China organized a postal service system which was only used for the needs of the government. In around 776 BC, pigeons were also used by the Greeks to send messages such as the outcomes of the Olympic Games in ancient Greece to Athens. Plenty of time later, exactly in 500 BC, Greeks started using many different methods of communication which were new and creative such as sending signals via sunlight, via mirrors, and sometimes via shields. They also used fire signals at night. With these techniques, they were able to send messages to a distance that reached 40-100 kilometers depending on the visibility. The method with the mirrors and the sun was called Heliography, which means writing with the sun light. Another simple method that was also used was colored flags to symbolize specific messages, and these flags were used for a long time in the Greek Navy. Picture 2 Greeks also used Acoustic signals. Acoustic signals are kind of sound communications where a giant musical instrument was used by Alexander the Great to send messages probably that his army could hear from a distance of 5 km. This instrument was called the Stentorophonic tube, and this name came from Stentor, a figure of Greek mythology. Picture 3 3

History and Development of Communication Media 100 years later, exactly in 400 BC, cryptography was being used in Sparta. The "Skytale" or "Scytale" was a Spartan method for encryption. It consisted of a piece of wood and a leather strip. Any communicating party needed exactly the same size wooden stick. The secret message was written on the leather strip that was wound around the wood, unwound again and sent to the recipient by a messenger. The recipient would rewind the leather and by doing this enciphering the message. In around 350 BC, a military Greek scientist and cryptographer invented an optical system for communication similar to the telegraph: the water-clocks. The water-clocks were an early long-distance-communication-system. Every communicating party had exactly the same jar, with a same-size-hole that was closed and the same amount of water in it. In the jar was a stick with different messages written on. When one party wanted to tell something to the other, it made a fire-sign and when the other answered, both of them opened the hole at the same time. And with the help of another fire sign closed it again at the same time, too. In the end, the water covered the stick until the point of the wanted message. Picture 4 In about 100 AD, Roman couriers started carrying government mail across the empire. The invention of papers came five years later by Tsai lun and the true printing appeared in 450 AD in China in the form of ink seals stamped on papers. It was not a long time until China started to print books. That was in around 600 AD. 15 years later, picture books were printed in Japan for the first time ever. In about 1000 AD, Mexican people started fabricating paper using tree barks. The ancient age ended with a great invention, which is the movable type. It was invented by Pi Sheng using clay. As we saw, most of the communication devices in these ages (the ancient ages) were in the form of writing and signals which means that the communication devices until 1099 AD weren't practical at all. Communication in the Early and Middle Ages The early and middle ages actually started from 1100 AD and ended in 1399 AD. These ages began with the invention of stitched books by the Chinese in about 1116 AD. In 1200 AD, the letter system was brought to life. It was used in the European monasteries for communication. At the same time, the University of Paris started a messenger service to transport mail and messages from one place to another. 4

History and Development of Communication Media About 50 years later, Koreans started metal type. In 1300 AD, the wooden type was established in Central Asia. At the end of these ages, the Koreans started producing Bronze characters which were found easy and nice to deal with. As a conclusion, we see that nothing really important was invented during this age except for the ideas concerning printing and the use of metal characters which led to the birth of the typing machine few decades later.

Communication in the Late Middle Ages The late middle ages started from 1400 AD and ended in 1599 AD. At the beginning of these age, the Europeans started the method of block printing which was first founded by the Chinese. At the same time, few news letters were circulating in the European countries which were very similar to the daily newspapers. In 1455 AD, one of the biggest inventions of all times was created, which is the printing press. The history of the printing press dates back to the 1400's, when Johannes Guttenberg created a model based on primitive versions already in use. His printing press used removable metal letters that could be rearranged to create blocks of text. Before that, people had to pen texts by hand, which was an extremely laborious process. In 1560 AD, private postal systems grew in Europe. Five years later, the pencil was invented. The middle ages ended with the invention of the pencil. This ages witnessed one of the most important inventions ever: the typing machine. And in these ages, the ideas concerning postal services and mail were used for the first time.

Communication in the Age of Enlightenment The age of Enlightenment started in 1600 AD and ended in 1799 AD. At the beginning of the age, exactly in 1609, the very first newspaper was published in Germany. Registered mail appeared for the first time ever in France in 1627. And in 1650, the first daily newspaper appeared in Leipzig, Germany. Three years later, in 1653, mail boxes were established in Persia which was a great jump in the history of mail and postal services. These mail boxes organized the job and made it a lot easier. After two decades, the postal network started expanding. In 1696, the existence of the paper mills in England increased, and the number of these paper mills approached 100. In 1704, Ads started taking their place as a helpful method in communication throughout the newspapers in Boston. Picture 5 5

History and Development of Communication Media Six years later, a German inventor developed the three color painting which depended on the three basic colors red, blue and yellow. In 1790, the most important invention in the whole era was found, it was the hydraulic press which was invented in England. It took the lead towards the development of the press centers so that they could depend on mechanical power rather than manual power. Four years later, the first letter carriers appeared in America. In 1794, signaling systems were found. They connected both Paris and Lille in France. At the end of this age, Robert (a French inventor), fabricated a paper making machine which made the process of manufacturing paper a lot easier. The Enlightenment age ended after the invention of the paper making machine. This age carried with it a lot of new inventions and discoveries in the history of communication devices such us the hydraulic systems, the new press centers, the paper making machine, and the invention of colored printing which makes this age the most effective one not on the history of communication devices only, but on the history of all mankind.

Communication in the 19 th Century This age covered the whole 19 th century. At the beginning of the age, mail networks witnessed a great expansion and they started connecting different countries. In 1806, the well-known carbon papers were invented. A year later, the camera had improved its ability to trace pictures. In 1808, an Italian inventor named Turri invented a typewriter for a blind countess. This invention presented a new problem which is: developing a universal language that all blind people can use in reading. Of course, humanity solved this problem plenty of time later. The well-known Brill's language is now considered to be an effective way that blind people use to read. Because of the need to find a faster and better way of transferring information, the idea of the telegraph was first brought to life in Germany in 1810. Back then the telegraph was an electro-chemical one. But the development of the telegraph didn't stop here. There were many trials of building an effective and useful telegraph system. In England, for example, Ronalds built a telegraph in his garden but no one seemed to notice it. That was in 1823. After that, Wheatstone and Cooke patent an electric telegraph in England. But the true evolution of the telegraph came on the hands of one man. Samuel Morse. Back then, he was actually working as a painter, and he received a letter that his wife was fatally ill. The letter took a lot of time to reach him so when he decided to go back home his wife had already passed away. Driven by the inefficiency of hand-delivered letters, and by the death of his wife, Morse worked hard on developing an electromagnetic telegraph system. More importantly, he also developed a system of communicating through this machine. It was known as Morse code and it consisted of a series of coded dots and dashes that corresponded with the alphabet. After patenting his invention (the electromagnetic telegraph), telegrams soon became quite popular as a way of delivering short amounts of information quickly and across long distances. Telegraphs were used in business. Actually, the first use of the telegraph as a business tool was in 1847. But telegraphs were mostly used in the times of war. A lot of telegraph systems were founded for war purposes especially during the Napoleonic Wars. 6

History and Development of Communication Media Some of these systems, such as the British Admiralty network connecting the main naval bases to London, were abandoned or scaled back once the Napoleonic Wars came to an end. Others survived much longer and were even expanded. The French system was remarkably extensive, with over 3,000 miles of lines in 1844. Many of the French lines continued operating until 1853. A few Swedish lines continued in service up to 1881. Telegraphs were also used widely in the World War two. So as a conclusion, the telegraph didn't have such a pricing history because it was mostly used for the needs of the governments not for the pure need of a new communication method . Now let's go back to talk about the rest of the age. By 1815, there were already about 3000 postal offices in the USA alone. In 1821, Charles Wheatstone reproduced sound in a primitive sound box which was the forerunner of the microphone. This great idea led to the development of what we call sound communication which the radio, the TV, the cell phone, later will be such great examples of it. In 1830, 3D pictures were first shown in the stereoscope of Wheatstone. Nine years later, the first electrical printing press was put into service. Plenty of time later, a lady published her thoughts about computers which were the beginning of the informatics evolution all around the world. In 1846, the speed of the printing press increased. A double cylinder rotary press was being used back then. It had the ability to print 8000 papers per hour. After nine years, an experimental phone was being built in France. It was the first of its kind and it opened the door in the face of developing more effective and useful communication devices that could connect the whole continents of the world together easily. In 1861, the idea of colored photography was no more a dream. The first chemical means of colored photography appeared. A year later, in Italy, a man named Casseli sent drawings over a wire. The first international postal conference was held in 1863. A year later, scientists had the ability to transmit electromagnetic waves. The electromagnetic wave back then, could only be transmitted for 14 miles. In 1869, and after plenty of years, the colored photography was brought to life. Not a long time passed before newspapers started printing colored pictures with their news. In 1873, the famous mathematician James Clark Maxwell published his theory concerning radio waves which contained several ideas that helped later in the development of radars and radios and their use in the field of communication. In 1875, Edison invented the mimeograph which is an office copying machine. In 1876, the telephone was invented by the great inventor Graham Bell. Back then, Graham Bell was working very hard to invent this machine that no one had ever seen anything like it. He had his own vision of the machine and he had been working on it since three years just 7

History and Development of Communication Media waiting to hear the voice he wanted. And on one hot afternoon, he heard that voice. He went to the room beside his and asked the little mechanist who was helping him to speak through the machine and he heard the sound in the other room!! and after that the telephone spread all over the world. Picture 7 In 1880, Leblanc theorized the idea of transmitting a picture in the form of segments. In 1888, the Kodak box camera made the process of taking pictures simple and easy. During the same time, Heinrich Hertz (who is considered to be one of the fathers of the radio) proved the existence of the radio waves. And for the first time, public phone booths (which were coin operated) were established. Three years later, Dickson built a motion picture camera and two years later, he built the first motion picture studio. In 1894, Marconi invented wireless telegraphs which were so close and similar to the idea of the radio. Two years later, X-rays were used for the first time in photography. During this time, around 1898, photographs started being taken by artificial light which is very similar to the way we take personal pictures nowadays in studios. At the end of the 19 th century, loudspeakers were invented and sound was recorded magnetically by Poulsen in Denmark. As a conclusion, the 19 th century is the richest age of them all in what comes to communication devices' development. A lot of great ideas were discussed in this century which will form the base for the next step of evolution in the 20 th century. Communication in the 20 th Century This age started from 1900 and ended in 1995. The most important device which was widely used since the end of the 19 th century until the beginning of the 20 th century, is the radio. So let's talk a little bit about its history. In 1885, Heinrich Hertz proved that electricity can be transmitted in the form of electromagnetic waves. He conducted experiments in sending and receiving these waves during the late 1880s. In 1891, radios started appearing on ships. A year later Nikola Tesla wirelessly transmitted Electromagnetic energy. Marconi continued Tesla's work and established a wireless telegraph and a signal company. At the beginning of the 20 th century, exactly in 1906, Reginald Fessenden was the first ever who succeeded in transmitting a program of speech and music. For sure, the usage of the radio has decreased over time because of the invention of better substitutes. The radio wasn't the only important communication device in this century there were many other devices, and now we are going to talk about the rest of these devices. At the beginning of the century, in 1901, the first electric type writer was 8

History and Development of Communication Media brought to life. At the same year, Marconi started sending a radio signal through the Atlantic as a test. A year later, the US navy started using radio telephones aboard their ships. During this time, the ability to transfer pictures increased a lot because of the photoelectric scanning which had the ability to send and receive pictures. At the same year, cables were established. A year later, in 1903, a lot of technical improvements occurred in radios, telegraphs, photography, movies and printing. A year later, the answering machine was invented. During the same time, Fleming invented the diode which improved the radio. In 1905, a French inventor named Pathe colored black and white movies using a machine and a year later, a new process was found for coloring books which was cheaper and better. Picture 8 After that, the first program of voice and music was broadcasted in the USA. In the same year, the first animated cartoon was produced. A year later, in Russia, an inventor named Rosing developed the theory of the television. In 1911, the efforts for turning the sound into motion pictures increased, leading later to the invention of the television. In 1914, a better triode vacuum tube was invented which led to the improvement of radio reception. A year later, wireless radio services connected both USA and Japan. In 1915, the first electric speaker was invented and in 1918, the first regular airmail service was established connecting both Washington and Newyork. A year later, the shortwave radio was invented and later on in the same year, the flip-flop circuit was found. This circuit enabled the computer to do counting processes. In 1920, sound was recorded electrically after it was being recorded magnetically for many years. Later on, quartz crystals were used in radios to keep the signals from wandering. In 1922, the first commercial was broadcasted. Later on that year, the 3D movies started appearing but people needed to wear special glasses to see them with one red lens and one green lens. It wasn't a long time before the first documentary appeared. The neon signs were used as a way of advertisement few years later. In 1926, Baird demonstrated an electro-mechanic TV system and a year later, as a complete to his work, Farnsworth assembled a complete electronic TV system.+ 9

History and Development of Communication Media Picture 9 In 1928, John Baird invented a video disc for recording television programs and broadcasts. A year later, telegraphs were developed. By that time, telegraph tickers were able to send 500 characters per minute. Television studios started appearing in London at the same time. In 1930, a very important invention was found which is the use of light bulbs instead of the dangerous flash powder (magnesium) in cameras. And after many years of paper study, the computer was finally introduced. Three years later, Armstrong invented the FM waves in radios. By the year 1936, Bell laboratories had invented a sound recognition machine and the great mathematician Alan Turing (who broke the Enigma ciphering machine) published his book "computable numbers" which described the general purpose of the computer. The ball point pen as we know it wasn't invented until 1938 by two brothers from Argentina. Three years later, the microwave transmission was being used. In 1941, computers started developing very fast. For example, Zuse Z3 was the first computer controlled by a software system. A year later, in England, the first digital computer was introduced which was named Harvard Mark 1. Not a lot of worthy inventions were introduced in the time between 1944 and 1947. But in 1947, a Hungarian engineer invented the Holography technique which is a technique that projects 3D pictures in front of us, and in the same year, transistors were invented to replace the vacuum tubes. In 1949, the magnetic core memory was invented. A year later, the regular colored television transmission was being used. By the middle of the 20 th century, in 1950 to be exact, the Vidicon camera tube improved the television's pictures. Now let's talk about the communication devices in the second half of the 20 th century. In 1951, computers started being sold commercially and at the same time, the cable network reached everywhere. 10

History and Development of Communication Media Picture 10 Picture 11 In 1952, 3D movies appeared in a more organized way but still needed special glasses to watch. Two years later, the Soviet Union launched the Sputnik which was the beginning of the idea of using satellites in the communication's field. During the same time, the colored TV broadcast began to be regular and in the same year, transistor radios were sold a lot. A year later, tests started to see the possibility of communicating via the fibre optics and music was recorded on tapes. Three years after launching the Sputnik, signals were sent from space using this satellite. During the same time, the idea of communicating using satellites was taken into consideration and rockets were fired into space to send signals into earth stations. In 1959, the weather news and the local advertisements were put into cables and broadcasted everywhere. During the same time, the microchip was invented, and the idea of the artificial intelligence was considered important and researches about it started in Bell labs. In 1960, balloons were sent into space to gather information and reflect signals back to earth. One year later, Bell labs tested the possibility of communicating through light waves to make communication faster and easier. In 1962, minicomputers were invented and later on, more satellites were sent into space to capture images. Some of these satellites (which were probably military), had the ability to capture the photo of a car being driven anywhere on Earth. In 1964, the international satellite organization was formed. By the year 1965, most of the broadcasts worldwide were in colors. During the same time, a machine called the Linotror, had the ability to produce one thousand characters per second and the number of telephones increased in a mad way reaching 200 million telephones by the year 1967 and half of them were in the USA alone. In 1968, the RAM microchip reached the markets worldwide. Now people can save and preserve their work and their private things on their personal computers. A year later, the floppy disc was invented which made great success in the field of computer engineering and it was the forerunner of the laser CD. In 1971, Intel (the well-known computer company) built the microprocessor. Two years later, the microcomputer was introduced in France and it was just a matter of time before it spread outside to reach USA In 1975. Microprocessors soon reached everywhere, it was used in the still 11

History and Development of Communication Media cameras in 1976. By 1979, the system of voice recognition was highly developed. It had the ability to recognize 1000 words. In the same year, the first cellular phone network was established. A year later, the fax service began. In the same year, 24 hour news channels appeared like the CNN. In 1981, a lot of developments happened concerning transistors and the Hologram (holograph) technology. Moreover, the laptop was invented in the same year and it took the whole world by a storm because of it's nice shape and it's large usage. At the end of this year (1983), the cellular network expanded reaching USA. In 1984, experiments started to test the possibility of manufacturing a translating machine. Apple Macintosh (the operating system for computers) appeared in the same year. By the year 1985, CD's were highly developed. They had the ability to store 270 000 papers of text on each one. In the same year, a new technique was found which is the break of the picture into dots. This process made manipulating pictures an easier job to do and the ability to transfer pictures became way easier. Still in 1985, radios got smaller and better and Japan developed the 3D TV. Now people can watch 3D pictures and videos without using special glasses. In 1989, the Pacific Link fibre optic cable opened, it had the ability to carry 40 000 phone calls. In 1991, CNN dominated the world especially during the Gulf war. At the end of this century, the CD ROM had the ability to carry a lot more information and the flat TV was invented in the same year. That puts an end to our last communication age. But, the development of the communication devices didn't stop here. In the 21st century, a lot of things were invented like the Facebook, the social apps like What's app, the Email which is still one of the main means of modern communication methods, but it is facing some competition from instant messaging and social media services. Skype is also an important method of communication and it is a type of applications that enables people to communicate by seeing each other using small cameras attached to the computer. We can say that the 21st century just developed the ideas that were discussed in the past that's why we didn't talk about the 21st century a lot in this article. Picture 13 12

History and Development of Communication Media Development of Printing in Europe Introduction Johannes Gutenberg's invention of the printing press is widely thought of as the origin of mass communication it marked Western culture's first viable method of disseminating ideas and information from a single source to a large and far-ranging audience. A closer look at the history of print, however, shows that the invention of the printing press depended on a confluence of both cultural and technological forces that had been unfolding for several centuries. Print culture and technology also needed to go through centuries of change after Gutenberg's time before the "massification" of audiences could fully crystallize. The story of print is a long and complex one. It may be too much to claim that print was the single cause of the massive social, political and psychological changes it is associated with. However, print did wield enormous influence on every aspect of European culture. Some historians suggest that print was instrumental in bringing about all the major shifts in science, religion, politics and the modes of thought that are commonly associated with modern Western culture. China: The Technological Roots The invention of the printing press depended on the invention and refinement of paper in China over several centuries. The Chinese had developed "rag" paper, a cheap cloth-scrap and plant fibre substitute for cumber-some bark and bamboo strips and for precious silk paper, by A.D. 105. Chinese prisoners passed a mature technology on to their Arab captors in the eighth century. The secrets of the craft that were revealed to Europeans in the twelfth and thirteenth centuries were substantially the same techniques the Chinese had passed to the Arabs several centuries earlier. Long before the Gutenberg press, Chinese innovations in ink, block printing and movable clay type all fed the technological push toward expanding the written word's range of influence. Although the European innovations came much later, European culture certainly felt the impact of print more dramatically than the Chinese did. Because their alphabet employs thousands of visually specific ideograms, the use of movable type was much more labour intensive for the Chinese. Consequently, it did not change production efficiency as dramatically as it did for Europeans. Some historians will also assert that the sequential, linear and standardized character of the printed word especially suited West-ern impulses toward progress and con-quest-- a disposition that favours quick and intense change. Gutenberg and the Historical Moment in Western Europe In the early 1450's rapid cultural change in Europe fuelled a growing need for the rapid and cheap production of written documents. Johannes Gutenberg, a goldsmith and businessman from the mining 13

History and Development of Communication Media town of Mainz in southern Germany, borrowed money to develop a technology that could address this serious economic bottleneck. From its European debut in the 12th century, paper gradually proved to be a viable alternative to the animal-skin vellum and parchment that had been the standard means of carrying written communication. Rag paper became increasingly cheap and plentiful while literacy expanded; the two processes accelerated, in part, by stimulating each other. The need for documentation continued to increase with expansions in trade and in governmental scope and complexity. Scribal monks sanctioned by the Church had overseen the maintenance and hand-copying of sacred texts for centuries, but the secular world began to foster its own version of the scribal copyist profession. The many new scriptoria, or writing shops, that sprang up employed virtually every literate cleric who wanted work. Gutenberg foresaw enormous profit-making potential for a printing press that used movable metal type. Despite their rapid growth in numbers, secular scribes simply could not keep up with the commercial demand for books. Gutenberg also saw strong market potential in selling indulgences, the slips of paper offering written dispensation from sin that the Church sold to fund crusades, new buildings and other projects devoted to expanding its dominance. In fact, press runs of 200,000 indulgences at a time were common soon after the handwritten versions became obsolete. Gutenberg developed his press by combining features of existing technologies: textile, papermaking and wine presses. Perhaps his most significant innovation, however, was the efficient molding and casting of movable metal type. Each letter was carved into the end of a steel punch which was then hammered into a copper blank. The copper impression was inserted into a mold and a molten alloy made of lead, antimony and bismuth was poured in. The alloy cooled quickly and the resulting reverse image of the letter attached to a lead base could be handled in minutes. The width of the lead base varied according to the letter's size (for example, the base of an "i" would not be nearly as wide as the base of a "w"). This emphasized the visual impact of words and clusters of words rather than evenly spaced letters. This principle lent an aesthetic elegance and sophistication to what seemed to many to be the magically perfect regularity of a printed page. Gutenberg designed a Latin print Bible which became his signature work. He launched a run of some 300 two volume Gutenberg Bibles which sold for 30 florins each, or about three years of a clerk's wage. Despite the dramatic success of his invention, Gutenberg managed to default on a loan and lost his whole printing establishment. His techniques were made public and his creditor won the rights to the proceeds from the Gutenberg Bibles. The clergy were eager to take advantage of the power of print. Printed indulgences, theological texts, even how-to manuals for conducting inquisitions became common tools for the spread of the Church's influence. But the Church had even more difficulty control-ling the activities of printers than they had with the secular scribes. The production and distribution of an expanding variety of texts quickly became too widespread to contain. Printed copies of Martin Luther's theses, for example, were widely and rapidly disseminated. They prompted far-reaching discussions that be-came the foundation for mounting 14

History and Development of Communication Media opposition to the Church's role as the sole custodian of spiritual truth. Bibles printed in vernacular languages rather than Latin fueled the Protestant Reformation based on the assertion that there was no need for the Church to interpret scripture--an individual's relationship with God could be, at least in theory, direct and personal. In 1476, William Caxton set up England's first printing press. Caxton had been a prolific translator and found the printing press to be a marvelous way to amplify his mission of promoting popular literature. Caxton printed and distributed a variety of widely appealing narrative titles including the first popular edition of Chaucer's *The Canterbury Tales*. Caxton was an enthusiastic editor and he determined the diction, spelling and usage for all the books he printed. He realized that English suffered from so much regional variation that many people couldn't communicate with others from their own country. Caxton's contributions as an editor and printer won him a good portion of the credit for standardizing the English language. Print and Modern Thought The scientific revolution that would later challenge the entrenched "truths" espoused by the Church was also largely a consequence of print technology. The scientific principle of repeatability--the impartial verification of experimental results-- grew out of the rapid and broad dissemination of scientific insights and discoveries that print allowed. The production of scientific knowledge accelerated markedly. The easy exchange of ideas gave rise to a scientific community that functioned without geo-graphical constraints. This made it possible to systematize methodologies and to add sophistication to the development of rational thought. As readily available books helped expand the collective body of knowledge, indexes and cross-referencing emerged as ways of managing volumes of information and of making creative associations between seemingly unrelated ideas. Innovations in the accessibility of knowledge and the structure of human thought that attended the rise of print in Europe also influenced art, literature, philosophy and politics. The explosive innovation that characterized the Renaissance was amplified, if not in part generated by, the printing press. The rigidly fixed class structure which determined one's status from birth based on family property ownership began to yield to the rise of an intellectual middle class. The possibility of changing one's status infused the less privileged with ambition and a hunger for education. Print technology facilitated a communications revolution that reached deep into human modes of thought and social interaction. Print, along with spoken language, writing and electronic media, is thought of as one of the markers of key historical shifts in communication that have attended social and intellectual transformation. Oral culture is passed from one generation to the next through the full sensory and emotional atmosphere of interpersonal interaction. Writing facilitates interpretation and reflection since memorization is no longer required for the communication and processing of ideas. Recorded history 15

History and Development of Communication Media could persist and be added to through the centuries. Written manuscripts sparked a variation on the oral tradition of communal story-telling--it became common for one person to read out loud to the group. Print, on the other hand, encouraged the pursuit of personal privacy. Less expensive and more portable books lent themselves to solitary and silent reading. This orientation to privacy was part of an emphasis on individual rights and freedoms that print helped to develop. Print injected Western culture with the principles of standardization, verifiability and communication that comes from one source and is disseminated to many geographically dispersed receivers. As illustrated by dramatic reform in religious thought and scientific inquiry, print innovations helped bring about sharp challenges to institutional control. Print facilitated a focus on fixed, verifiable truth, and on the human ability and right to choose one's own intellectual and religious path. Development of Printing in India Introduction Printing is one of the human race's most far-reaching cultural achievements and a medium that is ideally suited to our senses. As the first means of mass communication, paper opened up a world of information and education to huge swathes of the population. Because print, has been necessary for businesses throughout history, the printing industry has been an integral part of life. A large number of innovations have changed the operations of the printing industry (Heidelberger Druckmaschinen AG (2004). Whereas printing was originally handwork, controlled by the printer, the introduction of the printing press made it an industrial process. (Kadam, S., R., (2005). Today, printing and digital media complement one another and are spawning new applications. Printed material is easy to handle; it can explain, entertain, provide guidance, and appeal to feelings. And it is highly likely that some of the products you hold in your hands every day have been printed on printing presses. We will discuss about history, trends, challenges, with an overall analysis. History of Indian Print Industry The saga of the growth of printing in India began with the arrival of missionaries. The growth of printing in West Bengal, when Calcutta was the capital of the British Empire, is attributable to meeting the growing needs of the British Raj for its government and administration purposes. Several government owned printing presses came up all over India. The newspapers press, to start with, was owned by the British, but with the growth of the nationalist movement the Indian Press, particularly the vernacular, became active in the freedom struggle, and was to become a major pillar of support in the realization of the nation's dreams for independence. The commercial printing centers came up in Kolkata, Mumbai and Chennai to 16

History and Development of Communication Media meet the needs of the growing industry. However, the printing industry in India only gained momentum after independence.

16th Century (Goa) The first modern printing press entered India (Anayath, R., (2007) by sheer accident. In 1556, a Portuguese ship called at the port of Goa for supplies. Aboard were 14 Jesuits bound for Abyssinia (today's Ethiopia) and a printing press. One Jesuit, Joao de Bustamente, a Spaniard, was a printer and accompanying him was an assistant of Indian origin. The clergy in Goa felt their need for a printing press was greater than Abyssinia's, and so, requested the Governor-General to make the press available to them. The press was taken out and sent alongside Bustamente to the college of St. Paul.

18th Century, Tranquebar (Tamil Nadu) Printing revived again in India but only in the early 18th century. Once more a missionary played a key role. The Danes, had obtained, from the Rajah of Tanjore the grant of a 25 square mile coastal territory Tranquebar, which became a flourishing trade-centre. Here, in 1706, arrived a German-born Christian missionary Bartholemeu Ziegenbalg, widely credited with printing the first book in Asia in the English language. Recently, the printers of Tranquebar, Salem District, Tamil Nadu, marked the tri-centenary of Ziegenbalg's arrival with celebrations, focusing attention on his unique contribution to the development of not only modern printing but also the first printing material "factories" in India. Within a few years Ziegenbalg's arrival, he had established himself as Tamil scholar compiling a bibliography of 161 Tamil books, he had read called the *Bibliotheca Malabarica*, describing each book. His request to the German Society for promoting Christian Knowledge brought him, in 1712, a wooden hand screw type printing machine and some Tamil typefaces developed in Germany. To overcome paper procurement difficulties, Ziegenbalg also set up at the nearby Porayar India's first small "Paper mill" and undertook manufacture of printing ink. Ziegenbalg's press now had all that it needed locally. In 1716 it printed the first book in Asia in the English language: *A guide to the English tongue*. Next year, they produced a Portuguese ABC book. The press existed for the next century. Not only did printing continue in Transquebar, but it also spread to Madras.

19th Century, Serampur (Bengal) In the history at printing in India. Serampore has pride of place. The Danish Hall, Mission arrived in Serampore in January 10, 1800, bringing a printing press with them. In the next 15 years, the Serampore press cut type in 40 different languages, including 33 Indian languages. In between 1801 to 1832 the Serampore mission press published more than 2, 12,000 titles in forty different languages. This would be 17 History and Development of Communication Media regarded as a remarkable feat even today, if we consider that for these languages types were designed and cut for the first time.

Development of Newspaper Newspaper can be defined as a printed means of conveying current information. Today the newspaper in India is a proud institution of our society. While working as a vehicle of persuasion its basic function is to provide info-edutainment (information, education and entertainment). It also plays the role of 'watch dog' of the society. Man is a social animal and every human being has an unquenchable thirst to communicate. Now a day's man has evolved various systems and technologies for communication. From the development of language and scripts to printing and finally to the world-wide-web of the internet, we have developed an impressive array of communication systems. With the help of these systems only, we are able to send messages instant across vast distances and arouse similar meanings in millions of people simultaneously. Be it newspapers, magazines, books, radio, television etc.

History of Newspaper in India The first newspaper in India was published on 29 January, 1780 by James Augustus Hicky under the British Raj and its name was 'The Bengal Gazette'. It was also called as 'Calcutta General Advertiser' and people simply remember it as 'Hicky's Gazette'. 18

History and Development of Communication Media It was very small two sheet weekly newspaper. And the paper was filled with lots of advertisements with the name- The Calcutta General Advertiser. In fact, its front page was filled with advertisements only.

- After few months of Hicky's paper Messer B Messinck and Peter Read brought out the 'Indian Gazette' in November 1780. Many other newspapers were also started, namely Calcutta Gazette (1784), The Bengal Journal (1785).
- In 1785, Richard Johnson in Madras brought out 'Madras Courier' in English language. R. William's 'Madras Gazette' in 1795 and Humphrey's 'India Herald' in 1796.
- In Bombay first newspaper was 'Bombay Herald' in 1789', Bombay Courier' in 1789 and 'Bombay Gazette' in 1791. 19

History and Development of Communication Media From Historical Newspaper to e-newspaper Introduction A problem that libraries are facing today is well known for all of us: surplus of formats, mediums and even information itself. Paper has been used as the storage medium for text and images for centuries. Due to its inherent chemical instability, it is not getting better in years. It's especially relevant to the historical ones, but it is appropriate also for the currently printed publications. The situation is even more complicated with the digitally born issues and newspaper websites. For the citizens of Estonia, using Internet is as natural as any other of human rights. You can't find a place in Estonia where you don't have Internet connection. This means that essential part of news and information comes to us via news portals, RSS feed, blogs etc. We try to keep up hard on the heels of the publisher new trends, but it's not easy. To compile a complete and full collection of newspapers we need to apply different workflows and work simultaneously with newspapers in paper format and the ones born and published in digital form. Plus harvest the sites published only in e-format. My presentation will describe different ways we handle the newspapers in Estonia and describe the current solutions we have for access, trying to open some last year trends of publishers behaviour publishing and selling the news. Practise of publishing the news is changing rapidly nowadays. Radical changes in media and news production take place so rapidly, sometimes so unexpectedly that it's very difficult for the libraries to fluently change their running workflows accordingly. In the library the job related to the newspapers has the most variable nature at the moment. More and more often we find ourselves asking the question: what is the actual situation we have to cope with when talking about handling the news and newspapers in the library? Collecting and archiving the newspapers

Picture 1- Newspaper Workflow 20

History and Development of Communication Media There are different channels and ways how the content acquisition and ingest of newspapers content takes place. The National Library's first priority in working with newspapers is to process and archive the electronic versions of currently published materials. On daily basis NLE acquires and archives the pre-print versions of currently published newspapers in print. That's quite a considerable amount of data, mostly in pdf format, that are sent to the library's server every morning. We still don't have the Legal Deposit Law supporting us for that activity, so in negotiations with publishers we still have to stress the good will and a solemn purpose doing that, future preservation of cultural heritage. Our workflow is organised in a way that the publisher of the newspaper is the one who sends the pre-print files to our FTP- server. As we don't have a law forcing them to do that, they do that voluntarily. Means the first call is usually still done by the library. We have a long history of negotiations with publishers behind, to explain the value of digital archiving. In the moment we got electronic print files from 65 publishers. All together it makes 663 titles of newspapers in digital form. 262 of them are either daily or weekly published central and local county newspapers. The number is quite big as supplements are counted in the database as separate items. The amount of so-called small scale newspapers published by parishes, schools, churches, institutions, organisations, different societies and companies is 401 at the moment. This is big in number, but actually that is quite few in data volume as in most cases these titles are published rarely and the issues are small in pages. The supply of the electronic content is not always as regular and technically proper as we expect, but basically we can say that we have almost all central and regional newspapers in our ftp-server early in the morning before the working day starts. Besides the purpose of archiving the issue, this is also an opportunity for the library to save some money. No need to purchase several additional paper copies for library users visiting the physical library or for employees cataloguing and processing the articles. All that can be done using the electronic print files, ready to use in our servers latest at 9.00 am Today we are in the situation where also the Estonian Newspaper Association (EALL) supports us. Part of the agreement is 21

History and Development of Communication Media that publishers can use NLE's server as an intermediate station, from where media monitoring companies download the pre-print files from the library's ftp server for their commercial use. The most difficult aspect here is access. Access to the publications, archived in NLE's digital archive is organised following the access restrictions and embargo time which are defined by the publisher. From one point you cannot expect the readers to be interested in your collection unless it is comprehensive and current. The other way round -more concurrent, fascinating and innovative user interface you have for access, more strict access restrictions are placed by the publishers to their content. About the last year tendencies in this particular field will be opened under the access chapter. Digitisation for preservation. This concerns mostly the historical newspapers which are fragile in origin. But we do digitise also the missing pages and single issues of current daily newspapers the publishers have forgotten to deposit us as pre-print files. Historical newspaper collection is the material we'll digitise from our own collection. In the moment we can say that we have managed to digitise most of the titles in Estonian language, published before 1944. Currently there are more than 400 titles, 1.5 million pages digitised from originals. Big portion of these are unfortunately still accessible as images only, because processes like OCR, manual text correction and page layout recognition of historical newspapers will apparently be continued for very many years from now on. Crowdsourcing for correcting the automated OCR text is already available for public, but the amount of pages, corrected this way is not a remarkable one yet. It is important to put the material online even if it's only on image or meta data level. Because more and more often we see that the user comes to the physical library to read the newspapers only when it's the only option and he won't have the information otherwise, like using libraries e-services or digitisation services etc. Archiving the Web As the content published on web and the content on paper are usually 2 totally different things, there is a need to harvest dynamic data also from newspapers websites. Web harvesting is another process being actively developed during the very last years. Here we do have a Legal Deposit Law, supporting us to do that, but we don't have enough resources and skills to extensively harvest dynamic data from newspapers' websites as the sites, multi-platform in first place, are getting more and more complicated in nature every other day. New formats overtake the position faster than we can even identify their existence. This leaves no place for automation when quality is the priority. Up to now we haven't archived online media regularly but used mainly selective approach for that. Estonian Web Archive follows the selection principles worked out jointly with other Estonian memory institution specialists within the Working Group of Web Archiving Experts. The general criteria for selecting and archiving online materials are: their publication, identifiability, exhaustiveness, long-term and permanent value and place of publication. Beside that everybody can send hints and recommendations for archiving a valuable website via special form on the archive's webpage. Following the selective archiving approach our Web Archive is quite small in number at the moment. Basic growth is gained harvesting the certain subject based information. For 22

History and Development of Communication Media example biggest news portals have been archived before and after some important event and a special theme collection is compiled from that data. We have archived information published in newspapers and news portals about the parliament elections, Olympic Games, national cultural events like song festival etc. In 2014 during the 2 weeks time of the Olympic Games we daily archived all special editions issued online by newspapers and news portals. It was quite an enlightening activity for us speaking of the capacity and extent of the news. Quite soon we realised that for the purpose of disk space saving, every other time the already downloaded and archived photo or video was appeared on the next sub-feature, the de- duplication function has to be used to eliminate the photo. Actively used are the thematic news collection archived during the local, Parliament and European Union elections. For example more than 200 web sites were archived in connection with the local government council elections in cooperation with the central libraries of the counties. 23

History and Development of Communication Media Future activity -newspapers online Since it is impossible to foresee what will be important for future researchers and users, it is necessary to harvest a snapshot of entire Estonian national Web regularly. The first harvest of web-based periodicals, based on their frequency of publishing, starts in November 2015. At first 4 most important news portals (postimees.ee, err.ee, delfi.ee, ohtuleht.ee) will be harvested on the editions first page level once a day. Deeper harvesting (articles and news items with related comments) will be following according to their peculiarity with the frequency at least once a month. There is a list of 50 online newspapers, which do have the analog in print, but as their online version has considerably longer articles and much more photos and videos in it, harvesting and archiving of such publications will also take place according to their importance and frequency of publishing from once a day up to once a month. Next to newspapers there are also 65 online journals in the list of harvesting. 17 of them are published online only. These will be harvested at least once a month. Access In the National Library of Estonia, the main purpose is to assemble all newspapers and news items to the one and only place. For that reason, a portal called DIGAR (Digital Archive) Estonian Newspapers (dea.digar.ee) was launched in October 2014. The aim of DIGAR's collection of Estonian newspapers is to provide a single point of access, unite web portal for all digitally created pre-print files, historical digitised newspapers and to those harvested from the web, presumed that they are published abroad in Estonian or here in Estonia. 24

History and Development of Communication Media For processing the content (searchable full text on the article level), we use the CCS | Content Conversion Specialists software doc WORKS. The new user interface is developed in collaboration with the New Zealand company DL Consulting Ltd. This portal went online in October 2014. Unfortunately there are still three different databases online that users must search if they want to find and read newspapers from different periods. For older historical newspapers there is a 12 years old image database (dea.nlib.ee) with 1.4 million pages from 1821-1944. This will be ocr-ed and transferred to the new newspaper portal during the years of 2015-2016. National Library's digital archive DIGAR has the collection of periodicals, containing digitally created newspapers and digital copies of older papers that are published in Estonia. That was used for giving access during the period we didn't have the new system. The aim is to transfer the newspapers from core digital archive interface to the newspapers portal latest in 2016. 25

History and Development of Communication Media The basic effort is pointed to the new newspapers portal accessible at dea.digar.ee, where at the moment the users are provided with access to all newspapers published in 2014-2015 and a selection of older newspapers, we have managed to transfer from old databases. The new database is supplied with current newspapers, at latest in the evening of the item's publishing date. The older newspapers (published 1821-2013) will be added here one by one from previous databases in compliance with the conversion plan. The system is developed keeping in mind the interest of the publishers. The newest numbers are usually not accessible for remote users at the day of the publishing. But the full texts are always accessible in the premises of National Library of Estonia and in the University of Tartu Library. Regardless the restrictions applied by the publishers to the articles full text, you can always make enquiries and view bibliographic data of all articles (authors, headlines, information about publications). The information about access restrictions, given according to the publishers prescriptions are separately shown for every item. 26

History and Development of Communication Media Situation in news market and how does it influence the given Access Restrictions Daily newspapers have a clear trend to move from paper to the online website in Estonia. Content published on the publication website is much more thorough and covers the issue more in detail than the same article in print edition. Also, the articles in the online edition are complemented several times during the day. It's quite a common behaviour especially for the hot topics of the day. In the moment National Library of Estonia has succeeded to obtain most of the daily and weekly newspapers in the electronic pre- print version. It means we can electronically preserve it in the exact way it was printed. But we haven't started archiving the web sites online. There is a very good Internet access all over Estonia. 3G coverage is excellent. You can freely read newspaper in the forest while picking berries or in a small village when visiting your grandmother. While editions' online availability is growing and the user-statistics of online visits are rising, free of charge access of newspapers online is little by little cut down by the publishers. It's quite common that you can read free of charge only the first column of the article and if you are interested to go on, you must buy either a day ticket or become a permanent user of the online edition. That's a trend all big central newspapers have taken over one by one during the very last year. Also, the new and innovative newspaper portal of the National Library has given its contribution to that. The user doesn't have to move from one newspaper website to another, but can easily now come to the library portal, browse the date she wants, and gets all newspapers, published on that day from one access point quickly and easily. 27

History and Development of Communication Media Though the system is developed keeping in mind the interest of the publishers, (it is possible for them to apply embargo for access), publishers anyway have started to restrict the Internet access to their publications in the library's digital archive. County, parish and small scale publications freely give access to their publications via library's digital archive. This attitude hasn't changed. But there is an obvious trend that central daily and weekly publications who so far had applied only some weeks or some months embargo time for free access, now have changed the agreement and allow free access to their archived electronic pre-print files only and only in the premises of the physical library. 28

History and Development of Communication Media According to the law the electronic full texts are always accessible in the National Library in North Estonia and in the University of Tartu Library in South Estonia. Regardless the restrictions to Internet access, you can always make enquiries and view bibliographic data of all articles (authors, headlines, summaries, information about publications). Development of Magazine What is Magazine? A periodical publication containing articles and illustrations, often on a particular subject or aimed at a particular readership. Magazines are printed and bound publications offering in-depth coverage of stories often of a timeless nature. Their content may provide opinion and interpretation as well as advocacy. They are geared to a well-defined, specialized audience, and they are published regularly with a consistent format. (Johnson & Prijatel) In searching for a definition of magazines, some writers have limited their thinking of magazines to tangible products, such as in this dictionary definition: "A publication appearing regularly and containing stories, articles, etc., by various writers." Frank Luther Mott, author of the classic multivolume *The History of American Magazines*, wrote that the term magazine was first used "in the title of *The Gentleman's Magazine*, founded in London in 1731." The term is derived from the use of magazine as meaning storehouse and originally referred only to contents and not to form. Today, magazine refers more to an approach or a process rather than to a format (bound periodical). Television, for example, has "magazines," and the format continues its evolution. Online interactive versions of new and established titles, promising the subscriber an expanded experience, are becoming common-place in the internet. In the information age, magazine more often connotes information than entertainment, and service journalism probably prevails over entertainment when all magazines are taken into account.

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History and Development of Communication Media Magazine's Development The magazine as a periodical developed shortly after Gutenberg's invention and was popular in Europe as a way to publish collections of short literary works. It expanded with the movement to anthologize typified by 16th century newsletters, chapbooks, pamphlets, almanacs and jest books. Fraser Sutherland in *The Monthly Epic* states: "The use of moveable type and the printing press anticipated the division and specialization of labour. In turn, magazines, no less than books and newspapers, were transformed by the barrage of inventions in the 19th and 20th centuries, at the same time as they were being rivaled and even dwarfed by competing media. Yet, like print itself, magazines have proven to be a remarkably resilient and enduring medium. No sooner has each new medium – motion pictures, radio, television, computer networks – arrived than the death of print has been predicted. Yet each has been accompanied by a swarm of magazines. Printed magazines are still with us, and abundantly so, adapting where they can, in one guise or other surviving, even prospering." Sutherland also states: "The magazine publishers, editors, and writers became not merely mediators between academe and the emergent middle class, but merchants of information and entertainment. Once this professional class was in place, it needed only the industrial revolution – mechanical, chemical and electrical technologies – to make mass-circulation magazines possible. England Modern General Interest magazines are considered to have started with Edward Cave's, *The Gentleman's Magazine* in 1731. United States of America Benjamin Franklin was the first to propose a monthly magazine for the American colonies and most experts credit him with publishing the first magazine in Philadelphia. However, his commercial rival, Andrew Bradford, heard of Franklin's intentions through John Webb, whom Franklin had hoped to engage as editor, and together, Bradford and Webb, managed to publish *The American Magazine* three days before Franklin published *General Magazine*, and *Historical Chronicle* for all the British Plantations in America. Both printers launched their first issue in February 1741. Bradford's publication lasted only three issues, while Franklin's survived for six issues. Canada *The Nova Scotia Magazine* and *Comprehensive Review of Literature, Politics and News*, founded by Reverend William Cochran in July 1789, was the earliest magazine published in Canada. It was a monthly 30

History and Development of Communication Media publication available by subscription – with an average of 200 subscribers – and its content was made up mostly of articles and literature taken from foreign publications. The space given to local news and original contributions was very small and the readership soon declined. Many early Canadian magazines, were unable to compete with the established and well-illustrated periodicals from England and the United States and did not last long. In the 1890s, the USA, followed by Canada, moved from an agricultural to an industrial economy, which brought improvements in transportation and mail service and made it possible to distribute goods, including magazines, over wider geographical areas. The national distribution of products brought on brand names and the need for national advertising to promote those brand names. Paid advertising, rather than subscriptions, soon became what made those publications profitable. The competition that followed among magazines with larger circulation to win advertisers led to the first controlled circulation magazines. Magazines developed as Canadians acquired more leisure time. It was not until the 20th century that mass-produced Canadian magazines began to compete with their American counterparts. In Canada the evolution of the magazine has gone from class (special interest) magazines to mass (general interest) magazines and back to class. Prior to the 1890s, magazines were aimed at particular audiences. They were often literary and therefore considered “class” oriented. The arrival of television (tv) and television advertising also brought a boom to the magazine industry. tv advertisements work with magazine advertisements. Magazine advertisements reinforce tv advertisements by having a lasting physical presence and multiple readers. As the economies of Canada and the USA expanded after WWII, magazines moved into specialized areas (special interest) and have continued evolving in that direction to the present. Today there are many specialized (business, trade, home, health, life-style) magazines and a few general interest magazines. Demographic and psychographic factors define the purpose and character of magazines. Types of magazines Today, there are thousands of magazines worldwide. They inspire, inform, educate and entertain audiences across the globe. Nearly 600 years after the advent of the printing press, magazines continue to change the nature of things throughout the world. The major categories of magazines are briefly explained below: 1. General interest magazines This type of magazine is published for a wider audience to provide information, in a general manner and the focus is on many different subjects. The main purpose of a general interest magazine is to provide information for the general audience. No background knowledge or expertise is assumed. Articles usually provide a broad coverage of topics of current interest. They are written by journalists, freelance writers or staff correspondents of the magazine. These periodicals may be quite attractive in appearance, with articles often heavily illustrated with photographs. The language of these publications is geared to any 31

History and Development of Communication Media educated audience. There is no specially assumed target audience. Mere interest and a certain level of intelligence is only required to read and enjoy such magazines. These are usually published by commercial enterprises, though some are published by professional organizations. Examples of general interest periodicals are: Time, Newsweek, Outlook, India Today and The Week. 2. Special interest magazines Special interest publications are magazines directed at specific groups of readers with common interests. Most special interest magazines cater to any specific interests or pursuits. For instance, there are magazines that cover sports, news, fashion, business, music and so on. While some attempt to cover all aspects of a broad subject, others are concerned only with a particular element of the general subject. Sports Illustrated, for example, contains stories on practically any sport, but Golf Digest carries only stories related to golf. Other special interest publications find their audiences through different demographic segmentations. There are magazines published primarily for men (Field and Stream, Gentlemen's Quarterly (GQ), etc.), women (Woman's World, Grihalekshmi, Vanitha etc.), boys (Boys' Life) and girls (Teen Vogue). Specialized periodicals also serve most professions, industries and organizations. Specialist magazines have been growing in recent years, not only in terms of the number of readers, but also in the increasing number of consumer advertisers who have seen the benefits of the medium. Circulation varies for a special interest magazine. But, even though the circulation is small, it is usually stable over the short term and offers an advertiser a well-defined market. Obviously, for a specialist product, there is no better place to advertise than in a magazine which concerns itself directly with the product area, such as gardening or photography. We can categorize some special interest magazines into the following genres based on their content and target audience: a. Farm magazines These are magazines featuring news and information pertaining to the agricultural sector. It is a resource for farmers and vendors of farmers' markets. There are various farm magazines that contain information about various farming equipment, farming practices, ideas and technology suitable to small and big farms, raising unusual livestock, growing high-value crops, direct marketing of their products to bring in more income, the latest techniques for growing bountiful, nutritious crops and many more articles that could provide information to the farmers who are their target audience. They also share the success stories of artisans and farmers, on government policies and programmes and also about how to promote their business by reaching new customers and develop value-added products. b. Sports magazines 32

History and Development of Communication Media A sports magazine usually features articles or segments on sports comprising of many photographic images and illustrations. Some magazines concentrate on all general sports news and related issues while others concentrate on specific sports or games such as football, baseball, athletics etc. But the common aim of any sports magazine is to take fans inside the game and provide a mix of columns, features, profiles of their favourite players, scores, statistics and analysis of the game. News and information about sports, reviews, interviews, expert advice, player profiles, season previews, predictions and pre-game analysis as well as quality photos are some of the main ingredients in a sports magazine. c. Business magazines Most of these magazines are dedicated to the dissemination of information related to particular business areas like accounting, banking, finance, international business, management, marketing and sales, real estate, small business etc. They explore latest news and reviews on current trends in the world of business. Business magazines offer readers an unparalleled look at business and economic news, with incomparable access to business drivers around the globe. It also provides the most recent news about trends and developments in global business, financial markets and personal finance. d. Environmental magazines The aim of this type of magazine is to provide information about environmental issues and to share ideas about our very diverse and dynamic environment so that readers can live more sustainable lives and connect themselves to ideas and ongoing efforts for change, as well as for building a more just and sustainable future. They cover everything environmental - from the big issues like climate change, renewable energy, toxins and health to the topics that directly impact the readers' daily lives: population, poverty, consumption and the environment in general. In-depth reviews of major policy reports, conferences, environmental education initiatives, environmental reports and photos from around the world with an emphasis on human involvement in an environmentally changed scenario are some of the highlighted features of environmental magazines. 33

History and Development of Communication Media e. Entertainment magazines Entertainment magazines are usually glossy in nature and provide entertainment. They usually carry news, original stories, scandals, gossips and exclusives about celebrities in various entertainment fields such as film, music, TV, fashion and related similar areas of the industry. Cultural criticism, beauty, lifestyle trends and shopping guides also find expression in such magazines. As its main focus is on celebrity fashion or lifestyle, it is graphically rich in nature, featuring many photographs or other images. f. Automobile magazines Automobile magazines offer a rich and varied examination of the automotive universe in all its forms, illustrated with vibrant photography. They present interesting automotive news in the industry and celebrate the automotive lifestyle and its personalities, past and present. It also offers insights into emerging trends in the industry and also creates images of whatever comes next in the written and visual form. Updates in motor vehicle arena such as newly arrived cars and bikes, contemporary style of vehicles, recommendations to buyers, reviews of newly launched vehicles are some of the attractive elements in these magazines. 34

History and Development of Communication Media g. Children's magazines The main aim of children's magazines is to engage children to learn new things through entertainment and to provide memories that last a lifetime. The content is delivered through colourful images, read-aloud stories and various fun activities that both the parent as well as the child can enjoy together. Children's magazines are designed to set young children on the path to become curious, creative, caring, confident individuals through reading, thinking and learning with a wide variety of stories, puzzles, crafts, games and activities. 3D children's magazines are now on sale in Kerala. h. Women's magazines Women's magazines play a variety of roles as educator, family counsellor, beauty specialist and life style expert. Women's magazines, on many occasions, have become an arena for debate and promotion of education for women. The personal nature of the content also makes it a unique material specifically for women. The gorgeous photographs, engaging designs and innovative styles make them attractive. The outlook of a women's magazine is an intelligent perspective that is focused on personal style - the way women actually look, think and dress. They reflect the spirit of today's woman - changing with the times, moving with trends, styles and fashion. i. Men's magazines Men's magazines bring the latest style tips, travel guides, lifestyle improvement, offering advice and information useful to men on a variety of topics including money, health, sports, cars, adventure, politics and so on. Men's magazines use masculinity as a marketing tool. j. Literary magazines A literary magazine devoted to literature, usually publishes short stories, poetry, essays, literary criticism, book reviews, biographical profiles of authors, interviews and any content related to literature. Its aim is to promote literature, encompass an overall sense of the word, preserve indigenous literature and provide a platform for creative writers through its articles. We can also include several other types of magazines in the special interest magazine genre. Magazines on architecture, art, computer, customer, film, health, history, horror fiction, luxury, music, political issues, public relations, satire, science fiction, shelter, trade, wildlife etc. are some among them. Future of magazines in the digital era Increased competition, penetration of online and e-formats and cross media ownership negatively affect the print media sector. News magazines join the market regularly and the existing ones disappear for want of readers, lack of finance or due to take overs. This tendency is called 'magazine churn'. Advertising 35

History and Development of Communication Media revenue (much more than circulation revenue) seals the fate of most consumer magazines. The shift of advertising revenue to the web is the biggest problem faced by broad-circulation magazines today. While they are becoming increasingly adept at generating revenue from their web sites, web-only publishing models substitute print magazines. Therefore, digital magazines are set to grow fast over the next several years in the magazine industry as publishers begin to enter the digital arena. Mobile phones which are becoming popular will be the dominant platform of the future with a booming number of magazine consumers on mobile. Its exclusive in-house technology captures the growing mobile user base by redefining the reading experience on mobile and tablet platforms which will rely on a competitive monthly subscription model to access the world's best titles. Those tablets will have apps that are incredibly immersive, including magazine apps, which will take advantage of people's social graphs, location data and other features to offer a more interactive experience.

History of Press in India: Colonial Period

The history of the press in India can be traced to the ancient period even before printing started. Printing, as it is understood in the present day, was not there in India during the ancient period when it was ruled mostly by kings and emperors. It was a period when education was not wide spread and the means of communication and transportation were quite inadequate. Asoka (304 B.C. to 233 B.C.), one of the greatest Indian emperors and the grandson of Chandragupta Mauraya, devised his own means of communication. During his regime all the imperial edicts were inscribed on copper plates, rocks and stone pillars which exist even today from Afghanistan in North East to Karnataka state in the South (Padhy and Sahu, 2005:2). His edicts are considered examples of imperial political communication to the informed and literate section of the population. With the establishment of the Moghul Empire started a new era in the field of the press in India. Communication was effectively organized. Written newspapers of a kind were circulated. It must be pointed out that the news-writers were given maximum freedom to cover, present and disseminate the news which had been unfortunately very often inaccurate, fabricated and distorted (Padhy and Sahu, 2005:2). According to historians of journalism, the news was collected in a well-organized manner under Akbar the Great. In 1574, Akbar established a recording office that helped later medieval historians to gather materials for chronicles.

Beginning of the Press in India

The Christians, who came to India with an avowed purpose of propagating Christianity among the Hindus and convert them into Christians, set up for the first time printing presses in India to achieve their desired goal. 6 September 1556 is quite significant for the Indians as it was on this day, arrived the first printing press in India. It is interesting as well as significant to state that initially the establishment of printing 36

History and Development of Communication Media presses in different parts of India was looked down with contempt and suspicion by the Indians as their sole aim was the propagation of the Christian faith (Padhy and Sahu, 2005:3-5). The press as we know it today was, however, brought to India in the wake of British rule. Under the rule of the East India Company, there was the possibility of interesting news and some enterprising journalists set up printing presses in India to expose the misdeeds of the Company (Narain, 1970:2-3). No newspaper was published until 1780 because the Company's establishments in India were a close preserve, and the Company's servants by common consent wished to withhold the evils and malpractices arising from "private trading" in which all of them, almost without exception, illegally indulged. The first newspapers were started by disgruntled exemployees of the Company. They were aided and abetted by servants of the Company who used these newspapers for furtherance of their personal rivalries and jealousies (Ahuja, 1669:6). It is significant to mention that even though the first printing press set up in the third quarter of the 16th century, publication of a newspaper was delayed by more than two centuries. The absence of a newspaper must have created a vacuum in the field of communication. However, this deficiency could overcome when James Augustus Hicky, who may rightly be called the father of Indian journalism, published, printed and edited the first newspaper of India in Calcutta, bearing the title The Bengal Gazette or the Calcutta General Advertiser. Bengal Gazette was intended to operate as an organ for the local British settler population. The circulation of the printed interests and views of the British Indian population would come to represent a public opinion that countered the absolute rule of the colonial authorities. Much like the growing power of the British press, the English press in India came to be associated with a liberal, reform-minded agenda that challenged the authorities both to justify their own actions and to respond to public demands. For the very reason, the authorities treated the press with distrust and imposed stringent licensing and registration laws for the publication of newspapers (Padhy and Sahu, 2005:5-6). Hicky's Gazette contained comments on the private affairs of individuals, though a considerable space was devoted to advertisements. Hicky described his publication

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as "A weekly political and commercial paper open to all parties but influenced by none."

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weekly political and commercial paper open to all parties but influenced by none."

Using allegory, the paper made transparent insinuations about certain individuals. There was suspicion that Sir Philip Francis, a Member of the Governor General's Council and the enemy of Warren Hastings, supplied Hicky with slanderous information which Hicky skilfully used in his paper to annoy the Hastings Administration-suspicious fortified by the fact that Hicky's paper never attacked Sir Francis himself. Finally, on November 14, 1780, (following Sir Francis' departure from India) after reading scurrilous attacks upon Mrs. Hastings in Hicky's Gazette, Sir Warren Hastings denied Hicky the use of postal facilities on the ground that the newspaper contained

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improper paragraphs tending to vilify private character and to disturb the peace of the English Settlement

in Calcutta and "for failure to promote British economic interests"; and after this no copy was to pass through the channels of the post office.

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This might be considered as the first censorship of the press in India.

Hicky was infuriated and was bitterly opposed to those who were in power and attacked Governor 37

History and Development of Communication Media General Hastings and other officials in an indecent way. In June 1781, he was imprisoned for being unable to pay fines of RS. 80, 000/- but his imprisonment did not extinguish his paper. He is truly a pioneer of the Indian Press. So in its early days the press offended the Government by libeling private persons or writing libellous articles against the Company's servants. Later on, these papers began to receive the resolutions and minutes of the council and military secrets and the like were published as news. The Government objected to this kind of publication in 1785 (Athique, 2012:15; Agrawal, 1970:24-25, Karkhanis, 1981:18- 19 and Iyengar, 2001: xviii). There was always a swing from liberty to control and back since the birth of the Indian press with the publication of Hicky's newspaper. Thus, while Hicky was a firm believer in freedom of the press, the governor general Warren Hastings in Bengal wanted to control the press because it was publishing libels against the government. Similarly, the press in Madras was controlled because it was on hostile terms with those in power and was publishing libellous articles. Although the British allowed many newspapers to be published after the Bengal Gazette, British rule was characterized by a swing between imposition and relaxation of restrictions on the press. The attitude to the press depended to a considerable extent on the personality and values of the person who was in power at that time (Raghavan, 1994:13). The second Indian newspaper was The India gazette started in November 1780 by B. Massink. His aim was to counteract the evils brought out by the Hicky's Gazette. In February 1784, under the auspices of the Government the Calcutta Gazette was started. Within a few years after the Hicky's Gazette many papers came into existence, e.g. The Bengal Journal 1785, The Oriental Magazine or Calcutta Amusement in 1786, The Madras Courier in 1785, The Bombay Herald 1789 and The Bombay Courier 1790. The Madras Courier got recognition from the Government notifications which were published at the Sea Gate were now published in this paper. It was allowed to circulate free of charges through the postal system (Agrawal, 1970:25). The Madras press was on hostile terms with the Government for it published some libels on the Government. The Madras Government imposed censorship on December 12, 1795 on the Madras Gazette, which was prevented from publishing the general orders of the Government, without prior inspection by the Military Secretary. Four years later, on June 29, 1799, all the papers were ordered pre-censorship. The government was getting more and more alarmed at the criticism, so it withdrew the free facilities of newspaper circulation in the Madras presidency (Agrawal, 1970:25). Lord Wellesley in 1789 assumed the office of Governor General. When Mr. Bruce, the editor of Asiatic Mirror, published an article on the relative strength of the Europeans and the native populations, Wellesley got furious and he wrote privately

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from Madras to Sir Alfred Clarke in Calcutta in April 1799 that he

was going to impose restrictions on the press and those not complying with the rules will be sent to Europe (Barns, 1940:67). This threat was immediately put into action and a fresh set of rules was published to shackle the press on May 13, 1799. It provided that every newspaper should bear the name of the printer, that the name and address of the editor and proprietor should be communicated to the

38 History and Development of Communication Media Government and that no newspaper should be published unless it had been inspected by the Government censor appointed for the purpose. The penalty for a breach of regulations was an immediate embarkation for Europe. The censor was instructed to prevent publication of matter relating to subjects like "public credit". These measures were justified on the ground of emergency so long as the necessity existed for the maintenance of absolute power. Like Warren Hastings before him, Wellesley also believed in restricting the press for keeping the public ignorant and for maintaining power. Henceforward, the press was virtually in a state of siege for years to come with jealous censorship hanging over its head like the sword of Democles (Agrawal, 1970:26-30). The following month, on May 13, 1799, there appeared the first of the many regulations which were to follow during the British Raj in India. Considered to be the most severe of the regulations, it required that a newspaper print the name of the printer, the editor and the proprietor; that those three persons declared themselves to the Secretary of the Government; and that all material published in the paper be submitted for the Secretary 's prior scrutiny. Sunday publication of the newspaper was prohibited and violations of the rules were made punishable by immediate deportation to England. Additional rules formulated for the guidance of the Secretary, who was to act as censor, required the Secretary to exclude from newspapers information regarding the movement of ships or the embarkation of troops, store or specie, or Naval or Military preparations, intelligence concerning the destinations of both private and Government ships as well as observations concerning the Government officers- Civil, Military, Marine, Commercial or Judicial- were also to be excluded. Other prohibitions included private scandal or libels on individuals, statements concerning war or peace between the Company and the native powers, observations tending to convey information to the enemy or likely to excite, alarm or commotion within the Company's territories, and any comments from European newspapers which may

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affect the influence and credit of the British power with the Native States. On the

whole Wellesley's strict regulations accomplished his objectives of curtailing and silencing criticism of the Government by the newspapers (Karkhanis, 1981:24). In the interval between 1791 and 1798, newspapers in Bengal were pulled up for various offences, many of which related to military subjects (Ahuja, 1996:5). The turn of the 18th century marked the end of a phase in journalism in India. It was a period of control on the press. If the person intending to start a paper was already persona non grata with the government or with influential officials, he was deported forthwith. If a newspaper offended and was unrepentant, it was first denied postal privileges; and if it persisted in causing displeasure to the government, it was required to submit part of or the entire newspaper to pre-censorship; if the editor was found "incorrigible", he was deported. Another aspect of journalism in India during this period was that it contained material exclusively of interest to and relating to the activities of the European population in India. The early newspapers were thus started by ex-servants of the Company who had incurred its displeasure and their columns were devoted to the exposure of the evils and malpractices of the time. Many of the writings were scurrilous and indulged in the grossest libel. Nevertheless, they served a useful purpose. Restrictions were 39

History and Development of Communication Media imposed on the press because the government feared the criticism labeled against it by the press (Ahuja, 1996:5-6). Early Nineteenth Century Newspapers

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The first two decades of the 19th century saw the imposition of rigid control on the press by

the Marquess of Wellesley. This attitude to the press was the result of personality and values of this governor general. The press regulations required a newspaper to carry in imprint the name of the printer, the editor and proprietor, to declare themselves to the Secretary to the Government and to submit all material published in the paper to his prior scrutiny. Publication on Sunday was prohibited. The prescribed punishment for breach of these rules was immediate deportation. The Secretary was vested with the powers of a censor. By a separate set of rules he was required to exclude from newspapers information in regard to the movement of ships or the embarkation of troops, stores or specie, all speculation in regard to relations between the Company and any of the Indian kingdoms, the information likely to be of use to the enemy and comments likely to excite alarm or commotion within the Company's territories. In addition, he was to exclude all comments on the state of public credit, or revenues, or the finances of the Company, or on the conduct of Government offices, as also private scandal or libels on individuals. He was also required not to permit the publication of extracts from European newspapers which were likely to constitute a breach of the above restrictions (Nataranjan, 1954:10). Prohibitory instructions were sent to the editors of six out of the seven newspapers. Restrictions were imposed on the Press and public meetings were banned by order of the Governor General-in-Council (Ahuja, 1996:6-7). Wellesley, by shackling the press, shackled the news itself. England for more than twenty years was deprived of all information about India except that obtained from the servants of her Government. This was the reason why there was no growth in the newspaper press from days of Lord Wellesley to those of Lord Minto (1810-1813). The policy was to crush the power of the press so that it may not be strong enough to awaken the people of India, which may lead them to question and criticize the rule of the Company. The reason for strict censorship was to keep the natives of India ignorant and to prevent the spread of knowledge among the people (Agrawal, 1970:30-31). Lord Hastings succeeded Lord Minto in 1813 who was known to have liberal ideas on education and progressive views towards the press. In this way, there was a swing from control of the press to freedom of the press and so a relaxation of restrictions. This new attitude to the press was the result of the personality and values of this governor general. Upon his arrival, he issued brief instructions requiring all owners of printing presses to submit proof sheets of newspapers, appointments, extra publications, notices, handbills and other publications to the Chief Secretary for scrutiny and revision. To the editors this meant an easing of the 1799 Press Regulations imposed by Wellesley, which required pre-censorship. The abolition of pre-censorship was enthusiastically received by the European and Indian community. At a meeting in Madras, leading officials and merchants praised Hastings' new regulations and offered 40 History and Development of Communication Media congratulations to him for what they regarded as an improvement of government in India (Karkhanis, 1981:25-27). Censorship was abolished in 1818, but the Directors in England didn't like it. So to appease them Lord Hastings had to promulgate the following rules: -"The editors of newspapers prohibited from publishing any matter coming under the following heads, (1) Animadversions on the measures and proceedings of the Hon'ble Court of Directors, or other public authorities in England connected with Government of India, or disquisitions on political transactions of the local administration; or offensive remarks leveled at the public conduct of the Members of Council,

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of the judges of the Supreme Court, or of the Lord Bishop of Calcutta. (2) Discussions having a tendency to create alarm or suspicion among the native population or any interested interference with their

religious opinions or observances. (3) The republications, from English or other newspapers, of passages coming under any of

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the above heads or otherwise calculated to affect the British power or reputation in India. (4) Private scandals and personal remarks on individuals, tending to excite dissension in society.

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or otherwise calculated to affect the British power or reputation in India. (4) Private scandals and personal remarks on individuals, tending to excite dissension in society.

or otherwise calculated to affect the British power or reputation in India. (4) Private scandals and personal remarks on individuals, tending to excite dissension in society.

These regulations were hailed in India and the newspaper press once again breathed free air. People again got busy starting new journals, when a few days ago none dared to do such a thing. These new regulations opened the way to a free press. Later on the same regulations were promulgated in Bombay also (Agrawal, 1970:32). With the coming to power of John Adam, there was a swing away from freedom of the press to control of the press. The attitude to the press depends on the personality and values of those in power and John Adam believed in imposing restrictions on the press. The leniency shown by Hastings toward English language newspapers was reversed by the newly appointed Acting Governor-General John Adam, who had previously served as the Chief Censor of the Government. He drafted new regulations for the press and took the precaution of securing the sanction of an ordinance duly approved by the Court of Directors. Perhaps the most comprehensive and stringent regulations so far, these regulations are known in the history of Indian journalism as Adam's Gag. The main provision of this 1823 Act included: i. Prohibition of the printing of books and papers and the use of printing presses without a license. ii. Penalty for infringement was a fine of RS.1, 000 commutable to imprisonment without labour for a period of not more than six months. These regulations also laid down the procedure for applying for a license, the authority to which it should be forwarded, the conditions which government may, in each instance, think proper to attach such license, the service of notices to the recall for such licenses by government and the penalties which may be imposed in the event of the use of the printing presses after a license has been recalled. Magistrates were empowered to attach and to dispose of, as the government may direct, both unlicensed printing presses as well as presses which continued to function after the notice of recall (Ahuja, 1996:19). The fact that the attitude to the press depends on the personality and values of those who were in power can be seen from the difference in the attitudes of Hastings and John Adam to Buxingham and his Calcutta 41

History and Development of Communication Media Journal. Sir James Silk Buxingham, the famous and most controversial personality in Indian journalism, made his appearance on the Indian scene in the year 1818, by assuming the editorship of the Calcutta Journal. As an editor, he believed it was his duty to admonish Governors of their duties, to upbraid them furiously for their faults, to uncover the truth, though it was disagreeable to some people. He considered the press to be a very necessary check on an irresponsible Government, especially in the absence of a legislature. Buxingham's contribution to the struggle for freedom of the Press in India was monumental, and he occupies an outstanding place in the history of Indian journalism. Hastings was a liberal and so Buxingham's Calcutta Journal continued till Hastings' administration came to an end in 1823. When John Adam became the new Acting Governor General, the Calcutta Journal was forced to cease publication and he hastened Buxingham's deportation to England the same year (Karkhanis, 1981:28-29). Lord Amherst succeeded Adam. He also liked to control the press. It again shows that the attitude to the press depends on the personality and values of those in power. When certain objectionable passages from the newspapers were submitted for orders in 1825, he said that it would be understandable for the Government frequently to impose its authority in matters relating to the periodical press because the Court of Directors of England never liked a free press in India. He had to issue the regulations of 1825, prohibiting the servants of the East India Company from having any connection with the press. This decision was the result of an incident in Bombay, where a member of the Council of the Governor of Bombay, was the owner of a newspaper. The regulation was promulgated in Bombay, Bengal and Madras simultaneously in December 1825 (Agrawal, 1970:35). There was a swing towards freedom of the press when the liberal and progressive Lord William Cavendish Bentinck came to power in 1828. He introduced reforms of the press regulations. He understood the advantage of the press in the Indian language. As Bentinck's reputation as a reformer grew, the Indian language newspapers began to flourish (Karkhanis, 1981:35). The new Governor General Lord Metcalfe, the successor of Bentinck came to power in 1835. Like Bentinck, he was a liberal and held strong views in favour of freedom of the press. When appointed, he invited Lord Macaulay, the renowned liberal scholar, historian and politician, who was then the legislative member of the Supreme Council, to draft a Press Act presumably to be incorporated into the code which was being drafted by the Law Commission. Macaulay, who favoured the new act, pointed out that the existing licensing regulations were wrong and the press in India should be free. The proposed Act, was intended to establish a perfect uniformity in the laws regarding the press throughout the Indian Empire. Every person who chooses will be at liberty to set up a newspaper without applying for a previous permission. But no person will be able to print or publish sedition or calumny without eminent risk of punishment (Karkhanis, 1981:35). Macaulay's new Act found favour with Metcalfe. On August 3, 1835, Metcalfe the successor of Bentinck with the unanimous support of the Council passed the Press Act of 1835- the most liberal Press Act in Indian history. The new law was made applicable to the entire territories of the East India Company. The law favoured the growth of the Indian press (Karkhanis, 1981:35-37).

History and Development of Communication Media A revolt known as the Mutiny broke out in 1857 against British rule. It was the last armed attempt to throw out the British by force. As soon as the revolt broke out, the Government gagged the press with an ordinance akin to the press laws of Adam's in 1823. This was the notorious Gagging Act by Lord Canning, who was the then Governor General, under which restrictions were imposed on the newspapers and periodicals. A permit was necessary for launching any paper or periodical and the Government observed utmost discretion in granting such a permit. The ordinance was equally applied to the Indian and the Anglo-Indian papers. The censorship was limited for one year. Lord Canning, wanting to improve his reputation in India, permitted the "Gagging Act" to expire on June 13, 1858 (Karkhanis, 1981:44). Lord Lawrence became Viceroy of India in 1864. It was during his administration that the landmark 1867 Press and Registration of Book Act was passed. The essence of such a law was rooted in a total distrust of the press and what it was capable of doing. The purpose of this law was to keep the Government informed of the activities of printing presses rather than to restrict the printing presses and newspapers. It also repealed Metcalfe's Liberation Law, although it incorporated all its provisions in Act II of the new Act (Karkhanis, 1981:46). Using the broad argument of the public interest, the British appealed to the "rule of law" and argued that public order must be maintained at all costs. From 1870, the Indian Penal Code was systematically extended to cover "constructive" threats to public order through the press. This act contains certain essential features which have survived for more than a century and are still a part of the law (Dhavan, 2009:89). The law was repealed in 1881 by Lord Ripon who was sent to India as a Viceroy. He was specifically instructed to repeal the Act. Ripon, in consonance with his policy of conciliation and reforms, took measures for the liberation of the Vernacular Press, but the resentment that

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the law produced among Indians, became one of the catalysts giving rise to India's growing independence movement (

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the law produced among Indians, became one of the catalysts giving rise to India's growing independence movement (

Agrawal, 1970:52). The relationship between the nationalist press and the alien regime continued to be in tension and conflict (Raghavan, 1994:21). The year 1835, when Metcalfe liberated the press, was a turning point in the growth of Indian newspapers. From this year to 1875 the Indian press kept dealing with Indian aspiration and it was waking up the country. This period saw the rise of the press of all sections and so Metcalfe was called the "liberator of the Press." Social and religious causes had already been taken up and now came the freedom of the press; so the Indian press got impetus from all sides. Metcalfe wanted to establish a perfect uniformity in laws regarding the press throughout the Indian Empire. The authorities in England looked upon the action of Metcalfe with displeasure, yet the Indian press for twenty years to come was not shackled. The result of his action was renewed journalistic enterprise. Educated Indians began to want a newspaper and twenty-one vernacular periodicals appeared in Bengal alone (Agrawal, 1970:35-38). Beginning of the Vernacular Press in India 43

History and Development of Communication Media Digdarshan was the first vernacular newspaper. It started in April 1818 by the Serampur missionaries William Carcy, Joshua Marshman and William Ward. They soon started another journal in June of the same year and named it Samachar Darpan (Available at: <http://blog.crjayaparakash.com> Accessed on: 28/10/2013). The first vernacular newspaper published by an Indian was in Bengali and Persian. It was published by the most important personality of vernacular journalism, Raja Ram Mohan Roy. In the history of Indian journalism, he is one of the tallest personalities. He was a social reformer who used his journals to criticize traditional customs and practices which were holding back Indian society. He felt the need for modernization by following rational and egalitarian customs and practices. Born at Radhanagiri, in the district of Hooghly, on May 12, 1772, he was himself a victim of traditional customs and practices (Iyengar, 2001: xviii). Ram Mohan in his journals endeavoured to counter the criticism of the missionaries on the one hand, and to educate Indian public opinion on the need for social reform (Raghavan, 1994:8). The beginning of the vernacular papers by Roy brought to the attention of Indians the controversial social and political topics of the time. In this way, he was able to bring about public awakening about national issues (Ahuja, 1996:9). Raja Ram Mohan Roy also brought out periodicals in English, Bengali and Persian. Some of Roy's papers were Sambad Kaumidi, Brahmic Magazine, Mirat-ul-Akhbar, and Bangadoota and Bengal Herald. Sambad Kaumidi and Mirat-ul-Akhbar tried to meet a wide variety of reader interest. There were items of local news including births, marriages and deaths, as well as reports of events in India and the world; articles on themes of religious and social reform, especially the need to end the inhuman custom of Sati as well as travelogues; and shipping and commercial news. Mirat-ul-Akhbar, the weekly in Persian, devoted much space to international affairs. The first issue carried an article on China and an analysis of the causes of tension between Russia and the Turkish ruler at Constantinople (Raghavan, 1994:9). The awakening

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generated by Ram Mohan Roy in Bengal soon spread to other parts of India.

Newspapers published in Indian languages strengthened national consciousness. Indian-owned newspapers sprang up in various parts of the country. Many of them advocated political and social reform. This awakening also resulted in the formation of citizens' associations comprising lawyers, teachers and other sections of the English educated intelligentsia and emergence of nationalist newspapers (Raghavan, 1994:16-19). To the British, the vernacular press exposed an India that they had only dimly perceived and that they rightly feared. Initially, the response of the authorities was hampered by an overall scarcity of British officials who were able to read their content directly. It was only gradually, then, that the British became aware of the expanding readership and content of these publications, and began to set "reliable" Indian intermediaries to scrutinize their content for political agitation or anti-British sentiments. By the 1870s, the already stringent rules imposed upon the Indian press in the name of public order were superseded by legislation that targeted the vernacular press specifically, and much more harshly than the English press (Anthique, 2012: 16-17). 44

History and Development of Communication Media In the struggle against the British, vernacular newspapers played a very notable role and so restrictions were imposed on their freedom. This included the Hindi Patriot, Established in 1853, by the author and playwright, Grish Chandra Ghosh. It became popular under the editorship of Harish Chandra Mukherjee. In 1861, the paper published a play, "Neel Darpan" and launched a movement against the British, urging the people to stop cultivating the crop for the white traders. This resulted in the formation of a Neel Commission. Later, the paper was taken over by Ishwar Chandra Vidyasagar. The paper strongly opposed the Government's excesses and demanded that the Indians be appointed to top government posts. The Indian Mirror was the other contemporary of this paper which was very popular among the reading public. Yet another weekly, Amrita Bazar Patrika started publication from Jessore edited by Sisir Kumar Ghosh. It was to ventilate grievances of the people and to educate the public and was critical of the government. On January 1, 1874 Sisir Kumar Ghosh wrote that the only instrument with which the people could fight the Government was the newspaper. The result of this was that the proprietors of this newspaper faced trial and conviction (Agrawal, 1970:48). In 1871, the Patrika moved to Calcutta and another Act was passed to suppress it and other native journals (Available at: [http://ncert- notes.blogspot.in](http://ncert-notes.blogspot.in). Accessed on: 12/7/2013). A clear distinction between the vernacular press and the British press was taking place. The Mutiny of 1857 sharpened this distinction. The journalists in India were divided on the basis of their nationalities. English journalists with one voice cried blood for blood after the Mutiny, while the Indian editors had sympathy with the rebels (Narain, 1970:4). The Indian press thus became nationalistic and appealed directly to the masses because it spoke their own language (Agrawal, 1970:43). With the advance of national consciousness, the press run by the Indians gained influence and strength and so faced restrictions. The Anglo-Indian Press grew jealous of this rival and the government placed fewer restrictions on it (Agrawal, 1970:52). Thus, Adam's "Gagging Act" of 1823 and Canning's "Gaging Act" of 1857 were directed more against the newspapers published in Indian language and edited by natives of India than against English language, English-owned newspapers. With the exception of the Calcutta Journal, no English newspaper was deprived of license in 1823. The editors were given warnings, but no serious action ensued. As for the Indian-owned newspapers Roy had already ceased the publication of Mirat-ul-Akhbar and severed his connections with the Sambad kaumidi. Other Indian newspapers kept out all political news to scape from the "Gagging Acts" (Karkhanis, 1981:30-31). When Canning's "Gagging Act" was withdrawn in 1858, the production of books, pamphlets and newspapers by Indian writers both in English and Indian languages resumed its growth (Agrawal, 1970:41-42). Along with this growth of the press, there was a growth of their influence. By 1870 there were 644 papers in British India of which 400 were in vernaculars. Vernacular journals outnumbered the British journals in number as well as in influence (Agrawal, 1970:47). Convinced that the vernacular newspapers were spreading national consciousness, Lord Lytton on March 1, 1878 passed the Vernacular Press Act, an Act for more stringent control of publications in vernacular 45

History and Development of Communication Media languages. One of the most comprehensive and rigorous acts, this act furnished the Government with more effective means to punish and repress seditious writings calculated to cause disaffection with the Government among the ignorant population. It empowered any Magistrate of a district, or a Commissioner or Police in a Presidency town

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to force the printer and publisher of a newspaper to agree not to publish certain kinds of material, to demand security, deeming it forfeited at their discretion,

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and to confiscate any printed matter it deemed to be objectionable

in accordance with this Act. No printer or publisher against whom such action had been taken could have recourse to a court of law (Karkhanis, 1981:49-50). The Vernacular Press Act excluded English-language publications.

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It elicited strong and sustained protests from a wide spectrum of the

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It elicited strong and sustained protests from a wide spectrum of the

vernacular newspapers. In the year 1880, it was noticed that some improvement had taken place in the style and language of the vernacular newspapers since the introduction of the Vernacular Press Act. The Act was accordingly repealed by Act III of 1882 which retained power to the Post Office authorities to search for and seize any vernacular publications of a seditious nature, the importation of which had been prohibited under the Sea Customs Act, 1878 (Ahuja, 1996:27). The press played a vital role in the building of Indian nationalism. The national movement emerged from the fact that leaders like Raja Ram Mohan Roy to Keshab Chandra Sen, Gokhale, Tilak, Pherozshah Mehta, Subash Chandra Bose, C.R. Das, Dadabhai Naoroji, Surendranath Banerjee, C.Y. Chintamani, Moti Lal Nehru, Madan Mohan Malaviya, M.K. Gandhi and Jawaharlal Nehru used it as a medium for arousing and mobilizing nationalist public opinion. They criticized government's policies and educated the public in the understanding of political problems through the press. It was a weapon in the hands of the nationalist leaders to popularize among the people, their political programs and methods of struggle. This accounts for the remarkable growth of the press in India in both daily and periodical at that time (Desai, 1984:236- 237). The support of the vernacular press for the national movement was strong and enduring, as calls, first for home rule, and then for full independence, gathered in strength in the first two decades of the twentieth century. Thus, as Daya Thussu argues, "an Indian press both, in English and in the Indian languages, became an integral component in the rise of anti-colonial nationalism, providing a necessary vehicle for nationalist discourse as well as serving to develop informal political constituencies amongst their readerships press" (Anthique, 2012:17). Press in India in the Period After 1900 The dawn of a new century resulted in increased number of newspapers, particularly vernacular newspapers which supported the growing national consciousness. The Anglo-Indian papers always supported Government measures and policies. This strengthened the distinction between the Indian and the Anglo-Indian press with the former favouring Indian nationalism and the latter favouring the government. The Government was also showing favouritism to the Anglo-Indian papers and opposing the Indian papers (Agrawal, 1970:64). 46

History and Development of Communication Media There was also a swing to control of the press and imposition of restrictions at the dawn of the new century. Lord Curzon took office in 1899 as Viceroy of India. He immediately began to make improvements which he thought were necessary without considering public opinion (Karkhanis, 1981:57). The Official Secrets Act of 1903 was passed. It was nothing but an additional fetter to curb the liberty of the press. It was a grave peril to the independence of journalism. The Anglo-Indian press joined the Indian press in condemning this measure (Agrawal, 1970:73). Another measure taken by Lord Curzon without considering public opinion and on the pretext of improving the administration of a large province like Bengal was the partition of that province in 1905. There was a massive agitation in Bengal against its partition because it was considered to be a measure designed to weaken the national consciousness of which Bengal was the centre. It was during this movement against the Bengal partition that the repressive measures of the British led to the rise of the revolutionaries and their journalism. Barindra Kumar Ghose, younger brother of Aurobindo Ghose, founded Yugantar in 1906 as the journal of the revolutionaries. Lajpat Rai in Punjab started a newspaper called Bande Mataram, the rallying cry of the movement against Bengal's partition. Aurobindo Gose attracted the adverse notice of the authorities for his writings in Bande Mataram (Raghavan, 1994:35-36).

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A Marathi weekly, Kesari was started by Tilak from January 1, 1881. He, along with Agarkar and Chiplunkar started another weekly journal, Mratha in English.

The Editor of the Daccan Star, Nam Joshi also joined them and his paper was incorporated with Maratha. Tilak's papers became the leading media to propagate the message of freedom movement. They also made the anti-partition movement of Bengal a national issue. In 1908, Tilak opposed the Sedition ordinance. Tilak and Agarkar were convicted for writings against the British. He was later exiled from the country for six years (Available at: <http://ncert-notes.blogspot.in>. Accessed on: 12/7/2013). When Lord Minto succeeded Lord Curzon, he inherited a turbulent situation and tried to meet it by widening the scope of the Press Act. A number of ordinances and circulars abridging the right of free speech and free criticism were issued. Lord Minto passed the Newspapers (Incitements to Offences) Act of June 1908, which empowered the

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authorities to take judicial action against the editor of any newspaper which published matter

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authorities to take judicial action against the editor of any newspaper which published matter

which, in the view of the Government, amounted to incitement to rebellion. Simultaneously, the Governor of Bombay made a declaration in the Legislative Council at Poona, that the Government was determined to put down seditious agitation in the province (Ahuja, 1996:176-177). Partition of Bengal, violence in different parts of the country, and the British assassinations caused a threatening situation. To cope with this situation, new legislation, the Indian Press Act of 1910, was passed and the provision of the bill increased Government control over the printing presses and publishers. It empowered district magistrates to levy and to forfeit security deposits from the publishers of newspapers and the keepers of presses; to authorize searches and to declare printing presses and newspaper copies forfeited to the Government; and for prohibition of the transmission by post of copies of newspapers deemed to contain objectionable matter (Raghavan, 1994:36). All proprietors who made a 47

History and Development of Communication Media declaration under the 1867 press Act for the first time were required to deposit security of 500 to 2000 rupees unless it was waived with by the local magistrate. Owners of existing presses were required to make the deposits only if the printed "objectionable matters" as such that incited to murder, caused religious or racial animosity, tampered with the loyalty of the army or expressed Government hatred. If objectionable matters were printed, the local Government was authorized to declare the security forfeited. In that case the press would either cease to function or the owner would be required to put up a larger deposit. If the printer published objectionable matters again, both the security and the press would be seized. Customs and postal authorities were authorised to detain and search suspicious mail. Newspapers of those publishers who had failed to deposit securities could also be seized. The measure also authorized the local Government to confiscate any newspaper, book or printed document which continued to print prohibited materials. Local police were authorized to search and seize the objectionable materials. The legislation barred recourse to judicial review except through appeal to a special bench of high court judges, who could decide whether or not the matter objected to be the kind defined in the Act. This measure was vigorously enforced. Between 1910 and 1914 the Government initiated 355 cases (warnings, security demands and prosecution) against the printing presses. In 1922, the Central Legislative Assembly on the recommendation of the committee appointed to investigate press legislation repealed the Newspaper (Incitement to offences) Act of Press Act of 1910 (Karkhanis, 1981:62- 67). The six-year of administration of Lord Irwin (1925-1931) was a turbulent period. The Indian leaders were dissatisfied with Lord Irwin's proclamation to give dominion status to India and declared at the Lahore Session that the goal of the Indian National Congress was complete national independence. Soon after that, in April 1930, Gandhi began his Civil Disobedience Movement with the march to Dandi to break the salt law. The movement spread throughout the country, creating turmoil. Thus, this period is marked by a greater government control and restrictions on the press. The 1930 Indian Press Ordinance, one of the six Ordinances aimed to better control of the press similar to the 1910 Press Act, was passed by the British Government. On March 6, 1931, the Government withdrew the Indian Press Ordinance of 1930 along with other ordinances passed that year because Irwin met with Gandhi and signed the Irwin-Gandhi Pact in which Gandhi agreed to discontinue the Civil Disobedience Movement (karkhanis, 1981:67-71). In April, 1931, Lord Willington became the Viceroy of India. Unsympathetic to the Nationalist Movement, he declared the Indian Nationalist Congress illegal and took measures to suppress the Civil Disobedience Movement. The first of the repressive measures was the passage of the Indian Press (Emergency Powers) Act of 1931 (Karkhanis, 1981:70-71). Similar to the 1908, 1910 and 1930 legislation, this act empowered local magistrates at their discretion to require publishers and printers to deposit security of up to 1000 rupees. The local Government was empowered to take action against any publisher or printer suspected of printing or publishing material which may be constructed as incitement to commit crime. The local Governments were empowered to declare securities for forfeit and demand additional security, and to direct a Magistrate to issue a warrant to search property where copies of newspapers and books declared 48

History and Development of Communication Media forfeit were suspected of being stored for distribution. This was an act which gave wide ranging powers to local Governments, the effect of which was to prohibit the printing of names or portraits of well-known leaders of the Nationalist Movement as well as notices and advertisements of meetings of the Congress Party or any political events (Karkhanis, 1981:71-72). With the beginning of World War II, the Government found it necessary to pass Defence of India Act, bolstering the authority of the Central Government to deal with seditious material. Censorship machinery with a Chief Censor, a Director of Public Information, and other censors and advisory committees in each province, began to operate. Printed material came under the scrutiny of the Government (Karkhanis, 1981:75). On October 25, 1940, the Government of India issued an order which prohibited "the printing or publishing by any printer, publisher or editor in British India

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of any matter calculated, directly or indirectly, to foment opposition to the prosecution of the war

to a successful conclusion, or of any matter relating to the holding of meetings or the making of speeches for the purpose, directly or indirectly, of fomenting such opposition as aforesaid: provided that nothing in this order shall be deemed to apply to any matter communicated by the Central Government or a provincial government to the press for publication (Raghavan, 1994:100). Fresh restrictions were imposed on the press following the Quit India resolution of August 1942. The newspaper's offices were raided by the police a few days later, some papers were seized and the premises placed under lock. It was only towards the close of 1945, following the release of members of the Congress Working Committee, that the premises were restored (Raghavan, 1994:100-101). With the war drawing to an end and a clear indication that India was soon to be freed, continuation of censorship and repression was meaningless. Gradually, as the war ended so did most of the controls on the press (Karkhanis, 1981:76). Overview of Press After Independence

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Independence on August 15th, 1947 marked the end of the glorious struggle of the Indian Press for Freedom, which to great extent was synonymous with the people's struggle for the political freedom and the beginning of the new era promising where the Press can breathe freely. Most of the Proprietors and the Editors of the nationalist press were directly or indirectly associated with freedom struggle. The old conflict between the Press and the State vanished overnight. The

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Independence on August 15th, 1947 marked the end of the glorious struggle of the Indian Press for Freedom, which to great extent was synonymous with the people's struggle for the political freedom and the beginning of the new era promising where the Press can breathe freely. Most of the Proprietors and the Editors of the nationalist press were directly or indirectly associated with freedom struggle. The old conflict between the Press and the State vanished overnight. The

Press creditably adjusted itself to change, even going to the extent of observing "restraints" in view of the post partition communal orgy in the sub continent. The Press was prepared to cooperate with the state in the immense task of maintaining peace and sacrifice some of the liberties in the matter of factual reports of events. Bearing in mind

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the need for harmonious relations between the various sections of the people and the paramount obligation of the press to contribute in a positive way to the restoration and the maintenance of peaceful conditions in the country the

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the need for harmonious relations between the various sections of the people and the paramount obligation of the press to contribute in a positive way to the restoration and the maintenance of peaceful conditions in the country the

AINEC in October 1947 framed the Seven-Point Code for the Press. However, the Provincial Press committees were free to come any working arrangements, not, inconsistent with seven point code, with the provincial governments. 49

History and Development of Communication Media The new code was recommended throughout the country and replaces the previous codes. The editors were requested to put their full effect on the given code and hoped that Provincial Press Advisory Committees and provincial governments would treat the new code as the basis of their dealings with the Press so far as the present emergency concerned. The country experienced a great trauma when Gandhiji fell into the bullets of Nathuram Vinita Godse in Birla House, Delhi on January 30th 1948, the first political assassination in free India, and that too of the apostle of non violence sent shock waves throughout the world. The Indian Press rose to the occasion as one man to condemn this dastardly act and demonstrated its maturity in paying homage to the departed great in a befitting manner. However, Gandhi's death had a salutary effect on the communally surcharged atmosphere in the subcontinent which eased to some extent.

Geneva Conference A very important event during the year, so far as the Press was concerned, the UN conference on the freedom of Information was held in Geneva in March-April, 1948. This conference was in pursuance of the resolution passed in February, 1946 by the General Assembly of the UN that the latter could not achieve the purpose for which it was created unless the people of the world were fully informed of its aims and activities that freedom of information was a fundamental human right. The conference passed 43 resolutions and three Conventions on (a) freedom of information (b) gathering and international transmission of news and (c) the institution of an international right of correction of the false and distorted reports likely to injure the friendly relationship between the states. Apart from the freedom of expression the conference also discussed the shortage of newsprints, improvement of national news agencies, and the difficulties in regard to the supply and improvement of the physical facilities due to distinction between soft and hard currencies. The conference considered the need for a Code of Conduct for the Journalists and the requisite machinery for its implementation it preferred to refer the question to United Nations Sub-Committee on Freedom of Information and the Press. In view of the fact that freedom of information carried with it duties and responsibilities the conference laid down that the freedom would be subject to necessary penalties, liabilities and the restrictions clearly defined by the law.

India-Pakistan Agreement An inter-dominion conference was held in May 1948 at Calcutta to discuss certain outstanding issues affecting both Pakistan and Indian Union. An agreement was arrived at which it is said that 'both Governments recognize that whole-hearted cooperation of the press is essential for creating a better atmosphere and, therefore agree that every effort should be made in consultation of the representatives of the press. 50

History and Development of Communication Media The AINEC President whole-heartedly endorsed the three points put forth in the conference and called upon the editors to make their best effort to see that their newspaper conform to the principles enunciated in those points. A revised agreement arrived in the inter dominion conference in New Delhi, April 1948 after the conference held in December. This agreement covered the media of books, broadcasts and film with special stress on the need for discouraging propaganda for the amalgamation of India and Pakistan or of portions thereof warmongering. The government of India had set up an Enquiry Committee to report on the Press Laws in force in the country. The committee was directed to review the Press Laws of India and recommended repeal of the press and incorporated certain provisions. The press and the new rulers bonding did not last long as latter lost no time to show their teeth as true of the oppressive alien rulers. After constant struggle freedom of Press was framed as freedom of speech and expression as one among the fundamental rights, special provisions were given. But still reasonable restrictions curbed the rights of the press as the court had supreme power apart from law. In 1963, a further amendment provided for restrictions "in the interest of sovereignty and integrity of the country". This amendment was protested by the Journalists and votaries of press freedom. The AINEC, at its session in Bombay on June 24th, 1951 adopted resolutions condemning the amendment as threat to freedom of expression and called upon newspaper or the country to suspend the publication on July 12. It called upon every candidate standing for the election to pledge to work and secure the repeal of the amendment of the Constitution. The Supreme Court turned down to these contentions. Chinese Aggression During the Chinese aggression in 1962 the government proclaimed emergency which was followed by the Defence ordinance. The ordinance was embodied in the Defence of India Act on December 12, 1962 which empowered the Central government to make rules in respect of number of matters. A Press Council was set up in 1966 under the Press Council Act, 1965 enacted in implementation of the Press Commission recommendations. The object of establishing the council was to preserve the freedom of the press and to maintain and improve the standards of newspaper in India. The Pres Council Act was followed by the enactment of the measures affecting the press. During 1971 the newspaper industry also recorded a fast growth. The number of newspaper in the country increased from 8026 in 1960 to 11036. The number of daily newspaper had gone up from 465 in 1960 to 695 with a circulation of 82.99 lakh and improvement of about 8.1 %over the previous year and India remained second largest publisher of daily newspaper in the world. After the split in the Janata party, during the emergency period the leaders of the press freedom started threatening the press after coming to powers. The attention of the Press Council of India was drawn by allegations that the press in the Country was under increasing pressure from political leaders and that a climate of intolerance was being fostered in the country. 51

History and Development of Communication Media The Press Council was most anxious that the Press should be complexly objective and responsible in its reporting, such statements coming from prominent leaders are bound to have demoralizing effect on the newsmen in particular and the press in general and are likely to inhibit the Journalists in reporting various events and news freely and objectively apart from expressing legitimate and bonafide comments. The Press Commission emphasized on the need for the requirement for expansion of training and research centers in Journalism and recommended for professional course at high standards for each university. A national council for Journalism Training and communication Research might be sponsored jointly by the organizations of newspaper publishers and editors, Press Council and the proposed Newspaper Development Commission with support from AIR \ Doordarshan. The other important recommendations are as follows: - Role of the Press The role of the press in the developing and the democratic society should neither be that of an adversary nor an ally of the government. A free press should be in our view a constructive critic. Editors should insist on their right to have final say in the acceptance or rejection of advertisements, its contents specially those which border on or cross the line of decency and obscenity, legitimate claims for a product or services and also to the proportions of the space devoted to them. Constitution and Laws Journalism is not merely an industry; it is public service and a profession. The Press has a social responsibility and accountability to the public. Power of pre censorship should be invoked only in case of extreme necessity in the national interest. Freedom of the press is essential that the privileges of Parliament and State Legislatures should be in codified as early as possible. Pressure on the Press Political parties and the trade union leaders should not utilize them for political reasons. The press was able to resist not only external pressure but also inducements which would undermine its independence from within. Journalists should guard against the temptations to enjoy favors, whether from Government authorities, employers, advertisers or others. Right to Privacy The Press Council could appropriately be entrusted with task of taking cognize of complaints of unfair publication relating to matters concerning privacy. The Press should not be unduly inhibited in performing its important function of giving news that may pander to prurient or morbid curiosity. 52

History and Development of Communication Media The Press as a Public Utility A journalist who sells or is a party to selling news that he knows to be false or only partly true or who trims opinions so as to make them palatable is more guilty than a tradesman who gives short weight or a manufacturer who adulterated goods. Journalism as the basis of the newspaper industry holds a special position because of its raw material is really the public mind and its trades chiefly in moral values. Newspapers today are working highly competitive environment. Revolutionary changes in the technology of information, communication and printing are taking place. The cost of various inputs of publications of newspaper is going up. These factors severely affect the circulation, quality and financial viability of newspapers, to maintain their economic condition at a present level with expectations of growth at a reasonable rate, the newspaper have perforce to adopt the most modern technology in communication and printing requirement huge investment. Suggested Readings: ? Kumar, K.J. Mass Communication in India ? Odlyzko, A. The History of Communication and its implications for the Internet. ? Luthra, H.R. Indian Broadcasting ? Parmar, Shyam, Traditional Folk Media in India ? Schramm, Wilbur, The Story of Human Communication. 53

History and Development of Communication Media Unit: II Development of Electronic Media In this unit, you will learn about: ? Introduction to Electronic Media ? Role of Electronic Media ? History of Radio ? Characteristics of Radio as a Mass Medium ? Types of Radio Stations ? Strength and Weakness of Radio ? History of Television ? Television as a Mass Medium ? Types of Television Transmission Systems ? Strength and Weakness of Television ? Evolution of All India Radio (AIR) programming ? Commercial Broadcasting ? Radio ? FM Radio ? AM Radio ? Other Radio Broadcast ? Mass Media-Doordarshan, Prasar Bharati, Cable and Satellite Television ? Commercialization of the Indian Television Industry ? Invasion from the Skies: The Coming of Transnational Television (1990s) ? Cultural-Media Imperialism: The Conceptual Shift ? Audiences and Cultural-Media Imperialism ? Influences of Transnational Television ? Values and Transnational Television 54

History and Development of Communication Media Introduction to Electronic Media Rapid communication through latest technology has facilitated speedy information gathering and dissemination and this has become an essential part of the modern society. It was Marshall McLuhan who said that electronic technology is reshaping and restructuring patterns of social interdependence and every aspect of our personal life. Extraordinary information explosion has dramatically shrunk time and distance and have converted our world into a Global Village. Electronic media have transformed communication and our ability to share, store and gain information and knowledge. The widely available media services are changing the ways in which we live and work and also altering our perceptions and beliefs. It is essential that we understand these changes and effects in order to develop our electronic resources for the benefit of society. These changes are: ? It has abolished distances and time in disseminating the information, events and ideas. ? People's access to information has become easy and universal. o External control of information flows has become more difficult. ? Information exchange has come cheaper and simple. o It has become easy to have two- way interaction and exchange of ideas. ? Wide reach and low reception costs encourage centralised information dissemination. ? With multi-channels listeners and viewers have opportunity to pick and choose among the programmes of their likings? ? Politically two-way media are democratic in which each party is equally empowered to raise new issues on electronic network. Networks are not new. "Hard" networks such as road, rail, electric and water supply networks have been with us for ages. "Soft" networks such as computer programmes, radio and television are equally important in relations to our needs, usefulness to our culture. Role of Electronic Media In a democracy, the role of electronic media is not confined to provide information, education and entertainment. It has to play a greater role. It has to promote citizens right to information. Further to secure the citizen's civil, political and social rights. It also has also to act as a public watchdog to reveal state abuses. Public Communication System has been recognized as a public sphere, where widespread debate and discussion can take place. This will provide people information necessary to make informed 55

History and Development of Communication Media decisions and facilitate the formation of public opinion and can thus enable the citizens to shape the conduct of government by articulating their views. Role of electronic media, both radio and television is to be conceived in terms of representing adequately different social interests also. They have to give adequate expression to the full range of cultural-political values in society. A UNESCO study has also highlighted the role of the media in socialization, cultural promotion and national integration for creating better understanding and appreciation of others viewpoints and aspirations. Media can help to democratize the relationship between government and governed. History of Radio Historically speaking, Marconi started radio broadcasting in 1896 with the invention of first wireless telegraph link. It took ten years since then for the first demonstration of radio broadcasting to establish but it was hard to distinguish words from music. Another successful demonstration took place from the Eiffel Tower in Paris in 1908. A New York Station transmitted the first radio news bulletin in 1916 on the occasion of the election of US President. By 1927, broadcasting services were started as a major medium of information. Radio broadcasting in India began as a private venture in 1923 and 1924, when three radio clubs were established in Bombay, Calcutta and Madras (now Chennai). The Radio Club broadcast the first radio programme in India in June 1923. The daily broadcasts of 2 to 3 hours consisted mainly of music and talks. These stations had to close down in 1927 for lack of sufficient financial support. It was followed by the setting up a Broadcasting Service that began broadcasting in India in July 1927 on an experimental basis at Bombay and a month later at Calcutta under an agreement between the Government of India and a private company called the Indian Broadcasting Company Ltd. Faced with a widespread public outcry against the closure of the IBC, the Government acquired its assets and constituted the Indian Broadcasting Service under the Department of Labour and Industries. Since then, broadcasting in India has remained under Government control. In 1936, a radio station was commissioned

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in Delhi. In the same year, the Indian Broadcasting Service was renamed All India Radio (AIR)

and a new signature tune was added. The Delhi station became the nucleus of broadcasting at the national level. All India Radio has come a long way since June 1936.

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When India became Independent, the AIR network had only six stations at Delhi, Bombay, Calcutta, Madras, Lucknow and

Tiruchirappalli with 18 transmitters - six on the medium wave and the remaining on short wave, Radio listening on medium wave was confined to the urban elite of these cities. Radio broadcasting assumed considerable importance with the outbreak of World War II. By 1939, the entire country was covered by a short-wave service and the programme structure underwent a change to meet wartime contingencies. During this period, news and political commentaries were introduced and special broadcasts were made for the people on the strategic northeastern and northwestern borders. After Independence, the broadcast scenario has dramatically changed with 198 broadcasting centers, including 74 local radio stations, covering more than 97.3 per cent of the country's population. Presently, it broadcasts programmes in a number of languages throughout the day. The function of All India Radio is unparalleled in sense that it is perhaps the only news organizations, which remain active, round-the-clock and never sleeps. Mostly the broadcasting centers are full-fledged stations with a network of medium wave, short wave and FM transmission. Besides, the external services Division of AIR is a link with different regions of world through its programmes in as many as 24 languages for about 72 hours a day. Characteristics of Radio as a Mass Medium

1. Radio is a cost effective medium Radio sets are not at all a luxury now, unlike olden days, when radio sets were not affordable for common people. Advancement of technology made radio production and transmission less expensive. Unlike other media, production format is sound which can be produced at a minimum rate.
2. Radio is a public medium Radio can be accessed by any number of people simultaneously without much technical paraphernalia. Anybody can listen to radio as a background medium and does his job.
3. Radio is accessible for illiterates Literacy is not a prerequisite for listening radio. In developing and less economically developed countries, it becomes a popular medium because of these characteristics. Majority of the population in these countries are illiterate. They show a special affinity towards radio as they can overcome the deficiency of illiteracy through radio programmes.
4. Radio is a mobile medium We can listen to radio while we are moving. As Vivian explained earlier, we can listen to radio while driving car, jogging, walking or doing any job.

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History and Development of Communication Media

5. Radio is a background medium Specialty of a background medium is that it can be used while doing other jobs. Housewives listen to radio while preparing food in the kitchen. Given this feature, radio has now been available with home appliances like refrigerator, washing machine etc. as an inbuilt gadget.

6. Radio is an audio medium Being an audio medium, radio is accessible for visually challenged.

7. Radio needs less energy Radio consumes very less energy. In that sense, it is an environment friendly medium. Since radio sets can also be operated with batteries, it became popular in remote villages where electricity is inaccessible.

8. Radio is a speedy medium Radio is the fastest medium as it requires less time for preparation and transmission. Instant live broadcasting with a few equipments is possible in radio section. These characteristics extend the scope of radio as a mass medium.

Types of radio stations

1. Commercial Stations: Stations under this category support themselves financially by selling time to advertisers. In America, vast majority of stations come under this category whereas in India, most of the stations are government funded ones under the umbrella of Akashvani.
2. Non-Commercial Stations: Non-Commercial Stations do not receive financial support from advertisers for airing commercials. They are normally funded by the government. In some countries like America, donations from private foundations and organizations support them.
3. AM and FM Stations: This categorization is purely based on the type of waves used for transmitting radio messages. Both AM and FM radio stations transmit a carrier wave, that is, some changed or modulated to carry audio signal such as music or voice. AM - Amplitude Modulation varies the amplitude (intensity) of the carrier, while the frequency remains the same. FM - Frequency Modulation encodes the 58

History and Development of Communication Media sound information by changing the frequency, while the amplitude remains constant. Each system has its advantages and disadvantages. AM is the older among the two transmission systems. FM, the newer system, is now the dominant band. It accounts for more than 75% of radio listeners world over. AM's advantage is that it travels great distances, particularly at night via skywave. Its disadvantage is that it has limited frequency response. AM radio is restricted to 10 kilohertz. This limitation gives it less than the full-range of frequencies needed for ideal fidelity. AM stations are restricted from producing sound above 5,000 cycles per second. This results in a loss of the overtones that provide the richness and warmth that give fullness to sound. This further disadvantages AM stations by reducing their dynamic range, the difference in volume from soft to loud sound. Because AM transmission varies the amplitude of the wave, it is more susceptible to interference. AM stations broadcast using medium frequency (MF) waves. Music has almost disappeared from AM radio. Successful formats include news, talk and sports. One of FM's other major advantages is a built-in resistance to interference. Unlike AM, FM transmission varies the frequency of the signal keeping the amplitude constant. Static interacts with the amplitude of radio waves.

Strengths and Weaknesses of Radio

STRENGTHS WEAKNESSES

1. It has imaginative potential to listener to add his/her own visual interpretation.
1. It requires a fully developed radio network.
2. Receivers are relatively cheap and portable.
2. It is a non-visual medium.
3. It is relatively inexpensive in production terms.
3. Trained personnel are required.
4. As an entertainment medium, it is psychologically acceptable.
4. Knowledge of local languages is essential.
5. As a major news source it is widely heard and accepted. It has massive, immediate distribution.

History of Television Television began in India way back in 1959 as a part of All India Radio when it was formally commissioned on September 15 as an experimental service. Its aim was to promote social education and general awareness. It was not until Mrs. Indira Gandhi was in charge of the Information and Broadcasting Ministry that television was commissioned as a regular daily service from 15th August 1965. Now television transmitters carry Doordarshan signals to almost three fourth of the country's population.

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History and Development of Communication Media On August 1, 1975 a Satellite Instructional Television Experiment (SITE) was launched with the help of an American Satellite for a period of one year when 2400 villages in six states - Orissa, Bihar, Rajasthan, Madhya Pradesh, Andhra Pradesh and Karnataka were exposed to area specific programmes beamed with the help of the satellite. The experiment was successful and was universally lauded. The programme content had the three necessary ingredients of entertainment, education and information. There was no denying that Doordarshan had become a catalyst to social change. One of the most popular programmes of Doordarshan has been the rural programme called "Krishi Darshan" which was launched on 26 January 1967. Doordarshan also caters to many schools and universities in the country through its Educational TV and Open University programmes. In 1982, Doordarshan went into colour and created its own national network through the help of INSAT- I A. Now with the help of INSAT-1B and Microwave facilities, Doordarshan is able to cater to a very wide area of the country in terms of imparting information and entertainment. Some of the significant presentations have been the IX Asian Games, the NAM summit, the CHOGUM conference, Republic Day Parades, Independence Day Celebrations, etc. Television went commercial from January 1, 1976 and now good numbers of sponsored programmes are telecast on Doordarshan, increasing its revenue. On March 22, 2000, INSAT- 3 B was launched under the INSAT series. It has three Ku-band transponders with 12 extended C-band transponders and S-band mobile Satellite service payloads. This will double the capacity, which was earlier, provided by seven transponders of INSAT-2B and INSAT-2C. INSAT-3B, besides providing business communication, development communication and mobile communication, will also provide set of transponders for the Swarna Jayanthi Vidya Vikas Upagraha Yojana for Vidya Vahini, an exclusive educational channel.

Television as a Mass Medium

1. Audio visual medium Radio is audio medium while television is audio visual, means it carries moving pictures and sound.
2. Live medium With these magical features of television, it enables us to view the events anywhere in the world live while sitting in our drawing rooms.
3. Domestic medium Film is also an audio visual medium. It is not live. For watching films, we have to be in theatre. Most of us watch television in home environment because this medium is conceived to be so. So, it is called a domestic medium.

History and Development of Communication Media

4. Popular medium Literacy is not a barrier in watching television while newspaper reading requires literacy. Any illiterate can get information and entertainment from television. In that sense, it is really a popular medium that any type of people can use.
5. Transitory medium You can read today's newspaper in the evening or in the morning. But television programmes are to be watched while they are telecast. Television has not archival facility. So, it is called as a transitory medium. Radio has also the same characteristics.
6. Expensive medium In every term, television is expensive. Television set is costlier than a radio set or newspaper. Setting up a television station involves millions of rupees. Transmission facilities and programme production also require a lot of money.
7. Air wave delivery Unlike newspapers which delivered door to door, television messages are transmitted through air waves. So, it does not have complicated distribution system. Like any other medium, television can also be used for information dissemination. With its audio-visual capacity, television is more apt for providing documentary information as we can detail functions, process and other details in a 'live' mode.

Types of Television Transmission Systems

Technological advancements define and redefine the mode of delivery of television messages. The prominent ways of television transmission are given below.

1. TV Broadcasting It is over-the-air transmission of audio visual signals from towers owned by television stations on frequencies allotted to them by Ministry of Communication. People can receive the signals without charge by simply turning on a television on a set. Sometimes, we need an antenna for receiving signals.
2. Cable TV Cable TV is the process of sending TV signals to subscribers through a wire. Transmission of messages via cable was invented in 1929 and commercially utilized in 1940s. Cable television system was popularized in 1970s in America. The earliest cable systems were, in effect, strategically placed antennas with very

History and Development of Communication Media long cables connecting them to subscribers' home sets. Because the signal from the antenna became weaker as it had travelled through the length of cable, cable providers had to insert amplifiers at regular intervals to boost the strength of the signal and make it acceptable for viewing. With invention of optical fibres, it has been easy to transmit signal in a speedy way without losing picture quality. Today, cable systems deliver hundreds of channels to millions of homes and also provide a growing number of people with high-speed internet access. Some cable systems even let you make telephone calls and receive new programming technologies!

3. Satellite Transmission It is transmission of television signals through satellites put in the orbit for communication purpose. It enables the households to receive signals directly from the satellites using dish antennas. This is also called Direct to Home (DTH) Satellite Services. It is digital technology that delivers up to 150 channels to a plate-sized receiver on subscriber's house. For this, we have to use a set box to convert digital signals received by the antennas into audio visual format.

4. Home Video It is not related with television transmission process. It refers to the pre-recorded video either sold or hired for home use. Most of the content is of entertainment nature. Educational documentaries are also available as part of this method. Earlier VHS/Betamax video cassettes played in Video Cassette Recorders (VCR) were available. Now, these are now replaced with VCDs, DVDs (Digital Versatile Discs), USB Drives and Blue Ray Discs.

Strengths and Weaknesses of Television

STRENGTHS

1. It is a visual medium which allows for a creative production approach.
2. It requires a fully developed TV network and electronic supply
3. As an entertainment medium, it is very acceptable psychologically.
4. TV receivers are expensive.
5. As a major news source, it is widely seen and accepted.
6. It is expensive, both in production and utilization, unless used extensively.
7. It has immediate distribution which can be massive.
8. It requires highly trained production and operational personnel.

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History and Development of Communication Media Evolution of All India Radio (AIR) Programming After the invention of Radio broadcasting in the western countries, broadcasting by private Radio Clubs started in a few cities in India like Mumbai, Kolkata and Chennai. The first radio programme was broadcast by the Radio Club of Bombay in June 1923. It was followed by the setting up of a Broadcasting Service that began broadcasting on 23rd July 1927 on an experimental basis at Mumbai and Kolkata simultaneously under an agreement between the Government of India and a private company called the Indian Broadcasting Company Ltd. When this company went into liquidation in 1930, Indian State Broadcasting Service under the Department of "Controller of Broadcasts" was constituted and in 1935 Lionel Fielden was appointed the Controller of Broadcasting in India. The Indian State Broadcasting Service was renamed as All India Radio in January 1936. It remained under Department of Communication, Deptt. of I&B, Deptt. of Information and Arts for periods ranging from 1 to 4 years and finally has been under the Deptt. of Information and Broadcasting since September 10, 1946. At the time of partition, India had six radio stations (Delhi, Mumbai, Kolkata, Chennai, Tiruchirappalli and Lucknow) and three radio stations went to Pakistan (Lahore, Peshawar and Dacca, now in Bangladesh). Infrastructure

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All India Radio came to be known as Akashvani from 1957.

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All India Radio came to be known as Akashvani from 1957.

From a meagre 18 Transmitters in 1947 AIR acquired 46 by the end of 1st plan, 59 by the end of 2nd plan, 110 by the end of 3rd plan and 297 by the end of 8th plan. By December-2007 total number of transmitters went upto 373, consisting of 149 MW, 54 SW and 170 FM transmitters. The number of radio stations went up from 6 in 1947 to 231 by December-2007. AIR took over radio stations being run by native estates since British days such as Akashvani Mysore, Hyderabad Radio, Radio Kashmir etc. A 1000 KW super power medium wave transmitter each was commissioned at Mogra near Kolkata in 1969 and at Rajkot in 1971. Four 500 KW super power short wave transmitters were inaugurated at Bangalore in 1994. This made it one of the biggest transmitting centres in the world. The first ever FM service was started in Madras on July 23, 1977. All AIR stations were provided with 5 channel receiver terminals in 1985. Multitrack recording studio was commissioned at Mumbai in 1994 and in Chennai in 1995. Software AIR has evolved over the years a three tier system of broadcasting namely national, regional and local. It caters to the information, education and entertainment needs of the audience through its stations in this country of continental dimension with plural society. They provide news, music, spoken words and other

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History and Development of Communication Media programmes in 22 languages and 146 dialects to almost the entire population of the country which crossed 1 billion mark recently. The entertainment channel of AIR named as Vividh Bharati was started on October 3, 1957 and since November 1, 1967, Commercials were aired on this channel. The first Radio Sangeet Sammelan was organised in 1954, which has since become annual feature. Akashvani Annual Awards to promote excellence in Programme, Engineering, News and Audience Research were instituted in 1974. Doordarshan was separated from AIR on 1st April 1976. The first broadcast by political parties before Elections went on the air in 1977 from different stations of AIR. The North Eastern Service of AIR was commissioned on 3rd January, 1990 at Shillong in the campus of AIR, Shillong. The public service broadcasting initially in the evening transmission for about five and a half hour daily has since been extended to three transmissions. The programmes are beamed through a 50 KW SW transmitter in Hindi and English besides music programmes in different languages/dialects of all the states of the North East. Phone-in-Programmes were introduced. Commercial Broadcasting Radio Broadcast Commercial radio broadcast is a kind of radio broadcasting or programs on radio that are owned by private corporate media, opposing to state ownership. This commercial radio broadcasting is totally based on airing advertisements for profits. However, it is contrast to public media which avoid most or all paid advertising. In United States, there exist completely advertisement free commercial radios. Let's gather brief information on commercial radio broadcast in the following article. When we consider about commercial radio broadcast, it is often controversial for various reasons. One of the main reasons behind the controversial nature of commercial radio broadcast is the perceived lack of quality and risk in programming. However, there are also other main reasons behind the controversial nature of commercial radio broadcast. One of them also includes an excessively high ratio of advertising to program time. The other reason is the perceived failure to serve the local interest because of media consolidation. As we move further with the details on commercial radio broadcast, we came to know that commercial radio broadcast is usually attacked for perceived homogeneity in programming. It is also attacked for secret politicized censorship of content, as well as desire to reduce costs at the disbursement of giving the station a recognizable personality. Another point to consider in commercial radio broadcast is politics, as 64

History and Development of Communication Media we know politics is a major and driving force in media criticism, with an ongoing battle particularly in US as to what moral standards, if any, are to be applied to the airwaves. In United States, commercial radio broadcast is one of the dominant kinds of broadcasting. When consider about Europe, commercial radio broadcasting or commercial TV broadcasting is generally coexisted alongside with public broadcasting, where programming is hugely funded by broadcast receiver licenses, public donations, or governments' grants. In case of Asia, one of the best well known commercial broadcasting or services was the oldest radio station in the region, Radio Ceylon.

FM Radio Broadcast FM radio broadcast is one of the main types of radio broadcasting. FM usually denotes frequency modulation. This frequency modulation usually takes place on VHF airwaves in a frequency range of 88 to 108 around the world except Japan and Russia. This following article shares precise information on FM radio broadcast. So, find out everything about FM radio broadcast whether its advantages or disadvantages right here. Sources have revealed that FM radio broadcasting is very popular especially in developed areas including Europe and United States because higher sound fidelity as well as stereo broadcasting certainly became quite familiar in this format. During 1930s, Edwin H Armstrong invented FM radio. He invented it to overcome the interference problem associated with AM radio broadcasting to which is relatively immune. Going further with the details on FM radio broadcast, we come up with the point that for accommodating an audio signal in FM radio, it does not require a bandwidth of 200 kHz. What is all required is 20 kHz to 30 kHz for a narrowband FM radio broadcast or FM signal. The 200 kHz bandwidth enabled space for ± 75 kHz signal deviation from the appointed frequency. Moreover, guard bands for minimizing or eliminating adjacent channel interference. However, the greater or higher bandwidth enables to broadcast for a 15 kHz bandwidth audio signal. Meanwhile the extra unused capacity is generally used for transmitting utility acts like background music for public areas, as well as GPS auxiliary signals. The problem of AM radio interference during night time was generally addressed in different way. The time when FM was first set up, the available frequencies were far greater or larger in comparison to those used for AM radio broadcast roughly around 100. Using these frequencies meant that even at far larger power, the range of a given FM radio broadcast or FM signal was much shorter, thus its market was more local than for AM radio. The reception range at night is the same as in the daytime. However, all new 65

History and Development of Communication Media radios included both AM and FM tuners, FM became the dominant medium, especially in cities. Because of its greater range, AM remained more common in rural environments. AM Radio Broadcast AM radio broadcast is one of the basic types of radio broadcasting. AM simply refers to amplitude modulations. In other words, it is just the process of radio broadcasting with the use of amplitude modulations. In this article we will be sharing brief information on AM radio broadcast. So, read on to find out the basics as well as the advantages of AM radio broadcasting. When we consider about AM radio broadcast, the AM radio technology is quite simpler in comparison to FM radio, DAB, satellite radio and HD radio. An AM receiver usually makes out or detects amplitude changes in the radio waves at a specific frequency. Then, it amplifies variations in the signal voltage to drive a loudspeaker. It has been revealed that in AM radio broadcast, the medium wave as well as short wave radio signals function in different manner during daytime as well as night time. During day time, AM signals usually travels or moved by groundwave, which diffract around the curve of the earth covering a distance up to a few hundred miles from the signal transmitter. However, during night time, changes in the ionosphere causes or makes AM signals to move by skywave that enables AM radio stations to be heard much farther from their point of origin than is normal during the day. This results many broadcast stations to minimize their broadcasting power up to certain extent during night time or even to suspend broadcasting entirely during night time hours. There are certain advantages of AM radio broadcast. One of the great advantages AM radio broadcasting is that that unsophisticated signal of AM can be easily detected with the help of a simple device or equipment. However, if the signal is strong, a power source is not even required. One of the other advantage of AM broadcasting is that it uses a narrower bandwidth when compare to FM. AM radio is broadcast on several frequency bands, Long wave - 148.5 kHz–283.5 kHz, Medium wave - 520 kHz–1,610 kHz and Short wave - 1.711 MHz–30.0 MHz The above given details on AM radio broadcast will let you gain a precise information on AM broadcasting. Other Types of Radio Broadcast As we know there are basically two types of radio broadcasting which includes AM and FM. Apart from AM and FM broadcast there are also other types of radio broadcast. The other several subtypes include commercial, public as well as non-profit varieties. Besides these, there are also student-run campus radio 66

History and Development of Communication Media and hospital radio that can be found throughout the developed world. Let's know in brief about the other types of radio broadcasting in the following article. HD radio: HD radio is one of the relatively new forms and other types of radio broadcasting. This type of radio broadcasting offers AM and FM stations, in fact stations are able to broadcast a digital radio signal or they may select to broadcast a hybrid (simulcast) of both digital as well as analog versions of their radio signal. You will get better quality of music in this type of radio broadcasting. The music improves since transmission becomes digital and thus the sound clears up as well as becomes high definition to the ears. There is certain good thing about the HD radio, the sound in HD radio is much better in comparison to standard radio. As a matter of fact, HD AM sounds almost as good as FM radio, & FM sounds almost as bright, clear and clean. Satellite radio: The other kinds of radio broadcast also include satellite radio. This type of radio broadcast is digital, but in spite of broadcasting through antenna, satellite radio is broadcast via a communications satellite that gives it a wider broadcast range. Satellite radio has a variety of broadcasting channels that air commercial-free music. Even FCC doesn't regulate these channels. However, the variety of channels that are available to listeners continues to be a key factor in subscriptions for both XM & Sirius. Some of the most well-known satellite channels are talk & entertainment programs, these channels are available uncensored to listeners. The article above briefly describes about the other types of radio broadcast that you need to get familiar with. Mass Media Doordarshan Doordarshan is a Public broadcast terrestrial television channel

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run by Prasar Bharati, a board formed by the Government of India. It is one of the largest broadcasting organizations in the world in

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by the Government of India. It is one of the largest broadcasting organizations in the world

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by the Government of India. It is one of the largest broadcasting organizations in the world

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by the Government of India. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters.

Doordarshan had its beginning

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with the experimental telecast started in Delhi in September, 1959 with a small transmitter and a makeshift studio. The regular daily transmission started in 1965 as a part of All India Radio. The television service was extended to

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in 1965 as a part of All India Radio. The television service was extended to

a second city Mumbai in 1972. Till 1975, only seven cities were covered by Doordarshan and it

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remained the only television channel in India. Television services were separated from Radio in 1976. Each office of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi.

Finally, its existence came into being when Doordarshan became a National Broadcaster. It is one of 67 History and Development of Communication Media

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the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters.

Recently it has also started digital Terrestrial Transmitters. Doordarshan is the only network that it is permitted to broadcast television signals domestically. In a communications breakthrough for Indian Television in July 1995, Doordarshan agreed, for a US \$1.5 million annual fee and 50 percent of advertising revenue when it exceeds US\$1.5 million, to allow CNN to broadcast twenty-four hours a day via an Indian satellite. Indian television channel Doordarshan offers national, regional, and local service of Indian television viewers. DD became national when it started to telecast national programmes in the year 1982.) In the same year, colour TVs were introduced in

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the Indian markets. The first colour programmes were the live telecast of the Independence Day parade on 15* August, 1982, followed by the Asian Games being held in Delhi J The

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the live telecast of the Independence Day parade on 15* August, 1982, followed by the Asian Games being held in Delhi

eighties was the

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era of Doordarshan with soaps like Hum Log (1984), Buniyaad (1986-87) and mythological dramas like Ramayana (1987-88) and Mahabharata (1988-89) glued millions to Doordarshan. (Other popular programmes included Hindi film songs based programs like Chitrahaar and

Rongoli followed by the crime thrillers like Karamchand (starring Pankaj Kapoor), Byomkesh Bakshi and Janki Jasoos. Now

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more than 90 percent of the Indian population receives Doordarshan (DDI) programmes through a network of nearly 1400 terrestrial transmitters. About 46 Doordarshan studios

are presently producing TV programme. Currently,

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Doordarshan operates 19 channels - two All India channels, 11 Regional Languages Satellite Channels (RLSC), four State Networks, an International channel, a Sports Channel and two channels (DD-RS & DD-LS) for live broadcast of parliamentary proceedings. On DD-1 national programmes, regional programmes and local programmes are carried on time-sharing basis.

DD-News channel was launched on 3rd November 2003 which replaced the DD-Metro Entertainment channel that provides 24 hour news service.

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The Regional Languages Satellite channels have two components i.e., the Regional Service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the regional language in prime time and non- prime time available only through cable operators. Sports channel is exclusively devoted to the broadcasting of sporting events of national and international importance. This is the only sports channel which telecasts rural sports like Kho-Kho,

Kabaddi, etc., something which private broadcasters will not attempt to telecast as it will not attract any revenues. Doordarshan is often criticized for low quality of programmes and sometimes even poor telecast and presentation in quality. Additionally, since it is not a profit and loss enterprise like private channels Sun Network or Zee TV or Sony TV or Star Plus, it does not have the requisite push for better programming. Despite being heavily funded and protected by the government, many critics have pointed out that it 68 History and Development of Communication Media second priority. However, many contradict this stating that Doordarshan is more interested only in cricket matches and has addicted it's so called "responsibilities" in favour of monetary gains and political dealings. Prasar Bharati Prasar Bharati (Broadcasting Corporation of India) is India's national public broadcaster. It is a board nominated by the Government of India. It comprises Doordarshan television and All India Radio which was established in November 23, 1997. It was due to the

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demand that the government owned broadcasters in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990. But it was not enacted until September 15, 1997.

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Doordarshan is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters.

Recently it has also started Digital Terrestrial transmitters. Gone are the days of Indian T.V. serials with which the people could relate. The journey from Doordarshan to Zee, Sony and Star plus has been a long one. Indian Soap had its humble beginnings in "Hum Log" the first ever T.V. serial to be broadcasted by Doordarshan the sole T.V. channel in 1984. People were glued to their television sets to watch each episode of Manohar Shyam Joshi's "Hum Log". This was a story of an Indian family that a large section of people could identify with. People could relate to the characters, their happiness and sorrows. Over the years, Doordarshan has presented many popular and engrossing serials. For example, "Waghley Ki Duniya", "Yeh Jo Hain Zindagi", "Nukkad", "Rajni" and the list goes on. The common theme across all these stories was the background setting which reflected everyday life's struggles, failures and triumphs. These serials had an underlying positive message upholding tradition, moral values and strengthening the fabric of Indian culture. From the mid 1990's, Cable TV brought about a home entertainment revolution. Doordarshan found itself struggling to compete with a network of privately owned quality entertainment channels powered by commercials, and latest technology.

Doordarshan made an effort to catch up but like most state owned efforts, soon became lackluster in comparison to the glitz and glamour of Zee, Sony and Star Plus. The following are some major landmarks in the history of Doordarshan:

15.09.1959 Experimental transmission from Delhi 24.10.1961 School television for Delhi students. 15.08.1965 Regular service with daily news bulletin in Hindi. 26.01.1967 Krishi Darshan - programmes for farmers. 02.10.1972 Television in a second city—Mumbai 69

History and Development of Communication Media 01.08.1975 SITE launched. 01.01.1976 Commercials introduced. 01.04.1976 Doordarshan delinked from AIR. 15.08.1982 National programmes, colour transmission and networking through satellite. 19.11.1982 Expansion through LPTs launched. 15.07.1984 First mass appeal serial Hum Log. 15.08.1983 Countrywide classroom of UGC launched. 09.08.1984 Second channel at Delhi. 09.08.1985 First regional satellite network in Maharashtra. 23.02.1987 Morning transmissions 26.01.1989 Afternoon transmissions 01.04.1993 Metro channel with satellite networking 01.10.1993 Regional language satellite channels. 15.08.1994 Restructuring of channels - DDI to DD 13. 14.03.1995 DD India—International channel. 23.11.1997 Prasar Bharati—the autonomous broadcasting corporation of India. 18.03.1999 DD Sports channel inaugurated. 10.07.1999 News on the hour. 15.08.1999 DD News and current affairs channel. (Test transmission). On the eve of formal launch of Doordarshan's DTH service by Prime Minister Manmohan Singh, Prasar Bharati said that it has set a target of two million subscribers by end 2005 and increasing channel capacity to 50 by June next. On the occasion of a demonstration of DD Direct Plus, the brand name under which DD would market its free DTH service, Prasar Bharati CEO KS Sanna said, " By December 2005 we hope to have a subscriber base of two million, which may help the platform net additional private TV channels." DD Direct Plus is a free to DTH service offering 32 FTA TV channels, including 13 private ones, and 12 customized radio channels. A subscriber would have to make a one-time investment of Rs 3000 - Rs 3500 on the hardware and pay no monthly subscription fee, unlike the country's first DTH service, marketed by ZEE Telefilms under Dish TV brand name. DD Direct Plus, beaming through NSS 6 satellite, includes all DD channels, apart from the likes of BBC World, Sun TV, Star Utsav, from the Zee stable Kairali TV, Zee Music and Smile TV, Jain TV, Aaj Tak and Headlines Today. The radio channels include All India Radio channels and according to the words given by the Prime Minister, DTH is reaching now to the mass of India in a huge way with all facilities. National broadcaster Doordarshan has launched two new channels in the 70

History and Development of Communication Media public interest. Speaker Somnath Chatterjee and Rajya Sabha deputy chairman, Bhairon Singh Shekhawat did the honours by flagging off the two satellite channels. It was his intention that to telecast the proceedings live of both the Houses of Parliament. Chatterjee's idea of exposing the honourable members in live telecasts of their actions in Parliament with a hope that it will improve their behaviour which will cost the tax payer a reported Rs 12 billion annually for each of the channels. Now Doordarshan and local channel of Doordarshan as Doordarshan North East services are available in Tata Sky too, a satellite tele service. Cable and Satellite Television

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The decade of 1990s brought a big challenge for Doordarshan. The CNN covered Gulf War through satellite and telecast it in national channels of most of the western and Asian countries.

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national channels of most of the western and Asian countries.

It has created potentiality among the viewers to programmes receive and watch foreign broadcast via satellite particularly in developing countries. In 1992, a Hong Kong based group of companies launched STAR TELEVISION (Satellite Television Asian Region). The programmes of STAR Television are beamed by Asian set Satellite. Its channel Star Plus, Prime Sports, BBC and MTV (now replaced by V Channel) beam their signal round the clock. The Hindi channel Zee TV also showed its by hiring a transponder from Star TV.

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The advent of Satellite television was a boon for cable operators. It motivated them to receive the programmes of Star TV, CNN, ATN, CNBC, Aaj Tak, NDTV 24 X 7, Headlines Today, BBC, STAR Movies, ZEE TV, SONY, SAHARA ONE, ZEE CINEMA,

Pakistan TV etc. Apart from linking satellite channels, cable operators also show their own programmes in their own local channel (mainly films, popular serials and film based programmes). It provided an alternative of the DD to Indian middle class families. The popularity of satellite television was not confined only to metropolitans but it also became popular in small towns and villages of India. This growing popularity of satellite television first compelled DD to improve the quality of the programs on its metro channel with an assumption that the phenomenon of satellite TV shall be confined to metros. But after receiving reports about its popularity in small towns the Ministry of Information and Broadcasting, Govt of India decided to launch some more channels through Satellite INS AT 2B. Cable television came to the lower middle class localities in the bigger cities of Gujarat and Maharashtra in 1984. Initially it was considered as a cost-effective alternative to watch borrowed cassettes of feature films. As the investments required were small, the local entrepreneurs took it in a big way. A privileged few watched CNN programmes during the Gulf War of 1991 in five star hotels and with the launch of ASIASAT-1 later that year, the cable operators could access the star channels. Zee TV was 71 History and Development of Communication Media launched in the October 1992 by the pioneer Subhash Chandra, the driver of the expansion of cable television. In 2001, ZEE TV became a pay channel. With a reach of more than 80 countries and access to more than 225 million viewers globally, cable or satellite TV has created strong demand for the growth of the satellite and cable industry in India. The satellite channels logo became synonymous with entertainment of the Indian kind topping TRP ratings. Satellite TV channels programming delivers a variety of choices for all segments of the audience, including primetime comedy, drama series, television movies, miniseries, theatrical films, specials, children's programs, daytime dramas, game shows, and late night shows. Their menu kept expanding and so did the number of channels, keeping pace with the phenomenal growth of an audience spread across Asia, Africa and Europe. Commercialization of the Indian Television Industry "Every generation needs a revolution" says Thomas Jefferson. The statement perfectly suits the revolution of television media in India. From being an unaffordable, prestige- exhibiting show piece to being an inevitable and integral part of every Indian's life, the small screen has reflected the nation's development in a mammoth way. From broadcasting programs twice a week and an hour a day to stepping into half of all Indian households, the journey of the television has been remarkable. Television broadcasting in India, started in the year 1959 from the national capital Delhi. At that time the major broadcasting topics included health awareness, rights and duties of a citizen, traffic and road sense. It took 2 more years for entertainment programs, like music from films, to join the line. Major revolution started in the year 1972 when a second broadcasting station was opened in Bombay. Before the end of 1975, many major cities like Srinagar, Amritsar, Calcutta and Madras were blessed with the relay stations. Soon the media gained popularity and even drove the government to design its own domestic satellite service. Thus, the first ever Indian National Satellite, INSAT was launched in 1982. Equipped with a dedicated satellite service and, of course, the raising demands for new programs, the government conceived the first ever television channel Doordarshan in the early 1800s. Being a country with rich religious and mythological background, it won't be that surprising to know that the first ever television programs to get broadcasted were Ramayana and Mahabharata. These two programs were a tremendous success and also notched up the world record in viewership numbers for a single program. On one hand there was a growing popularity of TV among the Indian population and on the other, very soon, the programs that were broadcasted reached saturation. Thus, to meet the growing demand and urge for new programs, the government started another channel, alongside DD1. This channel was called 72

History and Development of Communication Media DD2 and later DD Metro. It had a part of national and a part of regional broadcasting. Until 1976, television had been funded through a combination of television licenses and allocations from the annual budget. But in 1976, the concept of advertising served as a driving force for the commercialization of the Doordarshan. Advertising, however, began in a very small way with under 1% of Doordarshan's budget coming from advertising revenues in 1976-77. But the possibility of reaching a nationwide audience made television look increasingly attractive to advertisers after the introduction of the "National Programme" in 1982. In turn, Doordarshan began to shift the balance of its programming from educational and informational programs to entertainment programs like dramas, musical programs, quiz programs etc. The popularity of advertising grew to such a proportion that by 1990, Doordarshan's revenues from advertising were about \$300million, accounting for about 70% of its annual expenditure. Slowly but surely, the Doordarshan's original mandate to support social and economic development had clearly been diluted. Entertainment and commercial programs took a big time elevation and advertising served the major source of funding for Doordarshan. Even until then, television broadcasting was tied up with a single channel. Only metropolitan cities had the luck to enjoy two channels. This hurdle was crossed by the government's liberalization program. In 1991, under Prime Minister P V Narasimha Rao,

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the central government launched a series of economic and social reforms, which allowed the private and foreign broadcasters to engage in limited operations across India.

This made many foreign channels like Star TV network, CNN, MTV etc and many domestic channels like Zee, Sun etc to start their broadcasts. Thus, starting with just a single channel in 1962, today in India there are more than 70 million homes that own a TV and about 400 million viewing population through more than 150 channels! Also, it must be emphasized that television entertainment in India is one of the cheapest in the world. In recent years, the Direct to Home (DTH) service is at large in India. This has facilitated

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the reception of satellite programmes with a personal dish in individual

homes. There are, at present, 6 DTH service providers. Dish TV, Airtel, Reliance, Tata sky to name a few. The total subscriber count has raised up to 5 million. With the growing demand for new and innovative programmes, the competition between various channels has indeed grown strong. Various reality shows, music shows, sports broadcasting rights, movie licensing as created a greater stir among the different channels. A metric called Television Rating Point (TRP) is used to determine the collective popularity of these shows, and thus the channel's. Amidst these competitions, our good old Doordarshan seems to have lost its charm and it surely is the time now for the government to dust off the ideas and stand up to the competition. 73

History and Development of Communication Media Before concluding, it is worth saying that the old ideologies of our government, to use visual broadcasting for the purpose of national building has faded away with time. But, during this time of financial depression, growing external aggression, internal turbulence, it is necessary to enlighten people on variety of issues. This, along with providing a better understanding about the ongoing affairs, will surely help to spearhead the nation towards development and towards the betterment of oneness.

Invasion from the Skies: The Coming of Transnational Television (1990s) Background Television as a medium of mass communication is an integration of technology, culture, commerce and politics. As a cultural product using audio-visual codes it projects the cultural values of their producers and the social reality in which they are produced. Viewing television is not merely an act of consumption but is "rather complex process of decoding cultural meanings" (Wang et al., 2000:4). Developments in satellites and telecommunication infrastructure led to enormous growth of television across the globe in the last decades of twentieth century. Statistics show 73.4 percent rise in television sets per 1000 persons around the world between 1980 and 1997. The growth is enormous in "developing countries (92 percent) and marginal (2.2 percent) in industrial countries" (UNESCO, 2000: 303). This led to two viewpoints. One, concerns about influence of so called "first" world media content on the populations in the "third" world, and secondly, bridging of geographical and political boundaries leading to better understanding about other cultures. The cause of concern was also because unlike other mass media, television reaches the household directly.

Cultural-Media Imperialism: The Conceptual Shift 1960s literature on communication and media concentrated on social and development role of media. 1970s was more critical bringing in evaluation of the role of media. NWICO-New World Information and Communication Order; the term originally coined in 1973 Conference of Non-Aligned countries brought about the concept of cultural-media imperialism. UNESCO led the debate of restructuring international information and communication systems by initiating studies on communication flows across the globe. The earlier television flow studies lead to theoretical formulation of Media imperialism mainly from media institution perspective. The audiences remained absent in the imperialism premise as there was assumption that since there is a supply, so there would be consumption of television content. It was in 74

History and Development of Communication Media 1994 UNESCO feeling the need to "to include the analysis of viewer consumption with regards to country of reception, instead of studying only the sources of television flows" initiated a study covering five European and four Asia-pacific countries. "By the 1990s several scholars of globalisation had begun to address consumption and the formation of transnational consumption communities, as key issues and foci for study" (Griffin, 2002). Varied concepts like Cultural dependency, cultural imperialism; media imperialism (Schiller 1976, Boyd-Barrett 1977; 1998, Lee1980) communication imperialism, electronic colonialism etc. came into being. Cultural imperialism includes broader social, cultural, economic and political contexts while media imperialism refers mainly to media industries. All these concepts dealt mainly with the flow of transnational television programs from West to the other parts of the world. Audiences and Cultural-Media Imperialism Post-1990s witnessed onslaught of Transnational television also referred to as "international satellite broadcasting", "television without border", "cross border television", "transborder television", "global television" or "satellite television". That lead to unique process of communication where though most audiences were located within confines of one country the media became transnational creating transnational audiences. "There is virtually overwhelming evidence that cultural messages are differently received and interpreted, and that meaning can be produced locally at the point of reception...(but) exact influence of television on communities is shown in the ambiguous nature of research results" (Robertson, 1994: 46). Ware & Dupagne (1994) conducted meta-analysis of studies on the effects of U.S. television programs on foreign audiences. They concluded that U.S. imports have a small but statistically significant influence on foreign audiences and measures dealing with preference for American goods and attitudes toward America displayed the largest effect size. International studies about influence of transnational content reveal "influence to be more diverse than so far acknowledged" (Kang & Morgan, 1990), "audiences are interested in cultural proximity" (Straubhaar et. al., 1995), "for news and information programs, sitcoms and films, the judgment varies with country" (Goonasekera & Lee, 1998) and "the general findings of nearly all empirical studies point to the fact that viewing global television has little influence on viewers, not to say changing their deeply entrenched values" (Lee, 2000:188). Transnational television consumption by Indian audiences has been studied mainly from three dimensions: identity and nationhood (Muppiddi 1999, Gupta 1998, Fernandes 2000, Mcmillin 2001, 75

History and Development of Communication Media Butcher 2002) media reach and access (Yadawa 1992, Sharma 1999), audience profiles and their concerns (Rao & Raghavan 1996, Rao & Melkote 1998, Datta & Alwe 1999, Mankekar 1999, Varma 2000, Johnson 2000, Gupta 2000, Monterio & Jayasankar 2000). Indian studies revealed that "other technologies are also influencing the readings and subsequent understandings of transnational television programming in India" (Butcher 2002), "while there is a sense of guilt associated with the act of watching television, the viewers seems to be using television programs to redefine their life-styles in various ways" (Gupta, 1998: 136), "the Indian value systems, and culture are strong enough to withstand any outside undesirable influences" (Joshi, 1998). Influences of Transnational Television In order to understand perception of audience about influence of television in general and transnational television in particular, the viewers were asked to specify influences in the context of change on six dimensions of their personal life (physical self-looks or fashion, awareness about world affairs, buying decision, reading habits in mother tongue, religious activities and overall thinking patterns), five dimensions of their family life (social visits, family interaction, interaction with the head of the family, occasions of family gathering and frequency to eat ready to cook food) and open-ended question about influence on society. The viewers were asked to state if they felt "any change" had occurred because of transnational television. Majority of the viewers accepted the role of television in "their understanding of world affairs" followed by half of them perceiving its role in their buying behaviour. Half of the women felt that television had influenced their "thinking" than men. One third of the young and middle (up to school) educated viewers felt that television had made them more "conscious about their physical self" in terms of look, fashion, clothing or style. One fourth of Marathis expressed that their reading habits in their mother tongue as well as personal religious activities had been influenced because of television compared one fifth of Gujaratis. Many also expressed that their religious activities had increased by watching the "religious" channels or mythological serials. In general, more of Marathis perceived television's influence on their "personal self" compared to Gujaratis. Younger age groups, women and middle educated (undergraduates and graduates) viewers were the ones who perceived more influence on "personal self" compared to other viewers. The viewers were asked about nature of change on family where higher proportions reported negative influences of transnational television on family. One fifth of Marathis perceived positive influence of transnational television while similar proportion of Gujaratis reported that influence of negative nature. Majority of the viewers expressed that transnational television in particular had reduced "social 76 History and Development of Communication Media interaction". It needs to be noted that transnational television essentially means multi-channel 24-hours broadcasting unlike public service broadcaster in the past. Contrary to that few viewers reported increasing "family get-together and interaction" crediting it to ongoing family soap operas portraying joint family values. The viewers were asked to express their opinion about influence of transnational (popularly known as satellite) television on Indian society. Majority of the viewers expressed that there was some influence. One fourth of the Gujaratis compared to fifteen percent Marathis felt that television had negative influence. The viewers described negative influence mainly in form of losses to children in variety of ways, concerns for violence and vulgarity and loss of social life. One fifth of the viewers reporting positive influence of transnational television expressed widened perspectives about the world, social cementing role of television and role of television in helping present generation children learn to speak English, know more things and greater aware about the outside world not known to them in their childhood. One fifth of the viewers maintained that the influence was both negative as well as positive. The Viewers were asked to name any programs/television channel they felt "indecent" and therefore not suitable for family viewing. One third viewers expressed their concern for transnational television content and felt that Government should ban these channels. More of Gujaratis compared to Marathis found one or other television content indecent for their family. The range varied from popularly viewed family soaps to English films/programs, horror shows or channels like Fashion TV, MTV or Channel V. The reasons for labelling a particular programme or channel "indecent" were mainly vulgarity, violence, unsuitability to Indian culture and perceived influences on children. Values and Transnational Television "Transnational" television was defined as "foreign" English-language television. Viewership of English television in itself indicated dynamic nature of audience reception. Eight percent of the viewers exclusively watched English language programs on television and about one fifth of them reported to be watching them along with other languages. When asked about programs/channels watched regularly more than one third named English channels excluding Sports channels as "viewed regularly". When it came to "last week recall" majority of the viewers had watched either of the "foreign" movie, music or infotainment channels in the last week. Almost half of Marathis and little more than one fourth of Gujaratis reported of not using English media at all. Multilingual media consumption was observed across mother tongue. Though usage of English print 77

History and Development of Communication Media media (especially for newspaper and magazine) was high, audio visual media like films and television were accessed often in Hindi rather than in English. Viewing English television was directly associated with education ($r=0.362$, $p=0.01$) and inversely associated with age ($r= -0.0219$, $p=0.01$). English exposure prior to television had direct association with viewing of English television programs ($r = 0.537$, $p=0.01$) Those exposed to "English" as medium of instruction at school, conversed in English at home or used non-television English media were watching English television much more ($r = 0.472$, $p=0.01$). Scores of individualism and consumerism were found to be correlated to each other ($r=0.0272$, $p=0.01$) and there was no significant difference found between the scores of two linguistic communities. Daily average time spent on television had correlation with consumerism ($r = 0.207$, $p=0.01$) as well as individualism ($r = 0.095$, $p=0.05$). Consumerism was also found to be directly correlated with total English television ($r = 0.159$, $p=0.01$) and inversely with age ($r = 0.176$, $p=0.01$). Number of years of cable exposure and total English television viewing were found positively correlated ($r= 0.222$, $p=0.01$) and so as the viewership of English channels ($r = 0.151$, $p=0.01$). It was also found that those who were using non-television media in English were not watching much of television ($r = -0.161$, $p=0.01$) and mostly belonged to upper SES. SES was significantly associated with education ($r = 0.587$, $p=0.01$), usage of non- television English media ($r = 0.554$, $p=0.01$), years of cable exposure ($r = 0.514$, $p=0.01$) and inversely associated with daily time spent on television ($r = -0.196$, $p=0.01$). Upper SES viewers own and got exposed to much more English media content but spent much less time with television and those watching more transnational television were found to be more consumerist and individualistic. Influence of transnational television on the cultural values cannot be associated to television viewing behavior alone as the data revealed media consumption and audience reception are complex processes. Suggested Readings: ? Kumar, K.J. Mass Communication in India ? Odlyzko, A. The History of Communication and its implications for the Internet. ? Luthra, H.R. Indian Broadcasting ? Parmar, Shyam, Traditional Folk Media in India ? Schramm, Wilbur, The Story of Human Communication. 78

History and Development of Communication Media Unit: III Development of Visual Media and Folk Media In this unit, you will learn about; ? The History of Lithography ? The invention and the early use of the process ? The introduction of photography to the process ? The addition of the offset press to the process ? The revolution of the lithographic plate ? History of Photography ? History of Cinema in India ? Cinema as a medium of communication and mass communication ? Important legends of Indian Cinema ? New trends in Indian cinema ? Impact and relevance of films ? Problems of Indian Cinema ? Traditional Media/Folk Media: Meaning and Practices ? Meaning of Traditional Media ? Understanding traditional media ? Types of Traditional Media ? Traditional media in India ? Advantages of Folk Media ? Use of Traditional Media in Communication ? Potential of Traditional Folk as Rural Media ? Significance of Traditional Folk as Effective Communication ? Strength of folk media ? Using of Folk Media For Social Change ? Role of Folk Media in Promoting Health & Nutrition ? Role of Traditional Folk Media in Communicating Modern Themes 79

History and Development of Communication Media ? Role of Theatre and Folk Media in Promoting Social Development ? Folk Art as an Effective Mass Media ? Using Folk Arts and Traditional Media Involving Theatre For Development ? Folk vs. Electronic Media The History of Lithography Alois Senefelder invented lithography in 1798. From its modest beginnings, it has become one of the largest industries in the United States - a part of the Printing Industry, which is the third largest manufacturing industry in the U.S. For many years, indeed over a century and a half, lithography was a very small segment of the printing industry, used mainly by artists to produce prints. However, during the late 1800's and throughout the twentieth century, great advancements in technology made lithography into the most popular form of printing in the United States. The history of lithography occurred in four major steps: ? The invention and early use of the process; ? The introduction of photography to the process; ? The addition of the offset press to the process; ? The revolution of the lithographic plate; 1) The Invention of Lithography Alois Senefelder was the son of a German actor. During his early life, he was compelled by his father to study law, which he disliked. He had a love for the theatre, but, alas, he found that he had little talent as an actor. He did, however, become very successful at writing plays. Several of his works were published; however, the profits were very slim and this prompted Senefelder to seek a less costly method of reproducing copies of his plays. In an attempt to reduce his publications costs, he tried to produce his own copperplate engravings. Making reverse images in copper was a very difficult process, a process that required much time and practice to master. Thus, Senefelder decided to practice his engraving on slabs of Bavarian limestone instead of the costly copper. In the mean time, Senefelder needed a liquid that could be used to correct his frequent mistakes on the genuine copper plates. For this, he found a mixture of wax, soap, lampblack, and rainwater 80

History and Development of Communication Media were satisfactory. The two materials, limestone and the "correction fluid" became the primary ingredients of lithography. By experimenting, Senefelder found that an image drawn onto the limestone with his correction fluid would repel water, while the surface of the stone itself would hold it. He found he could first wet the entire stone then apply ink, with a roller, to the entire stone to replenish the ink on the image. The stone, which held water, repelled the greasy ink; the "correction fluid," which is greasy and thus repels water, accepted additional ink. The chemical process is known as the Principle of Lithography. Because lithography is based on a chemical principle, Senefelder preferred to call the process chemical printing. From the invention of lithography on, the entire life of Senefelder was devoted to the lithographic process. In 1817, he designed a press that featured automatic dampening and inking of the plate. He was well recognized by his contemporaries, received many prizes and medals, and died very comfortably as the Bavarian Royal Inspector of Lithography. Lithography was a very easy medium for the artist. He simply drew one picture on the stone which was then used to reproduce many copies of the identical image on paper. Because of this, the process became popular throughout the world, including the United States. The first lithograph appeared in the United States in 1819. The most popular lithographic product were prints depicting the contemporary scene. Currier and Ives are the best-known American lithographic printmakers of the day, but there were a host of others besides them. Demand for lithographic prints and other products continued to grow, and by 1871, "there were at least 450 hand operated and about 30 steam presses in the United States".

? Transfer Process: In another of Senefelder's experiments, he found an additional attribute of lithography: a drawing or writing done in special ink on special paper could be transferred from the paper to the lithographic stone where it became the printing image. This allowed the artist to draw the original reading right instead of backwards, which was necessary when drawing directly onto the stone. The same process could be used to transfer an image printed by other printing processes onto the stone. This allowed several identical images to be placed on the same stone, thus increasing productivity. It also helped increase the popularity of lithography as a copying process because previously printed images could be transferred to the stone to be reproduced. 81

History and Development of Communication Media ? Direct Rotary Presses: In the beginning of the twentieth century, the position of lithography weakened within the printing industry due to great strides in the efficiency of letterpress machines. Lithography was a slow process due to the flat bed design of its presses. What was needed was a rotary method. But, the rotary method required a plate that could be bent around a cylinder. Obviously, litho stones could not be bent around a cylinder! Senefelder had foreseen the use of chemically treated metals as the base material for lithography. By experimentation in the late nineteenth century, it was found that zinc and aluminium could be effectively used as lithographic plates, thus allowing the use of rotary presses. The first rotary lithographic presses printed directly from the metal plate to the surface of the paper. Because of the abrasive action caused by the rubbing together of plate and paper, the image on the plate soon wore off. Because of this, the direct rotary presses never became very popular. 2)

The Introduction of Photography The making of lithographic plates was a long, tedious task requiring much hand labor. A method of making plates easier and quicker was needed. The transfer process, previously described, had many technical difficulties, and began to lose popularity. Lithography found a great partner in photography to produce printing plates. Thus, the marriage of lithography and photography, PHOTOLITHOGRAPHY, took place. Joseph Niepce, a French scientist, produced the world first photograph in 1826. This development, and those that followed, made possible the halftone process: i.e. the act of breaking down an original photograph into dots and varying sizes suitable for press reproduction. Henry Talbot, of England, used the first halftone screen for the reproduction of photographs about 1852. About 33 years later, Frederick Ives, an American, designed and made the first PRACTICAL halftone screen that consisted of two exposed glass negatives with lines scribed equidistant on each of them. They were cemented together so that the lines would cross at right angles. (Max Levy, of Philadelphia, succeeded in 1890 in developing a precision manufacturing process for these screens.) An original photograph would be rephotographed while the halftone screen was placed in front of the new film. The squares created by the crossing of lines on the glass plates would focus the light coming from the original photograph into dots. The lighter areas of the original, reflecting more light to the film, would be represented by large dots; the darker areas of the original reflected less light, resulting in smaller dots. Thus, a halftone negative was produced. The halftone process made possible the quality reproduction of original photographs without 82

History and Development of Communication Media the need to engrave or draw them onto the printing plate. Soon after the invention, major newspapers began using more and more illustrations in their article, although the average "man on the street" never knew what was happening. Photolithography: Photolithography is the act of making a lithographic printing plate by photographic means. A French chemist, Alphonse Louis Poitevin, invented it in August 1855. Poitevin coated the stone (grained for halftone picture) with a solution of potassium bichromate and albumin, equalizing the coating with a towel. Dried, exposed under a negative, washed with water, rolled up with greasy ink which only adhered to the parts which had become insoluble by exposure to light, but did not adhere to the moist parts. The stone was then etched and printed by the usual lithographic manner. It became clear that it was impractical to coat the stone directly and expose it to light. As a result, experiments were conducted into the use of the transfer process, previously described, to transfer a photolithographic image from a support base to the stone. Other experiments were carried out to transfer the photolithographic images to a metal (zinc) plate. These processes worked, but had the inherent problems of any transfer process. Process Color Printing: Process color printing refers to the full color reproduction of a color original using only three color of ink: yellow, magenta, and cyan. James Le Blon first conceived it in the late 1600's. He based his work on Newton's theory of color, made his first color separation by eye, and printed it by engraving process. The prints were beautiful, but the process failed to become popular Three-color printing, in the modern sense, is closely related to the development of color photography. Probably the most important man in the history of process color printing is Louis Ducos du Hauron. He outlined, in 1868, the idea of reproducing objects in their natural colors by the superimposition of three photographically produced pictures in magenta, cyan, and yellow. He also experimented, in 1870, with process color lithography using three colors of ink instead of three continuous tone photographically-produced pictures. Rather, du Hauron used three overlapping halftone images, one each in magenta, cyan, and yellow. He also emphasized the importance of adjusting exposure time for each image so that no excess of any color would appear. Although halftone photography, photolithography, and process color printing were very important steps in the history of lithography, they were, at that time, unable to be put to much practical use due to the 83

History and Development of Communication Media limitation of the lithographic press. Both the flat bed litho stone press and the rotary direct press had too many limitations, so lithography lay dormant waiting for new impetus. 3) The Addition of the Offset Press The image area on a photolithographic plate is delicate. For this reason, the abrasive action cause by direct contact with the paper surface on flat bed or direct rotary presses caused the image to quickly wear away from the plate. The offset press removes the direct contract between plate and paper by the addition of a rubber blanket surface. The plate image is transferred to the rubber blanket which, in turn, transfers the image to the paper or other substrate. Therefore, the offset is a method of "indirect" printing. The lithographic offset press had its origin in England about 1875. The press was a lithographic stone flat bed press designed for metal decorating (printing on metal). An intermediate cylinder, covered with a specially treated cardboard, transferred the printed image from the litho stone to the sheet metal. About five years later, the cardboard covering was changed to rubber. Credit for the first use of the offset process in the printing of paper goes to Ira Rubel, a paper manufacturer from Nutley, New Jersey. He produced sulphite bond, then lithographically converted it into bank deposit slips. It is generally agreed that Mr. Rubel discovered the use of the offset press for paper printing in about 1904 or 1905. The press Mr. Rubel used was a flat bed stone machine. The particular machine he had was equipped with a rubber covered impression cylinder to help in the transferring of the images from stone to paper. Whenever the feeder (a person, not a machine) missed feeding a sheet while the press was in operation, the stone printed its image to the rubber covered impression cylinder. The next impression thus had an image on both sides: direct litho on the front as well as an image transferred from the rubber on the back. Mr. Rubel noticed that the image produced on the back of the sheet was much sharper and clearer than was the direct litho image. This was due to the fact that the rubber, being soft, was able to press the image onto the paper better than the stone, which was hard. He decided to design a press which printed every image from the plate to the blanket and then to the paper. Mr. Rubel and another lithographer, A.B. Sherwood, joined forces and produced 12 offset machines. However, Rubel's death in 1908 ended his experimentation. The next major force in the development of the offset lithographic press was Charles Harris of the Harris Automatic Press Company. He designed an offset press around a rotary letterpress machine. He thus needed a metal plate so that it could be bent around a cylinder. This metal plate was situated at the top of the machine, where both ink and water rollers could touch the plate. Directly below the plate cylinder, and 84

History and Development of Communication Media in contact with it, was the blanket cylinder around which a blanket wrapped was wrapped. Finally, the bottom cylinder was the impression cylinder that gave pressure to the paper passing between it and the blanket in order to transfer the image to the sheet. At this point, the machine was still hand fed. But, in a few years, automatic feeders would be added to the machine resulting in presses very similar to the ones now in use. The offset lithographic press had six systems: feeder, feed board/register, dampening, inking, printing, and delivery. The success of the offset press was a strong stimulus for other manufacturers to enter the field. Many adaptations of the process appeared including perfecting (prints on both sides of the sheet at once) and web fed (feeds from rolls rather than sheets of paper) designs. Now, the offset lithographic press is a marvel of efficiency and perfection, utilizing many electronic and computer controls. Because the offset press removes the direct contact between plate and paper, the plate lasts many times longer than on direct litho presses. Also, because the offset press is rotary rather than a flat bed design, production speeds can be greatly improved. For these reasons, the offset press allowed the photographic inventions of halftone photography, photolithography, and process color to become very popular within the lithographic field. At the present time, when one thinks of color, he automatically thinks of lithography and offset printing. Thus, it is generally agreed that the offset press brought lithography from a relatively unimportant part of commercial printing into the number one spot in the industry. 4) The evolution of the Lithographic Plate One of the most important elements of quality lithographic printing is the quality of the plate. It, more than anything else, determines how the image will print as well as the number of problems to be solved in order to maintain good print quality. The original litho plates were limestone, as previously discussed. As the industry grew, two major problems occurred with the stones: 1) They were heavy, difficult to store, and expensive; 2) They could not be bent around the cylinder of a rotary press. Metal plates were introduced to help solve this problem. At first, the image was transferred from a master image to the metal plate. Later, Poitevin's work with sensitizing litho stones was applied to metal plates. Bare metal plates were coated with potassium bichromate and albumin, placed in a special whirling machine which rotated the plate at high speeds to equalize the coating across the entire surface of the 85

History and Development of Communication Media plate, exposed to light under a negative, washed with water to remove the unexposed coating, and inked. The ink adhered only to the exposed sections. Every step of the above process was carried on in the lithographer's own shop. Due to the fact that the process was very complicated and that the chemistry of the solutions had to be just right, there were many problems in the making of plates. The unexposed plate coating had little shelf life; therefore, plates could not be coated in advance. In the 1940's work was done by many scientists to invent a method for pre-coating plates in a factory to assure uniformity and consistency. Most of these plates were paper based, and thus, not suitable to long runs. The first practical pre-coated (or pre sensitized) aluminum plate was developed by the 3M company in 1951. The plates had a coating with a longer shelf life, had a uniform surface, and were easy to develop. The plate required four steps: 1) exposure of the pre-sensitized plate to high intensity blue carbon arc light; 2) removal of the unexposed coating with Gum Arabic; 3) application of a special image developer; and 4) a reapplication of Gum Arabic to act as a protective layer. The process was immediately approved by lithographers and removed the worst obstacle of the commercial printer in the production of good quality work. Since the 1950's, much work has been done to improve the pre-sensitized plate. Plates are now available in which no image developer need be applied: the entire image is pre-coated and the non-exposed area is removed after exposure. This type is called subtractive while the former type is called additive. In the late 1970's, a further advancement was introduced in plate making. Plates were made that required no special developing agents after exposure: the unexposed subtractive coating was removed with water. This product was called the "Aqualith" plate and was also developed by the 3M Company. In the 1990's, Toray, a Japanese firm, introduced the first effective waterless lithographic plate. Instead of the non-image area attracting water, the Toray plate's background area repels ink while its image area attracts ink. The process requires modifications of the offset press to keep the ink rollers cold. Otherwise, ink will stick to the non-image areas. 86

History and Development of Communication Media History of Photography 350 BC: The Greek philosopher Aristotle in his *Problemata* describes how he saw the crescent shape of the partially eclipsed sun projected on the ground through the holes of a strainer and the gaps between the leaves of a plane tree. He also noticed that the smaller the hole, the sharper the image. His description of this device is the earliest known written evidence of a camera obscura. 965-1039 AD: The first scientific description of the camera obscura was by the Arabian scientist, astronomer and mathematician, Ibn al-Haytham (Alhazen). It may be assumed that knowledge of the camera obscura effect was widespread amongst Arab scholars, who preserved Aristotelian learning throughout the Dark ages in Europe. 1797: Leonardo da Vinci was interested in the camera obscura, and proof of his experiments appears in several of his notebooks published in 1797, almost three hundred years after his death. He spent a considerable amount of time trying to understand human eyesight, and regarded the camera obscura as an 'artificial eye'. 1798: The first fixed attempts to fix the image of the camera obscura by chemical means were made by French brothers, Joseph- Nicéphore and Claude Niépce. 1802: Thomas Wedgwood's attempts at photography were published in the *Journal of the Royal Institution*. Although he failed to do so, Wedgwood's main objective was to fix the images of the camera obscura on silver nitrate. His experiments demonstrated the possibility of photography and were a crucial step forward towards its invention. 1826: The first successful photograph was taken by Nicéphore Niépce on a pewter plate, using his professionally- made camera supplied by the Parisian optician Charles Chevalier. It shows the view from Niépce's workroom window. 1829: Niépce signed a partnership agreement with Louis-Jacques- Mande Daguerre, for the purpose of perfecting Heliography (a photographic process). 87

History and Development of Communication Media 1837: After Niépce's death Daguerre continued to work alone and succeeded in creating the first practical photographic process. This was a way of fixing pictures with a solution of common salt, he called the process Daguerreotype. 1839: Seen as the official birthday of photography, Deputy Francois Arago (French Government) announced details of the first practical method of photography at a joint meeting of the Academies des Sciences and Beaux Arts at the Institute de France. 1839: First photographic camera went on sale to the public through a London based optician, Francis West, for Photogenic Drawing. 1841: British William Fox Talbot introduced his photographic process Calotype or Talbotype. 1859: The smallest nineteenth century camera was introduced by T.Morris of Birmingham. It measured only 1.5x1.5x2 inches, took 3/4 inch pictures suitable for locket portraits or for enlargement, and was called a miniature camera. 1860: The largest camera made during the nineteenth century was made for Glaswegian amateur photographer, John Kibble. It was so big that it had to be mounted on wheels and drawn by a horse. 1869: Louis Ducos du Hauron made the greatest contribution to the evolution of colour photography in the nineteenth century, particularly with the publication of his book *Les Couleurs en Photographie, Solution du Probleme*. 1880 onwards: The amateur photography movement took off. Eastman Company in Rochester, N.Y., was the first of the great photographic manufacturing companies to cater to the needs and stimulate demand through advertising: 'A collection of these pictures may be made to furnish a pictorial history of life as it is lived by the owner, that will grow more valuable everyday that it passes'. This is still what the average user is interested in when pursuing photography. 1900: After many years of experimentation with fixing images on metal, paper, and glass, photography was introduced on film. By 1900, Kodak were producing 80% - 90% of the world's output. 88

History and Development of Communication Media History of Cinema in India Cinema is one of the most important inventions in the 19th century. From a mere silent movement of black and white photos it has become talkie (a film with speech and sound in it) and then with the developments in science and technology cinema has adopted new look and presentation with improved and manipulated sound and visual effects. For many people, cinema is like a magic and filmmakers exploit this magic to tell stories in different ways at different times. Therefore, the development and innovations in cinema continue to make an interesting history. A look at the brief history of cinema in India is worth here in connection to the present study. The history of cinema in India has its roots in the late 19th century. In 1886, the Lumière Brothers' Cinématographe unveiled some soundless short films in Bombay. After this, Hiralal Sen in Calcutta and H.S. Bhatavdekar in Bombay had started making films. Dadasaheb Phalke, the father of Indian Cinema, made India's first feature film *Raja Harishchandra* in 1913. *Alam Ara*, made in 1931, was the first talkie feature film in India. It was the time when every year around two hundred films were being made in India. The Imperial Movietone of Bombay produced *Alam Ara* and Khan Bahadur Ardeshir M. Irani directed it. The film was released on March 14, 1931. *Alam Ara* brought revolutionary changes in Indian Cinema. The film also featured Prithviraj Kapoor. The 1930's was the decade of social protests in the history of Indian Cinema. Social injustice was the dominant theme in some of the films made during this period. Films like *Duniya Na Mane*, *Aadmi* and *Padosi*, Franz Osten's *Achut* 89

History and Development of Communication Media Kanya, Damle & Fatehlal's Sant Tukaram, Mehboob's Watan, Ek hi Raasta and Aurat were made during this period. Ardeshir Irani made a color picture in 1937 with Kisan Kanya. It was the time when first talkie films were made in regional languages. Films like Shantharam's Dr. Kotnis Ki Amar Kahani, Mehboob's Roti, Chetan Anand's Neecha Nagar, Uday Shanker's Kalpana, Abbas's Dharti Ke Lal, Sohrab Modi's Sikander, Pukar and Prithvi Vallabh, J.B.H. Wadia's Court Dancer, S.S. Vasan's Chandralekha, Vijay Bhatt's Bharat Milap and Ram Rajya, Raj Kapoor's Barsaat and Aag, were among those made in the forties. The 40s also witnessed two important events of the history- the Second World War (1939-45) and India's freedom in 1947. The golden era of Indian Cinema started after independence. Satyajit Ray made Pather Panchali (Song of the Road) in 1955- the first of 'Apu Trilogy' and with this film Indian cinema made, its presence felt all over the world. Satyajit Ray who also assisted Jean Renoir on The River made Aparajito (The Unvanquished) in 1957 and Apur Sansar (the world of Apu) in 1958 thus completed the Apu trilogy. Gurudutt's Pyaasa and Kagaz Ke Phool, B.R. Chopra's Kanoon; the first Indo-Soviet co-production Pardesi by K.A. Abbas were made during the fifties. Some outstanding films of 50s include Bimol Roy's Do Bigha Zameen, Raj Kapoor's Awara and Mehboob's Mother India. The beginning of sixties saw the release of K. Asif's Mughal-E-Azam. This film is one of the milestones of Indian Cinema. The film very beautifully highlights the poetic aspect of Salim's personality. In one scene, Salim is standing and his army is moving after the battle. He is very quiet and thinking something. He is a poet and forgets everything- even the battleground and his army. Some of the significant films of this decade include Raj Kapoor's Jis Desh Mein Ganga Behti Hai and Sangam; Dilip Kumar's Gunga Jamuna, Gurudutt's Sahib Bibi Aur Gulam, Dev Anand's Guide. Bimal Roy's Bandini, S.Mukherji's Jungle, Sunil Dutt's Mujhe Jeene Do and Yaadein, Basu Bhattacharya's Teesri Kasam, Pramod Chakravorthy's Love in Tokyo, Ramanand Sagar's Arzoo, Shakti Samantha's Aradhana, Hrishikesh Mukherji's Aashirwad and Anand, B.R. Chopra's Waqt, Manoj Kumar's Upkar, and Prasad Productions' Milan. Therefore, 60s is very important decade in the history of Indian Cinema. A part from the mainstream, the 70s was the time of Parallel and realistic cinema. The 70s was the diamond period of Indian cinema and in this period, Gulzar began his celluloid journey and made his finest films. Therefore, Indian cinema witnessed the emergence of one of the finest filmmakers and lyricist. Gulzar directed his first film Mere Apne in 1971 and made his presence felt as a writer-director in the film industry. Before writing and directing his films, Gulzar already had established himself as a lyricist in the film industry. Parichay and Koshish were made in 1972 and Achanak in 1973. Gulzar directed Khushboo in 1974, Aandhi in 1975, Mausam in 1976, Kinara in 1977 and Kitaab in 1978. Gulzar made nine films in the 70s and each film played a big role in the growth of Gulzar as an artist. 90

History and Development of Communication Media In the 70s, mass media did not reach all the corners of the country and cinema was still the popular medium of entertainment. Some of ambitious filmmakers like Ritwik Ghatak, Satyajit Ray, Shyam Benegal and Govind Nihalani etc. were the pioneers of Parallel Cinema. Whether one calls it 'New Indian Cinema', 'Parallel Cinema' or 'Alternative Cinema' - it was a cinema of social shade and importance. It was meaningful and at the same time entertaining. Mrinal Sen's Bhuvan Shome, which was different from formula films and was commercially successful, set the stage for the new wave cinema. Mrinal Sen's notable films are Chorus, Mrigaya, Ek Din Pratidin, Akaler Sandhane, and Kharij & Khandahar. Satyajit Ray, after Apu Trilogy, made Pratidwandi, a film about the unemployed educated youth, Jana Aranya and Shatranj Ke Khiladi. Ritwik Ghatak was one of the well-known filmmakers of Parallel Cinema. Some of his films are Meghe Dhaka Tara, Ajantrik, Komal Ghandhar and Subarnarekha. Among all the films, Meghe Dhaka Tara is a multi-layered and most complex film. Basu Chatterji's Sara Akaash was another film, which falls into the category of parallel cinema. Rajinder Singh Bedi's Dastak, Mani Kaul's Uski Roti, Duvidha, Kumar Shahani's Maya Darpan, Avtar Kaul's 27-Down, M.S. Sathyu's Garam Hawa made in 1973 on the theme of partition, are some notable films of parallel cinema. Garam Hawa is one of the best films ever made on the theme of India's partition that took place in 1947. Shyam Benegal's Ankur, Nishant, Manthan, Bhumika, Kondura and Junoon; Govind Nihalani's Aakroshi, Ardh Satya, Tamas - TV serial on the partition of India, are some of the milestones of parallel cinema. With Saeed Mirza's

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Albert Pinto Ko Gussa Kyon Aata Hai, Mohan Joshi Hazir Ho, and Salim Langde Pe Mat Ro,

Rabindra Dharmaraj's Chakra, and Ketan Mehta's Bhavni Bhavai, Mirch Masala and Maya Memsahib and Sardar etc. parallel cinema reached its high point at the end of the 70s. The 80s gave some romantic and big canvas and star films like Sholay that had western genre features in it. Bobby made in 1973 was a hit mainstream film about teenage love. Sholay, which was released in 1975, was based on the protest of villagers against exploitation by dacoits. This film glorified dacoit-Gabbar Singh. Amjad Khan played the role and it immortalized the character. The dialogues, character traits and names are still on the tongue of the people. During this period, Indian Cinema gave birth to the stream of cinema of angry young man. The Bombay film industry became almost oneman industry, and Amitabh Bachchan dominated the film industry for the next many decades. His films like Deewar, Sholay, Amar Akbar Anthony and Muqaddar-ka-Sikandar were great hits. Salim and Javed scriptwriters of Sholay and Deewar played very important role in the success of the films. These scriptwriters proved the script more important than stars. The 80s also witnessed Gulzar's best movies. Gulzar made Angoor in 1980 Namkeen and Meera in 1981, Ijaazat in 1986. The 90s saw Gulzar's three films- Lekin..., Maachis and Hu Tu Tu made in 1990, 1996 and 1990 respectively. 91

History and Development of Communication Media Dance, music and disco started to be special attractions of the films since the 70s. Feroz Khan's Qurbani was a hit and most popular film of the genre of films with dance etc. The nineties was the time when family drama dominated the scene. Sooraj Barjatya's films like Maine Pyar Kya, Hum Apke Hain Koun and Aditya Chopra's film Dilwale Dulhania Le Jayenge were commercially the most successful films. Films like Dilwale Dulhania Le Jayenge were planned keeping in mind the NRI audiences and this started a new trend in Bollywood. Apart from this Subhash Ghai's Pardes, J.P. Dutta's Border, Yash Chopra's Dil To Paagal Hai, and Ram Gopal Verma's Rangeela did very well at the box office. Therefore, history of Indian Cinema is a history of ups and down, different colours and shades. Today more than one thousand films are being made in India. Cinema as a medium of communication and mass communication Introduction Cinema is one of the most popular media of communication. Through cinema, the director communicates with the audience. Audience is equally important in this process of communication. The action on the screen does not take place between actors of a film; rather the action takes place among the actors and the audience. Cinema is an audio-visual medium and uses images, sound and editing to communicate. It is a combination of several arts like, literature, (story, poetry) painting, music, architecture, sculpture, photography, dance etc. Merging of several arts makes cinema more complex as well as an effective medium of communication. Even illiterate people can understand what is happening on the screen. Cinema does not tell, it shows. Cinema has a magnetic hold on the mind of the audience. Cinema is also a medium of non-verbal communication. In other words, cinema speaks through silence, facial expression, body language etc. Cinema shows the anger on the face without the use of verbal language. For example, Gulzar's Koshish is about a deaf and dumb couple. They live in society like normal human beings. They communicate through hand movements, facial expression, gesture etc. Facial expressions make cinema more effective. Cinema is a very powerful medium of mass communication. Through this medium, different people like producer, director, story or scriptwriter, songwriter etc. want to communicate with the masses. It is a collaborative medium. It has the potential to reach the heterogeneous audience. Filmmakers produce films for masses not for individuals. In a single cinema hall, hundreds of people can enjoy a film. Cinema is truly a mass medium. Language is not a barrier as far as cinema is concerned. Cinema has its own grammar. However, the visual grammar of cinema is not a barrier for the audience. To understand 92

History and Development of Communication Media any other language, one has to learn the grammar of the concerned language. That is not the case with cinema. In other words, the nature of cinema makes it more powerful mass medium. The literacy rate in India is still low. Therefore, cinema as a medium of mass communication is very important in a country like India. To communicate and entertain illiterate masses, cinema as compared to other media of mass communication, is the best. Cinema as an art form Cinema, the fusion of several arts including painting, dance, music, poetry, sculpture, architecture, photography, editing etc, is a unique art. What makes cinema unique is its life like quality. People on the screen can be seen walking, talking, laughing, weeping, dancing, singing, sleeping, driving etc. as it happens in real life. Although the actions of a cinema do not take place in real time or in real life, yet it is believable. What distinguishes cinema from other arts is its 'movement.' The 'movement' makes cinema life like. Cinema does not look artificial. Through frontal shot, a director can make a character to 'talk' to the audience. No doubt, it is one-way communication. However, the audience becomes the part of the action that takes place on the screen. A house cannot move. Painting cannot move. The tree on a canvas cannot move. The photograph cannot move. Each image or frame is static. When twenty-four frames/photos per second are projected on a screen at a particular speed, the images appear to be moving. There is no physical movement on the screen; it is an 'illusion of movement.' What gives movement to cinema is the concept of 'persistence of vision.' Life consists in movement. A dead body cannot move. Any person in deep sleep also has movement. When any person breathes, s/he moves. Therefore, it is the motion of events, which gives the cinema a unique identity of being life like. The nature of cinema to record the undirected objects also distinguishes it from other arts. For example, sun cannot be directed to set or rise in a particular way. The director cannot direct a falling leaf in a particular desired way. Some undirected objects are also recorded when the director shoots a film. When the action is being recorded and a leaf falls, the camera records the natural movement of the leaf. Rudolf Arnheim says that film, "...reproduces motion and events as accurately as it does the shape of things...the arts are greatly concerned from the beginning with things in action: hunting scenes, war, triumphal processions and funerals, dances and feasts." As compared to other arts, films have high commercial value. Today cinema has become an industry. An industry can be set up only where a large number of people consume the 'product.' Cinema has become a multicore industry. It is an economic activity. Today it is impossible to imagine a world without cinema. In this connection, Satyajit Ray says, "Somebody - I do not remember who - has defined the Cinema as the 93

History and Development of Communication Media highest form of commercial art. After ten years in this profession, I have no quarrel with that definition." Cinema makes people laugh and cry, sad and happy etc. Today good quality literature is being translated into cinematic narratives. The director taken for the current study, Gulzar bases most of his films on literary stories. For example, he bases his film Khushboo on a story by Saratchandra Chattopadhyay. Important legends of Indian Cinema India has produced many legends in the field of cinema. These legends have become Institutions in themselves. They have left a unique signature in the field of cinema. They have inspired many other filmmakers in India. They are the lighthouse for the next generations who believe in quality cinema. Gulzar is one filmmaker who carried on the legacy of these legends. What follows is the brief discussion on some of the legends of Indian cinema. Mehboob Khan (1906-64): Mehboob's films were realistic and dramatic. Roti made in 1940s projected Indian society ostentatiously. Mehboob made Aurat in 1940 in colour and with different metaphors. His most memorable film is Mother India made in 1957. The story of Mother India revolves around Radha, who kills her rebel son Birju to protect a village girl from his clutches. This film has acquired an epic status. This is one of the most popular films ever made in India. The film projects the image of 'Bharat Mata' (divine woman). Andaz is another famous film made by Mehboob in 1949. Star of the time like Dilip Kumar, Raj Kapoor and Nargis featured in this film. His film Aan was released in 1952. He is one of the landmarks of Indian Cinema. Bimal Roy (1909-66): Bimal Roy joined Hindi films as a camera assistant. Bimal Roy, born in Dhaka, Bangladesh, made his first film Udayar Pathey (remade as Humrahi) as a director. Do Bigha Zamin in 1953 and Sujata were the most notable films of Bimal Roy. He made Biraj Bahu in 1954, Devdas in 1955 and Madhumati in 1958. Guru Dutt (1925-64): Guru Dutt joined film industry as an actor. Born in Bangalore in 1925, and educated in Calcutta, Guru Dutt took up the job of choreographer and assistant director before his directorial debut Baazi. Guru Dutt's films like Aar Paar in 1954, Mr. and Mrs. 55 and C I D were solely entertaining films. Pyaasa was his dark romantic film, which has become India's most spectacular achievement. Guru Dutt played the role of Vijay- the angry poet in his classic Pyaasa made in 1957. Kaagaz Ke Phool made in 1959 was his commercial failure. In the film, Guru Dutt played the role Suresh Sinha- the filmmaker. 94

History and Development of Communication Media Raj Kapoor (1924-88): Raj Kapoor, born in Peshwar, now in Pakistan was a successful actor, director and producer. He entered into the Hindi film Industry as a clapper-boy and went on to become one of the finest and sensitive film director who tried to project the plight of common people through his films. Aag was his first film as a director after he set up the R K Films banner in 1948. His Awara and Shri 420, Bobby and Satyam Shivam Sundaram are some of his most successful films. Awara established Raj Kapoor as a legend. Mera Naam Joker made in 1970 was his most ambitious project but it was a commercial failure. These legends gave a unique identity to their films. The films reflect their personalities. Apart from the quality, audience remembers their films because their names were associated with them. We also can put them in the category of auteur. Mehboob's Mother India, Bimal Roy's Do Bigha Zamin, Guru Dutt's Pyaasa and Raj Kapoor's Awara are one with their maker's name. They chose the stories, which were close to the hearts and minds of the common people. Like these legends, Gulzar also gave a unique identity to the films he wrote and directed. Gulzar started his film career with Bimol Roy. The poet-turned director Gulzar showed his anger in his first film- Mere Apne, which is similar to Guru Dutt as a rebellious poet reflecting the same voice in his Pyaasa. Silence speaks in Gulzar's films. No other director has handled men-women relationships as sensitively as Gulzar. This is the uniqueness of his films. Beyond doubt, Gulzar is the living legend of Indian cinema. Gulzar is the last living link between old and new generation of filmmakers. New Trends in Indian Cinema Today Bollywood is going through a stormy change. Filmmakers in India are producing films with small as well as big budgets. In 2010 films like Kites, Raavan, Guzarish and Veer had big budgets, big stars and big banners. However, these films did not do well at the box office. On the other hand small budget films like Peepli Live and Ishquiya proved hit. The point is what audience likes is the story. What they want is healthy entertainment, not big star or big budget. Therefore, big budget, banner or star is not the key for the success of films. The story should touch the heart of the audience. Nagesh Kukunoor and Madhur Bhandarkar made Hyderabad Blues and Chandni Bar respectively with small budget and these films proved that what you say is equally important as how you say it. Big budget films like Kabhi Khushi Kabhi Gham, directed by Karan Johar and Taj Mahal directed by Akbar Khan did not do well at the box office despite big star cast. Now films have become a planned set of activities starting from idea to the final product from the point of view of economy. Filmmakers are planning films in such a way that the result is profit. For example, filmmakers usually hesitate to release any film during Diwali or Durga Puja and examination days in 95

History and Development of Communication Media March-April. The content of the films is shaped in such a way that if it does not work in India, it will definitely work in the overseas market. Today, distributors and exhibitors also influence the content of the film. The revolution in digital technology has made it possible for small and independent filmmakers to make a film. Now it is possible for any creative person to exploit the medium of cinema to tell good, great and memorable stories. Monsoon Wedding, a film by Meera Nair was made with digital camera and it was well received. Digital technology has given the chance to new filmmakers to experiment and produce films they want. Technology has changed the face of cinema; experiments are being made continuously in India in the field of cinema. A film like Krish could be possible because of technology. The film was commercially successful. However, content is still important. Whether it is small budget film or the use of latest digital technology, content is the king. Films like Teesri Kasam, Shri 420, Pyaasa, Kaagaz Ke Phool, Aandhi, Ijaazat, Mausam, Koshish, Megha Dakha Tara, Pather Panchali, Sholay, Deewar and Swaas are still in the memory of the people because of their story. Audiences these days are more aware of the content of the films. Filmmakers cannot befool the audience by cheap comedy and unbelievable, unconvincing actions. Recently, there was one 'fresh' regional film titled Shwaas – directed by Sanddep Sawant in Marathi. It was completely a different film. Shwaas is a film about human relationships. India produces more than one thousand films every year but few films work at box office and get critical acclaim. This is mainly because of weak script and immature direction. Now the film industry has realized the need of good scripts and stories. Even some Insitues in India are running scriptwriting courses. Film and Television Institute of India (FTII, website:www.ftii.com), Pune, and Whistling Wood (www.whistlingwoods.com), Film Institute being run by Subhash Ghai- a well-known filmmaker, also offer screenplay writing courses. The last few years have seen the change in the way films are promoted. For example, Twinkle Khanna fixed Akshay Kumar's zipper to promote his film. Amir Khan travelled across the country to promote his film 3 Idiots with TV cameras with him. He even went to attend a marriage ceremony in one of the villages in Punjab all of sudden. Ram Gopal Verma had offered to pay viewers to watch Phook-2 alone in the cinema hall. Filmmakers are using these techniques to promote their films and it has become a very clever venture. However, all these techniques could help to fetch money to filmmakers but if the content is weak, these techniques do not turn the films into classics. The audience has proved that film is an art and cannot be treated like any other products. Today most of Indian classics and milestone films are available on CD and DVD format. The revolution in digital technology has made it possible for audience to watch and enjoy all kinds of films at home. Few 96

History and Development of Communication Media years ago, this was not possible to have access to old classics. These DVDs and CDs are available at very reasonable prices. In the 70s and 80s, Doordarshan was the only source where one could hope to see some old classics made by Mehboob Khan, Guru Dutt, Raj Kapoor and Bimol Roy. Today the films of these legends have become the part of any film buffs personal video library. Impact and relevance of films Films are relevant because films entertain, educate, enlighten and inspire audiences. As far as India is concerned, one cannot imagine life without films. Films have become part of Indian life and culture. The difference between reel and real life is disappearing day by day. Bollywood is making films on different issues and aspects of Indian life. Films like Munna Bhai MBBS, Taare Jamin Par, and 3 Idiots have affected the people in a great way. These films comment on the educational system of the country and have positive message. India is a country where people worship film stars like Amitabh Bachchan. This is a country where thousand commit suicide if their favourite star faces defeat in the election. At public functions, people wait for film stars. Political parties have been using actors or stars in political campaigns for many years. Film stars have the charisma to attract the crowd. In a country like India, where people still live under poverty line and cannot read and write, mass medium like cinema plays a very important role. Watching movies are a cathartic experience for audiences. People identify themselves with the characters of the films and release their anger against injustice and existing systems. Even illiterate people can enjoy films. However, to understand and examine cinema properly and deeply, one needs to have the basic understanding of the art and craft of filmmaking. Some Institutes like Film and Television Institute of India (FTII), Pune in collaboration with National Film Archive of India (NFAI), Pune are conducting Film Appreciation courses to teach interested and serious film lovers how to appreciate good cinema. Every year around 70 students from different fields (particularly from fields like Television, Cinema etc.) participate in this course. Apart from film appreciation, the students are given the basic knowledge about script writing, cinematography, music and sound, direction etc. Mumbai University also runs a Film Appreciation course. Federation of Film Societies of India (FFSI) is running a film appreciation movement throughout the country. FFSI was established in 1959 as an apex organization of all film societies in India. Shri Shyam Benegal- a well-known filmmaker is the present president of FFSI. The main objective of the film society is to propagate film as an art form by way of screening films, organising seminars and film appreciation courses. At present, there are 300 Film Societies in the country. From the facts given above one can easily understand the importance, relevance and the impact of films in our daily lives. 97

History and Development of Communication Media Today, cinema is an economic activity. It has become a multi-crore business. Thousands of artistes, technicians are earning their livelihood in this business. In India, film industry is the third biggest industry after steel and coal. Cinema is the medium, which provides economical entertainment for masses, both literate and illiterate. Now most of the people keep some money for movies from their monthly income. Films also have the healing impact on patients or people who suffer from traumas. The cloudburst tragedy in Leh town in 2010 created fear in the mind of those who saw it closely. Children also suffered trauma because of the tragedy. However, films helped them to recover from the shock. Mr. Prasad Eledath, Principal of Druk White Lotus School where 3 Idiots was filmed, says, "To help students overcome their horror, we have started special co-curricular activities and movie screenings." Nowadays doctors are using films to improve the mental and physical health of the patients. People are finding the solution of their problems in films. Mahesh Bhatt, a well-known filmmaker, says, "How often one has heard people say that sometimes the answers to life's problems are in good movies. In the United States of America, a psychotherapist, Dr. Gary Solomon, has been successfully prescribing movies for his mentally disturbed clients for over five years. Solomon believes that a right story, which shows us how others have coped with life's challenges, helps us heal. In his book, The Motion Picture Prescription, which has become a landmark healing guide to the movies, he says that everything – from addiction, abuse, abandonment, alienation, bigotry, marital conflicts, and physical illness...can be magically resolved by watching movies, which effectively deal with these living issues." There were times when parents used to scold their children for watching films. 'Children learn what they watch on the screen' was the common conversational topic among woman in the 70s. Day by day, the magic of films has been influencing in a positive way. People have changed their attitude towards films. People are conducting studies on the positive impact of the movies. Considering the importance of researches in film studies Nona Walia informs, "This is an area that Head of Department of Psychology at New Delhi's Daulat Ram College Meetu Khosla, is exploring in her PhD on how movies affect your emotions and their impact on real life." www.gettingunstuck.com is a website dedicated to therapeutic cinema. This site has listed films according to the subjects. For example Surprised by joy, Falling in love, Emotions and Feelings, Parents and Adult Children, Abuse, Change, Co-dependency, Adolescence, Guilt, Friendship, Dreams and ambitions, Hope, Challenging Realities, Secrets, Living With Danger, Childhood, Family lies, Loss, Matters of Trust are some of the subjects under which films have been listed. In future, hospitals are going to have a special ward on therapeutic films where people suffering from emotional problems, will be treated. As far as Gulzar's films are concerned, his films too provide solution to lead a meaningful and positive life. For example, each of Gulzar's film has elements of humour in it. Whatever the subject matter of the film, Gulzar never forgets to make humour part of the film. Even his films like Maachis and Hu Tu Tu, which are 98

History and Development of Communication Media visually and thematically dark, have the elements of humour. His message is clear- be happy even in the most difficult times. In *Namkeen*, which is a dark film- visually, and thematically, all the three sisters are always happy. Ravi in *Khushboo* is facing unemployment problem, but he is always in a happy mood. He also sacrifices his job for the needier person. *Mere Apne* – Gulzar’s first film, suggests that death is not the end of life, it is the beginning of a new journey. Gulzar’s Brief Biography Gulzar: A ‘Sampooran’ filmmaker: Sampooran Singh Kalra’s pen name is Gulzar. Sampooran is a Punjabi word, which means complete, whole, entire etc. Gulzar is a ‘sampooran’ man. Gulzar is ‘sampooran’ as a film director, storywriter, lyricist and poet. Gulzar explains, “yah maora pona naoma hO.]pnaama hO. yah maora tKllausa hO. [sal naama sao saBal mauJao jaanato hOM, phcaanato hOM . Asala naama tao na mauJao yaad hO na Aapkao yaad haogaa. eosaa nahIM hO ik mauJao yaad nahIM hO pr [T hoja gaana. jamaa tfrl ko baad isaf- ek naama gaulajaar hO” 6 (Gulzar is my pen name. It is my surname. Gulzar is my identity. People know and identify me by this name. I do not remember my real name, neither would you remember. Just joking, I remember my real name but it has gone. All is left is Gulzar). Gulzar was born on “18 August 1936” 7 in Deena, now in Pakistan. Partition in 1947 compelled him to come to Delhi. Gulzar, born and brought up in a Sikh family, shifted to Mumbai. In film industry, he started his career as a lyricist and was associated with the Progressive Writers Association (PWA). Gulzar joined Bimal Roy Productions in 1961. Gulzar- a sensitive man, laces his films with human sensibilities. With Bimal Roy’s *Bandini*, he started writing songs for films. “maaora gaora rMga la[- lao maaoho Syaama rMga d[- do” was the first song he wrote for film in 1963 and rest is history. Then he began working as an assistant to Bimol Roy. He became Bimal Roy’s full-time assistant. He also wrote films for directors like Hrishikesh Mukherjee and Asit Sen. Some of the stories, scripts, dialogues and lyrics that Gulzar has written for other filmmakers include *Anand*, (Dialogues and lyrics, 1973), *Guddi* (Story, screenplay, dialogue and lyrics, 1971), *Namak Haram* (Dialogues and lyrics, 1972), *Khamoshi* (Lyrics, 1969) etc. With *Mere Apne* Gulzar turned Director in 1971. Student unrest was the subject matter of *Mere Apne*. The story revolves around Anandi Devi, Shyam and his gang members. Anandi Devi- an old widow migrates from village to city and slowly relationship develops between Anandi Devi and the boys. Anandi Devi becomes the head of the family. 99

History and Development of Communication Media Since then Gulzar has directed many beautiful films and written memorable songs. So far, he has directed 17 films. Gulzar made *Parichay* (1972) loosely based on *Sound of Music* (1964) and *Koshish* (1972), a sensitive look at the travails of a deaf - dumb couple superbly played by Sanjeev Kumar and Jaya Bhaduri. With these films also began a mutually beneficial partnership with Sanjeev Kumar. The Gulzar - Sanjeev Kumar affiliation resulted in such exceptional films like *Koshish*, *Aandhi* (1975), *Mausam* (1975), *Angoor* (1981) and *Namkeen* (1982). These films are also representative of Sanjeev Kumar’s finest work as an actor. Today, Gulzar has become an institution in the film industry. His films are the best examples of artistic creation. Gulzar is an appropriate choice for auteur study because his films have consistency of style and theme. Films like *Namkeen*, *Ijaazat*, *Mausam*, *Aandhi*, *Khushboo*, *Kinara* etc. have thematic and stylistic motifs. Recognisable style and consistency of theme is one of the characteristics of auteur director. In this regard, Buckland says, “Auteur critics study the style and themes (or subject matter) of a director’s films and assign to them the title of art if they show a consistency of style and theme. Directors whose films show a consistency of style and theme are called auteurs.” The flashback forms an integral part of Gulzar’s narrative techniques in all his films. With his sensitive yet successful films, stars like Jeetendra (*Parichay*, *Khushboo*, and *Kinara*), Vinod Khanna (*Mere Apne*, *Achanak*, *Meera* and *Lekin*) and Hema Malini (*Khushboo*, *Kinara*, and *Meera*) worked with Gulzar and gained reputation as an artists. Some of their best and most thoughtful performance has been in these films. Beyond doubt, the credit goes to Gulzar- the living legend of India cinema. Gulzar’s contribution to cinema Gulzar’s greatest contribution to cinema is his films and lyrics. However, people know him as a sensitive filmmaker and songwriter. Apart from Mirza Ghalib, he also directed many other TV serials based on the works of great novelists and storywriters like Munshi Prem Chand. Gulzar is a person who can sell a film by having attached his name to the film as a director, story/scriptwriter, lyricist and dialogue writer. This is also one of the qualities of an auteur director. His films reflect his personality. There is a strong autobiographical element in his films. *Kitaab* has some of Gulzar’s childhood memories in it. *Aandhi* and *Ijaazat* to some extent have the shades of his broken married life. One can quote Blandford et al in this connection: “An auteur (French for author) is, usually, a DIRECTOR whose work is characterized by distinctive thematic concerns and stylistic traits discernible across a number of films. True auteurs elevate style to a thematic level and stamp each work with their personality.” 9 Gulzar does not forget to add humour in his films. Humour is an integral part of Punjabi culture or way of life. Whatever the setting of 100

History and Development of Communication Media the film, Gulzar uses a Punjabi word 'n?A'(evē) (AOvaoM) in his films. This word appears in eight of his films. This is enough to prove how close he is to his culture and language. He says, "Punjabi is my mother tongue. Bahut kareebi rishta hai. My sensibilities are with my mother tongue." Most of Gulzar's films speak about human relationships and have common themes. Films like Aandhi, Ijaazat, Mausam portray the subtleties of men women relationship. Even his camera work conveys the attitudes and mind sets of characters and establishes the relationship among them. The protagonist characters of all these films are very simple and reflect the personality and life style of the director. Gulzar uses flashback technique as part of the narrative in his films. Visual style of most of his films is also recognizable. Namkeen, Mausam, Ijaazat etc. open with long shot of green hills. Bird in flight is a recurring motif in his films. Films like Maachis, Khushboo, Ijaazat, Mausam, Aandhi, Kinara etc. are told through flashback techniques. A part from theme and style auteur criticism also considers some other criteria for study. One can mention Graham Roberts and Heater Wallis's outline in this regard. They mention: "If the film –maker was to be seen as author they would have to exhibition through a series of films clear 'auteur' characteristics: ? visual style – mise en scène and cinematography; ? narrative structure and features; ? particular character traits/situations; ? sets of theme. These characteristics will be clearly seen in all of an auteur's work (in whatever genre)." Gulzar's film style and his themes that he explores in his films are sufficient to define him as an auteur. Source of his films are the stories written by others. However, Gulzar signature stamp is visible in all the films following the criteria given by Steve Blandford et al. Blandford et al advocate "...three criteria any director must meet to be an auteur: technical competence, personal style and interior meaning." Most of his film's themes are clear enough; incomplete relationships, love, death, anger etc. Characters in his films are driven by regret. For example, Dr. Amarnath Gill in Mausam and Inderjeet- the architect in Kinara have guilty consciousness. Gulzar have a strong personal participation in his movies. He has the complete creative control over his medium. Gulzar's films are one of the most excellent and philosophical chapters of Indian Cinema. From Mere Apne to Hu Tu Tu, it is a well-travelled journey. Each film is a signpost. Each film is like a pearl in the necklace. His lyrics form an essential part in his films. His song 'baD,I jala[- la,o ijagar sao ipyaa ijagar maom baD,I 101

History and Development of Communication Media Aaga hO' in Vishal Bhardwaj's Omkara contributed toward the success of the film and same is true about his own films. What do Gulzar's films offer to the audience? Do Gulzar's films help audience to understand life in a better way? Do they answer some of the basic and philosophical questions of life? What Gulzar has to offer to the audience? Does Gulzar's recurring dialogue: "pICo mauD,kr doKnao ko ilae hma daonaaom ko pasa kuC nahIM hO (We have nothing to look back) reflects his belief in 'living in the present moment' ? The one word answer of all these questions is yes. Gulzar's films help to understand life and relationship in a better way. Gulzar's films answer the basic philosophical questions. Mere Apne conveys that there is a life after death. Death is not the end. It is the beginning of another journey and journey never ends. For Gulzar, relationship too never ends. It just changes. Death of someone is the rebirth of something else. For example, in Mere Apne, Anandi Devi is accidentally shot dead by Shyam and Chainu- the protagonist and the villain, respectively in the film. Her death brings a regeneration of Shyam and Chainu. Their facial expressions at the climax of the film communicate the feelings of regret. His Maachis is a play of desire and destiny. The young boys who join a terrorist group want to give up arms and lead normal life in their villages. However, destiny has something else for them in store. Destiny never allows them to fulfill what they desire. Human beings are puppet in the hands of destiny. For example, in Achanak destiny also plays an important role. Major Ranjeet Khanna has been shot in his chest. There is no hope of life for him. According to Dr. Chowdhry, eventually Major Ranjeet Khanna is going to die. In one scene, he says that Major Ranjeet Khanna should have been died by now. However, destiny has something else for Major Ranjeet Khanna. At the end of the film, Major Ranjeet Khanna faces gallows for killing his friend- Parkash and wife- Pushpa. Gulzar is optimistic. Most of his films end with a hopeful note. For example, his first film Mere Apne made in 1971 ends with the death of Anandi Devi giving regeneration to Shyam and Chainu, putting an end to their rivalry, and establishing peace. The focus of the thesis will be on all of Gulzar's feature films except Libaas, which is still unreleased. There are numerous reasons for deciding Gulzar for auteur study. Gulzar is the link between new age directors and old generation of films makers. Gulzar has seventeen films to his credit. Gulzar has worked with different genres. Gulzar reflects his worldview in his films. Gulzar's films tell a lot about the 'real person' behind those films. Gulzar's character demand psychoanalytical inquiry and this is the area where further research could be carried out. 102

History and Development of Communication Media 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, Indians prefer to get their relatives placed in their line of work. And Bollywood is no exception. With almost every third actor coming from the family of a yesteryear actor, our film industry has been plagued with this virus of relativity since filmmaking became a big business. Even today, its deemed almost impossible for a talented newcomer to make a mark in Bollywood without any Godfather.
2. **Bollywood as a Brand:** Unlike Hollywood, Bollywood is not a name that brings respect. In fact, Bollywood is deemed as a sardonic term worldwide, mostly used in parodies or themes for parties. Where cinema from other countries like Iran, China and Korea went onto become eponym of sensible and meaningful cinema, India is yet to establish itself as a serious and sincere brand of films. Most of our films are considered musical (which they are not), and we as an audience seem to be not bothered about it.
3. **Song & Dance:** In Bollywood, it is a prerequisite for a 'Star' to be able to dance. Dancing skills are considered a 'must have' trait for an actor in our industry. Songs make for around 10-15% of a revenue of a film and so it becomes really necessary for producers and distributors to include a few songs in the film along with a raunchy item number. These musical numbers don't take the story any further and are in the film as an insurance.
4. **Censor Board:** Perhaps the biggest hurdle faced by the sensible films in India. Censor Board has been turned into a useless machinery that is infected by a horde of problems. From political entities influencing the decisions – to corruption and plain and simple arrogance, the Censor Board has become mired in different controversies. With Pahlaj Nihlani as its current chairman, the Censor Board has made into the news for several incidents. 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 this fact. In fact, even 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 remedy this problem, its going to take a lot of time for Indian audience to be able to detect a good script from a bad one.

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6. **Focus on Stardom:** When you have a big star in your film, you do not need a good story or script. Or at least this is what most of the Indian producers think. To analyze this problem with a different point of view, take an example of several advertisements that star 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:** This problem is its own solution as well. Producers are the spine of any filmmaking industry. Contrary to the popular belief, it's not the audience that decides- what kind of films are made in an industry, but the producers of that locale. 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. Started as bootlegged VHS tapes with hissy visuals and static over the sound, now we 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.

Traditional Media: Meaning and Practices

Meaning of Traditional Media

The non-electronic medium which is a part of our culture and is used for transmitting tradition from one generation to another generation is called traditional media. Tradition is handling down of beliefs, experiences and customs from generation to generation especially in oral form or by a process of traditional performance and communication. Traditional media i.e. the traditional means of communication and expression exist before the advent of modern mass media. Traditional media is found expression in the daily social life of the people. Since ancient time, the people engage themselves in folk songs and dances, arts and crafts, rituals and festivals, etc. which are part of their daily life. It is a personal

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form of communication and entertainment which is a way of life of a community. All over the world, folklore has passed on the tradition and customs and has been contributing to national culture. Traditional media is a means of communication and expression that had existed since time immemorial. It is the indigenous channels of communication having inbuilt character of entertainment, which had been made to express the socio-ritual, moral and emotional need of folk such as folk songs, folk arts, folklore, etc. Folk media is a genuine means of communication and a true carrier of culture among the people. It inspires the people to perceive the message or information more effectively. Folk media serves as a means of the ultimate reality. According to Ravindran (1999)

Traditional Folk media is a term used to denote people performances. It describes folk dance, rural drama and musical variety of the village people.

This term speaks of those performing arts which are cultural symbols of the people. Traditional media refers to conventional means of mass communication practiced by various communities and cultures, or embodied in local custom or lore. Traditional folk media also represents the traditional way of life based on customs, beliefs and arts that make up a distinctive culture. Traditional folk media draw upon people's past, present and future providing them with glimpses of reality. Traditional media can be defined as the store house of customs, beliefs, legends, rituals, language etc. which are very close to the people and so followed by them giving much importance to it. This form of media is very popular among the masses regardless of their education standard, social status or financial position. It therefore has the advantage of familiarity, personal contact, common language, audience participation, repeatability and acceptance. Traditional media forms are the religion of a community which is based on various beliefs, rites and myths and bear values that have been used for moral, religious and socio-political purposes. Traditional media passes the cultural values of one generation to another in the society and through it the younger generation learns about their culture. Unlike modern media, traditional folk media is the medium which cater to the ethno-rural communities through folk art forms such as dances, songs, drama, folk tales etc. which was passed down in a society from forefather generation. "They are indigenous modes and have served the society as tools of communication for ages. They have been integrated in the complex body of the socio-cultural behaviour, determined by anthropomorphic existence of people to which they belong. The components of traditional media therefore co-exist with rituals and ceremonials functions as well." (Parmer, 1994) Traditional means of communication are developed from the beliefs, customs and rituals practiced by the people. These are very old and deep-rooted, Traditional media represents a form of communication employing vocal, verbal, musical and visual folk art forms transmitted to a society or group of societies from old generation. They are indigenous modes and have served the society as tool or medium of communication for ages. 105

History and Development of Communication Media Traditional media was used during the independence movement by different leaders and was used as an instrument of social awakening during those times. And till today, it is very much in practice in different parts of India. Finding the effectiveness of traditional folk media among the masses, the politician also started using this medium for political propaganda. Folk songs, folk dances, folk tales, fairs and festivals, traditional symbols, puppetry, proverbs, sounds, social institutions, drama, etc. are used by different organization both by public and private for disseminating the messages among the masses especially the rural folks. Understanding Traditional Media Traditional means following a custom or ways of behaving that have continued in a group of people or society for a long time and folk means particular groups of people. So, when we say traditional media it means the traditional ways of communication among a group of people. Some people prefer to call it folk media or traditional folk media. They may have a reason for it but it remains the same. Tradition in the form of history, cultural values and heritages were handed down by word of mouth in the form of songs, proverbs, legends, religious liturgy, ballads and invocations. They are passed on from people to people, from generation to generation, from area to area and become legendary and immortalize with the passage of time. Oral tradition helps in sharing knowledge of environment, interpretation, explication of events occurring in society, transmission of social heritage from one generation to another, socializing new members and entertaining the community or society. Traditional media can be termed as the best means of instruction for the community. Traditional media generally include the presentation of different types of art forms like folk theatre, street theatre, puppetry, fairs and festivals, folk dance, storytelling, folk music and song, paintings, traditional motifs, designs and symbols, proverbs, sound signals, traditional youth clubs or dormitory, traditional games, etc. When we say, tradition of a country, it includes different types of tradition followed by different folks or group of people. They follow different means of teaching to the younger generation through their own festivals, songs, dances, etc. which is their own means of communication i.e. their traditional media. A particular folks follows or practice particular tradition and that is why this means of communication is called folk media or traditional folk media by the experts. Traditional media, whatever the form may be, classical or folk and whatever the region, has been imparting informal education and invoking respect for social and ethical values through stories drawn mostly from the same sources, like the Vedas, the Puranas and the epics Ramayana and Mahabharata with certain local variations. The mythological characters, the events and situations are the same. The values, 106

History and Development of Communication Media moral and codes of social behaviour are also the same. The only difference is that they are in different languages and dialects spoken by different groups living far from each other. The legends sometimes acquire variations owing to the genius of the people. For example, the story of Vaman, the fifth incarnation of Vishnu and Mahabali, the virtuous Asura king, is a myth which has inspired artistic creations in various traditional forms in different regions of the country. It is very true that many traditional folk forms are same in many aspects but the way of presenting, languages or dialects are different due to the difference in regions. It was developed in their own ways of tradition and culture and according to their taste. And so, disseminating the development messages with the traditional folk medium found to be more effective among the rural folks. Folk media in India has contributed a great deal in developing this vast subcontinent into a single cultural entity in spite of the diversities created by linguistic and regional sub-nationalism. Though a large number of cultures blossomed in different regions of this multi-lingual and multi-racial country, they all contributed to an Indian culture representing what is often characterized as „unity in diversity“. Types of Traditional Media Traditional media is a very useful form of communication. It exists in numerous forms and practised in different parts of the country. Every community has its own traditional means of communication. Although some of the traditional media maintain its originality, many of it may not be in its original form or contents. Traditional media forms were re-invented to use in modern society. Different forms of traditional media that are used for social communication and entertainment includes:- ? Folk theatre ? Street theatre ? Puppetry ? Fairs and festivals ? Folk dance ? Story telling ? Folk music and song ? Paintings ? Traditional motifs, designs and Symbols ? Proverbs ? Sound signals ? Traditional youth clubs or dormitory 107

History and Development of Communication Media ? Traditional games a) Folk Theatre Folk theatre represents the people in their natural habitat. In folk theatre, performance themes are related to the people"s own suffering, daily work, dreams and mythology. The initial aim of the folk theatre is to give the first impact with sound and sight and then slowly open the audiences" mental eye for the message. While performing, the actor establishes direct rapport with the audience. Folk theatre has been used as a channel of communication especially for development purposes. Despitess of its origin in different regional cultures and languages, it has many common features and continues to retain its distinctive features because of its inbuilt capacity to adjust in the society. Folk theatre like Tamasha of Maharashtra, a religious folk theatre Dashavatar of South Konkan, Nautanki of North India, Yakshagana of Karnataka, Jatra of Bengal and Orissa, Bhavai of Gujarat, Therukoothu of Tamil Nadu, etc. are very popular form of entertainment and are used for disseminating public messages and development themes among the rural masses. It was used to mobilize public opinion on social and political affairs. Satirical comments are also made on current affairs. In present days, government used folk theatre to educate people on different issues like family planning, AIDS awareness, literacy, health, etc. It also exposed and ridiculed the social and political evils existing in the society b) Street Theatre Street theatre is a form of theatrical performance and presentation in outdoor public spaces without a specific audience. These forms are performed in any street corner, street, market place, etc. In such a situation, the audience and the performers are on the same level, emphasizing the fact that the performers are not different from the audience themselves. This also leads to the establishment of a rapport between the performers and the audience. Close eye contact with the audience is an important element in street theatre which keeps them busy with the action of the play. Together they feel a sense of belonging and responsibility to each other. The sole purpose of street theatre is to motivate the audience to take a quick and required action on a particular issue. In India, waysides, streets, village markets, open air grounds, fair sites, country yards and other public areas have remained the ideal spaces to perform street plays. A majority of street plays in India are based on socio-political issues. Some of these are based on current events, others are on subjects like communalism, terrorism, police atrocities, bride burning, dowry, caste 108

History and Development of Communication Media inequalities, elections, industrial and agricultural exploitation, alcoholism, illiteracy, drug addiction and female foeticide. In India, where there is a high degree of illiteracy, poverty and diversity of language and dialects, a theatre form of this sort, versatile and adaptable, cheap and mobile becomes more important and relevant. The mobile form of street theatre helps to reach people who normally do not go to the theatre. This suits the type of audience it tries to reach who are mostly the poorer section for whom theatre is a luxury. The total absence of a proper stage, lights, properties, costumes and make-up makes it even more flexible. c) Pupperty Pupperty is also one of the effective forms of entertainment and communication. It has fascinated children and adults of all ages. In puppetry, puppets are only an instrument and the actual work is done by a puppeteer. In India, four types of puppetry are popular namely- Sutradharika (String puppets), Putul Nauch (Rod puppets), Chhaya Putli (Shadow puppets) and Glove puppets or hand puppets. Puppet shows draw their themes from the great epics Ramayana and Mahabharata but now a days, it had added new themes to it and used for giving developmental messages. For instance, puppetry was used by the Union Bank of India and Life Insurance Corporation to arouse the interest of the rural folk in bank savings and insurance policies. d) Fairs and Festivals Fairs and festivals are also an integral part of the cultural life a community where every member participate actively and enjoy together. The festivals speak of rich cultural and traditional background of a community. It has some performances or games related to it or some traditional motifs and paintings. Festivals are also one of the best forms of traditional media. Several festivals worth mentioning are „Rathayatra or Gundichayatra of Lord Jagannath Puri, Diwali, Dussehra, Rakhi, Sivaratri, Janmastami" (Parmer, 1994). Fairs and festivals including social, ritual and ceremonial gatherings created a platform to meet and exchange among the people. e) Story Telling Story telling is another interesting form of traditional media which existed at a time when advanced forms of communication such as a written word did not exist. A story connects us and links the past, present and future by teaching us to anticipate the possible consequences of our actions. These were not written or documented. Instead they were orally communicated from person to person, a house to another or from a 109

History and Development of Communication Media village to another. They kept the stories alive. Story telling involves direct contact between the teller and the listener. It permits the direct presentation of the story by the teller. There are stories like the Panchatantra and stories from mythology like Ramayana and Mahabharata where local heroes have always travelled from one generation to another by word of mouth. Story telling forms such as „Harikatha" and „Kabigan" played a vital role in communicating historical and epic stories. It reflects the local age-old beliefs, customs and rituals. The tales are the bearers of our century"s old culture, perceptions, values and beliefs. It links the older generation with the modern generation. f) Music and Song Folk music is also considered to e an effective medium of communication. Music has played a crucial part in everyday life from time immemorial. „Some of the predominant folk musical forms are Baul and Bhatiali of Bengal, Duha and Garba of Gujarat, Powada and Lavani of Maharashtra, Chaiti and Kjari of Uttar Pradesh, Kolkali Pattus of Kerela, Bihu of Assam, Mand and Panihari of Rajasthan, Rauf and Chakri of Kashmir, Sua and Dandari of Madhya Pradesh and Mando and Dhalo of Goa." (Parmer, 1994). Every community has a fondness of music and it is the part of their culture. It has been an integral part of marriages, festivals and celebrations. No religious ceremony is complete without music or song. Traditional music of India is the most natural representation of the emotions of the masses. Songs are associated with every event of life like festivals, new seasons, marriages, births, admiring nature or love ones, etc. During the British rule, many folk music and songs were composed by poets and singers to motivate the people against the foreign domination. Till today, we get to hear about the heroic deeds of the past hero in the folk songs. Folk music or songs are used to spread the messages of development as well as for exposing the social evils that exist in the society. Through folk songs and music messages are communicated with a blend of entertainment and education. Folk songs are transmitted through oral tradition and so are familiar to audiences and have positive feeling about what they hear. The music and songs are often related to national culture and was culturally particular from a particular region or culture. Indigenous Australian like Australian Aborigines and Torres Strait Islanders incorporates a variety of distinctive traditional music styles of the indigenous Australian people. g) Folk Dance Dance is among the oldest forms of classical arts with a tradition that dates back to several centuries. Dance is a feature of every significant occasion and event crucial to tribal existence as part of ritual. Early 110

History and Development of Communication Media dance exists as a ritual element. Dance puts the rhythm and movement in the play and captures audience attention. Dancing is a way of expressing what cannot be expressed in any other way. It is intimately interwoven with the life of people. Hand gestures, eye movement, posture and steps coordination with music and posture affect and audience comprehension of the narrative and its meaning. Through history, in all early cultures and societies, dance has been one of the foremost elements of ritual. It was the means of perceiving the gods, of invoking them, recounting their exploits, placating them, appealing to them or communicating with them. Folk art, music and dance also derived from the elements of nature. For instance, Sri Lankan dances Mayana Wannama (dance of peacock), Hanuman Wannama (the dance of monkey), etc. h) Paintings Early man was unaware of words, but he was able to draw a picture of an animal with a tail, a head and four legs or a human figure. Throughout different periods of history, we find a definite established tradition of painting on various objects, particularly on intimate objects of everyday use, floors and wall, and the depiction being associated with some ritual. Traditional paintings of Madhya Pradesh, especially the wall paintings of Bundelkhand, Chattisgarh, Gondwana, Nimar and Malwa are living expressions of people, closely linked with the socio-cultural environment of the area. They are not mere decorations but also expressions of religious devotion. i) Traditional Motifs, Designs and Symbols Symbols are also a part of everyday life. The beautiful rangoli which are made on the threshold of the house is believed to uplift the spirit, ward off evil energies and give protection. In India, people revere many symbols, ranging from those which are simple to the most complex ones. Indians believe in symbols which are entirely different from the rest of the world, though traces of similarities can be seen. The symbols in India are the outcomes of mythology, religious beliefs, traditions and philosophy. India is a country of motifs and symbols, where traditional art forms, figures and rituals drawings have existed for many centuries. These art forms include symbols, floor motifs, folk murals, traditional textile designs, scroll paintings, etc. j) Proverbs A proverb is a simple and concrete saying popularly known and repeated, which expresses a truth, based on common sense on the practical experience of humanity. A proverb contains wisdom, moral and 111

History and Development of Communication Media traditional views which are in a fixed and memorisable form and are handed down from one generation to another. Proverbs are often borrowed from similar languages and cultures and sometimes come down to the present through more than one language. For example, a proverb „No flies enter the mouth that is shut“ is currently found in Spain, Ethiopia, and many countries. Proverbs are so much part of the language and culture. So, authors have often used proverbs in their writings more effectively. It can be used for imparting instruction and guidance. k) Sound Signals Sound signals can convey innumerable messages. Although they do not play any role in bringing changes in the society, it gives signals to its members about any happenings or emergency. For instance, drum is used by almost every tribe for disseminating messages. The different ways of beating the drum conveys different meaning. Few examples of instrument which communicates with sound are gongs, horns, drum, etc l)

Traditional Dormitory or Youth Clubs Traditional dormitory or youth club is one of the important social institutions which serve to promote co- operation in the much needed social life of the tribal community. It occupies an important place in the lives of the young boys and girls living in the villages. It also helps them to acquire knowledge about the old customs, rituals and taboos of their society and every aspects of folklore concerning their traditional practices. (Parmer,1994). This is cherished by the community. Youth dormitory is a place where social, political and religious activities and celebration of festivals take place. This type of social institution is popular among the tribal groups like Mizos, Adis, Karbis, Dimasas, Nagas, Misings, etc. The dormitory is not only a place of entertainment but also a place of preparation for future life. It is the training ground for smooth socialization and internalization of culture traits. Example of tribal youth dormitory can be given of Ghotul of the Murias tribe of Bastor or the Dhumkuria of the Oraons of Bihar. Traditional Media in India Traditional media have been in existence in India for long and have been used as a medium of communication in rural areas. Over the years, rural masses have been using the folk media for expressing their social, ritual, moral and emotional needs. During the freedom struggle, traditional media played a great role in spreading the message of patriotism. 112

History and Development of Communication Media Although highly organized medium of mass communication like print, audio and audio-visual medium, internet, etc. are used in excessive manner in today's parlance, traditional folk media is still popular among the rural masses. Traditional media depict the stories of most common rural dwellers and cultivate the rural lifestyle. Traditional folk media cannot present in glamorous style and colourful manner equally, as compared to other organized sector of mass media but it can reach all sections of people including illiterate and backward classes too. Traditional folk media can command a very strong position in the rural people's mind, as it weaves its messages in their own style, taste and dialect to serve their various needs and purposes as well as entertain them. Traditional media comes in different forms and is known by different names in different regions of the country. For instance, in Andhra Pradesh, 'Janapadam' indicates a village and 'Janapadulu' means villagers. The whole art forms of villages, as a whole are known as 'Janapada Kalalu'. Similarly, Lok Natya or Lok Geet means 'people's dance' or 'people's songs'. There are many other forms of folk arts in other states of India. These are used as 'Jan Madhyamas' i.e. 'people's media. These forms represent the conjured people by giving a glimpse of their style, speech, music, dance, dress, behaviour, etc. All forms of traditional media have its own attraction and can render distinctive taste and flavour to the audiences. S.No State Traditional Media Form 1 Assam Bihu, Bagurumba 2 Arunachal Pradesh Bardo Cham 3 Andhra Pradesh Kuchipudi, Kolattam, Ghantamardala 4 Bihar Jata-Jatin, Bakho- Bakhain, Bidesia 5 Chattisgarh Panthi, Raut Nach 6 Gujarat Garba, Dandiya Ras, Padhar, Bhaval 7 Haryana Jhumar, Phag, Dhamal, Loor 8 Himachal Pradesh Kinnauri Nati, Jhora, Jhali, Dangi 9 Jammu & Kashmir Rauf, Hikar, Kud Dandi Nach, Damali 10 Jarkhand Karma 11 Karnataka Yakshagana, Huttari, Karga, Suggi, Dollu Kunita 113

History and Development of Communication Media 12 Kerela Kathakali, Ottam Thulal, Mohiniattam 13 Lakshadweep Lava 14 Madhya Pradesh Tertali, Charkula, Jawara, Matki Dance, Grida Dance 15 Mizoram Cheraw Dance (Bamboo Dance) 16 Manipur Thangta, Dholcholom, Sumang Leela, Pena 17 Maharastra Lavani, Nakata, Koli, Gafa 18 Nagaland War Dance, Hornbill Festival 19 Odisha Odissi, Savari, Ghumara, Paiki 20 Pondicherry Garadi 21 Punjab Bhangra, Giddha, Dhaman, Dandass, Ludi 22 Rajasthan Ghumar, Chakri, Jhulan, Leela 23 Sikkim Singhi, Chham 24 Tamil Nadu Bharat Natyam, Kolattam, Therukothu, Natupura, Paatu 25 Tripura Hojagiri 26 Uttar Pradesh Nautanki, Raslila, Jhora, Chhapeli 27 Uttaranchal Garhwali, Kumayuni, Kajari, Jhora, Raslila 28 West Bengal Kirtan, Kathi, Gambhira, Jatra, Baul Some of the popular art forms or folk media which are widely accepted among the people, in different states or region in India for its" unique presentations of excellence are:- a) Tamasha Tamasha is a folk theatre famous in Maharastra and other part of western India. It was popular in the 18th century during the rule of the Peshwas. Tamasha is most preferred by the village people. Tamasha contains an invocation- Gan-Gavalan, a song on the theme of Krishna and the milkmaid; Lavanis, narrative poetical compositions with a high erotic content, Sawal- Jawab or Jagra, during which Shiva and Parvati or some other celestial pair, pose and answer intricate riddle, Vagnatya or play and Munjra, a homage to saints and gifted writers. It normally starts with a little drama followed by dance and song Gan-gavala. Tamasha consists of eight to ten different performers. Two of them are main singers; one or two dancers, one dholki (drum) player, one joker and rest all are chorus associates. Woman's role and dancer's role is usually performed by male only. It is lively, interesting and has inbuilt quality of flexibility. 114

History and Development of Communication Media b) Bhajan The literal meaning of Bhajan is a religious song. This folk art is generally performed on religious functions. It consists of six or seven performers. One among them is the main singer and all rest are his associates. Besides religious themes, they also have social themes. Singers can easily modify them according to their need. Musical instruments like dholki (drum), manjira (metal bells), harmonium, tambora (violin) and tabla (kind of drum) are used as accompaniment to make it more pleasing and interesting. The Bhajan programmes are normally held at night. The preferred occasions for holding Bhajans are childbirth, after death, navaratri (festival period) and Ganesh Utsav (festival period). c) Kirtan It is one of the oldest forms of mass media. Narad is believed to be its founder and foremost exponent. It is a traditional form in which there is continuous flow of discourse of religious nature. It is now and then interspersed with prayers or bhajan chanting in unison with the entire crowd of the listeners along with the performer and in an atmosphere of abundant ecstasy. There is one main singer cum narrator who is supported by six to seven players of musical instruments such as harmonium, tabla, and tambora and manjira. The performer begins his sermon by singing the text of a suitable theme song and goes on elucidating its purpose with pertinent explanation and comments making his own critical observations and providing ample choice quotations from literature and scriptures. This brings the first part of his sermon to a close, as he reverts again to the theme song from where he originally started. d) Quawwali This folk art is the favourite of the Muslim community. It is performed at the time of their social or religious functions. The theme of the songs is related to social situation or prayers to their God. The main attraction in this art is that there is one leading male singer and one leading female singer opposite to him. There are two groups of performers consisting of five to six different artists like harmonium player, dholki player, banjo player, churmura (local musical instrument) player and table player. There is normally questions-answer session in their singing. e) Powada or Powala It is a folk ballad form that is widely accepted by "Maharashtrian". It appeared during the 16th century and carries a dramatic form of nature. Powada is presented mostly, by telling the stories of history. Its main feature is singing in accordance with the musical instruments. 115

History and Development of Communication Media f) Keertana or Harikeertan It is a kind of monodrama in which the whole presentation is operated or performed by a single actor. An actor enters into the topic by acting different characters lying in it. Here, one actor performs various roles simultaneously at a time, to tell the stories of all characters concerned that create interest and attractive moods among the audience. The uniqueness of Keertana is that the single person carries the entire programme. Such Harikeertana is widely popular in many states in India, like Maharashtra, Karnataka, Bengal, etc g) Yakshagana It is another type of folk drama that is widely popular in Karnataka which is about three hundred years old. It is extremely heroic in character with emphasis on the battle scene and tales of valour. It was originally performed in the temple courtyard but it broadened its scope and style once it moved to the village square. Themes are mostly taken from the great Indian epics, the Ramayan and Mahabharata. It is constituted basically on „Bhagavatha", but presented in addition with local flavour, as to produce more charm in it. Here, the narrator sings and explains the themes to the audiences. It is used as a mass medium for educating and entertaining the people. h) Nautanki Nautanki is a famous form of folk arts involving a mixture of music and dance and is very popular in North India. It was the most popular forms of entertainment before the advent of cinema. Nautanki is a secular form and a blend of Hindu and Muslim cultures. It is generally performed openly without any special arrangement. It starts with the presence of a 'Sutradhar' who is a narrator of the story. Themes are sometimes religious but mostly taken from ancient epic or historical events. It renders messages through its presentation, which are both educative and entertaining. i) Jatra A popular folk drama Jatra is principally the folk theatre form of Bengal, but is also found in Orissa, Tripura, Assam and parts of Bihar. It is an organized teamwork and performed by well set-up groups or units, who are professionally engaged for better presentation to the audiences. It became very popular in the 18th century. Towards the 19th century, Jatra is usually in song and verse, but prose portion with dialogue are introduced from time to time. The dialogues are humorous, containing socio-political comments on contemporary themes, often in the form of skits performed by secondary characters. It goes through a chosen story taken from history, ancient epic, social and political matter. The whole programme creates an environment of charming and attractive moods for audiences. The performers usually sing their own parts. Jatra used to contain fifty to sixty songs. It is really educative as well as entertaining form of folk media. It is also adored in urban equally 116

History and Development of Communication Media j) Bhavai A dramatic form Bhavai is extensively adored in Gujarat. It traces its origin to the 15th century, to the Brahmin Asaita Thakar. Asaita, who had been turned out of his caste, expressed a sense of outrage against the caste system and against the social injustice through his play Bhavai, thus began as a form of social protest and retain this character to this present day. Ranglo, the clown figure is considered to be a pivotal character in the present day Bhavai. Naik is a Sutradhar (narrator) who delivers the dialogues abundantly in attractive style. The programme starts with devotional song which is dedicated to „Amba“. Then her son Ganesh enters into the stage to perform his role by hiding his appearance by a brass plate. At the end of his role, Ganesh faces to the audience as usual form. The total programme carries a lot of varieties like dialogue, songs, music and dances. Bhavai is deeply a secular form and though it pays the usual respect to the gods, its themes draw on the lives of the common people. And apart from social satires which form a major part of the Bhavai, tales of love, historical themes and a few mythological tales frequently feature in Bhavai performances. k) Therukoothu It is the most popular traditional folk media of Tamil Nadu. Therukoothu existed for a long time but has faded in popularity. It is a charming street theatre, composed in accordance with the music, drama and dances of classical flavour. The presentation takes into account the characters like koothadi (clown) and the god „Ganesh“. Currently, Therukoothu has significantly been changed from its origin of forms and shapes. It is now being presented on the well-arranged stage or screen in the form of sangeetha and natakan in attractive form. l) Ramlila and Rashlila Ramlila is performed in both urban and rural areas of North India during the festivals of Dussherra. It is a play based on the Indian epic Ramayana. The tradition of Ramlila began in 17th century. It is presented anywhere in evening hours during the festivals. It presents a series of stories on Lord Rama. It includes the stories, starting from the birth of prince Rama, childhood of Rama, sworn in as a king of Ayodhya, marriage with Sita and so on. On the last day, huge effigies of the chief villains of the Ramayana, usually stuffed with fireworks are set on fire. It is a long lasted dramatic play that can attract and entertain so many viewers easily. Rashlila, on the other hand could be seen to be celebrated widely in northern state of India, Maharastra, Kerela and other places in our country. Rashlila is an enchanting play that presents the stories about the 117

History and Development of Communication Media relationship matters between Krishna and Radha. The entire play is very interesting and is flavoured with entertainment wrapped with religious feelings and motives. m) Ghotul Ghotul is the social institution exclusively meant for unmarried boys and girls of the Muria tribe living in Bastar. It is a large hut or a group of huts, with an open compound area next to it, where the young Muria assemble after sunset. It is a centre of social and emotional activities which helps the boys and girls to grow in a sort of group discipline. It deepens the sense of social democracy and leads the members to discard jealousies and possessiveness. Individualism finds no place in Ghotul as it intensifies in them the tribal instinct of unity much needed by the tribe to continue and survive. It serves to prevent crimes, for the boys and girls learn to share everything and scorn the desire to acquire. (Parmer, 1994) n)

Puppetry This ancient art is one of the most popular as well as adored folk medium. It can attract the children and adults equally. Puppetry is widely seen in Orissa, Karnataka, Tamil Nadu, Andhra Pradesh, Rajasthan and West Bengal. In India, we can find four types of forms of puppets namely Sutradharika (string puppets), Putul Nauch (rod puppets), Chhaya Putli (shadow puppets) and glove puppets. String puppets are suspended from above and manipulated with the help of strings attached to their limbs. String of its puppet are attached to an iron rings which fits the puppeteer"s had like a crown and with the help of two rods he operates the hand movements of the puppet. Handling of rod puppet involves a lot of body movement and the puppeteers have to undergo a great deal of physical strength to manipulate them. They are heavy and fixed on bamboo sticks. Shadow puppets are flat figure. They are made of tent hide cut-out, perforated and painted with vegetable dyes, illuminated from the back to cast their colour shadow on translucent cotton. Glove puppets or sleep dolls are associated with the famous characters Punchand Judy where they thrived for many centuries. The secret of its activity depends on the direct use of human hand inside it. Only one person manipulates them. (Parmar, 1994).

Advantages of Folk media The folk and traditional media have their routes in the tradition and experience of a large majority of the population and also that they have a reach much more extensive than any of the modern technological media. The folk media have certain clear-cut advantages. 118

History and Development of Communication Media a) Personal Contact: The appeal of folk media is quite personal and at an intimate level because it has got direct influence on people. b) Language Familiarity: As in the case of colloquial dialects the familiar format and content of mass media gives much clarity in communication. c) Rapport building: The different forms of mass media can be exploited to cater to the needs of the people for immediate and direct rapport. d) Flexibility: The folk media is so flexible that new themes can be accommodated in them. e) Mixture: Indian folk forms are a mixture of dialogue, dance, song, humour, moralising and prayer. f) Impact: Though the folk media attracts a small audience, the impact on them is at a much deeper level inviting the audience participation. g) Entertainment: Moral instruction campaigned is with entertainment. h) Self Expression: Being dramatic and lyrical, it satisfies our innate need for self expression. i) Cultural Heritage: The tradition and culture of ancestors are preserved and disseminated by the folk media in a lively manner. 119

History and Development of Communication Media j) Spread of extension messages: Spreading of new ideas for the development of people can be extended by traditional folk media through religious customs, festivals and ceremonies which will force the people to accept and adopt the message of innovations blindly. Use of Traditional Media in Communication Traditional media have been in existence in India for long and have been used as a medium of communication in rural areas. Over the years, rural masses have been using the folk media for expressing their social, ritual, moral and emotional needs. Traditional media has a crucial role to perform in the process of socio-economic development in India. It helps in convincing and influencing people in a very effective way. For example, during the freedom struggle, folk media played a great role in spreading the message of patriotism. Utpal Dutt who was a popular actor is said to have used Jatra, a traditional theatre form in Bengal during the freedom struggle. Paala, a traditional form of ballad singing is used for spreading awareness on various social issues by the government of Orissa. The Song and Drama Division of the government of India uses various forms of traditional media to spread awareness on a number of social issues like AIDS, polio immunization etc. Potential of Traditional Folk as Rural Media Traditional folk forms in India can be effectively utilized for social developmental communication. The communication potential of India traditional performing art has been proved time and again by many instances of national importance. In fact, as Badal Sirckar, the noted Bengali play writer admits rather candidly, He borrows elements from the folk dreams as a matter of "expediency". Realizing the importance and powerfulness of this medium, the first five-year plan projected that people in the rural areas should be approached through traditional forms in addition to electronic media for publicity purpose. In later years, the UNESCO picked it up. The traditional forms of communication constitute a potential source for conveying messages for economic and social development. Communities and individuals have utilized a wide range of media local fares, puppet shows, street theatre folk songs and ballads for social purposes and as a support to local development schemes for health and family 120

History and Development of Communication Media welfare campaigns, for creating political awareness.

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The traditional media are close to the hearts and minds of the people,

so there appeal is a personal, intimate level, further familiar format and content, as also the colloquial dialects used. Make the clarity in communication cross-cultural communication hurdles are not encountered here. The numerous groups and different forms available for specific homogenous groups and for specific purposes can be exploited to cater to people of different region. Rapport is immediate and directs the barriers to communication non-existent. "

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AHLA", the popular ballad of Uttar Pradesh and its counter parts like "LAAVANI" of Maharashtra, "GEE-GEE" of Karnataka, "VILLUPAATTU" of Tamil Nadu and "KAVIGAN" of Bengal

which changed their content and focus depending on the contemporary needs and

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were effective in arousing the conscience of the people against the colonial rule of the British. The traditional media became effective in many political and social campaigns launched by Mahatma Gandhi.

Likewise, the eminent Tamil poet "Subramanya Bharti" started using folk music to invoke patriotic feelings. Folk tunes were used to popularize songs on glories of spinning wheels need to boycott British goods. After the independence the union government continued to utilize these traditional performing arts to convey the message and to generate awareness of development in the

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rural areas. In 1940's, IPTA (Indian People Theatre Association), successfully handled some of the popular regional theatre forms like "Jaatra" of Bengal, "Bhavai" of Gujrat, "Tamasha" of Maharashtra and "Burkatha" of Andhra Pradesh to increase social awareness and political education.

Mukunde Das and UtpalDutt used the medium of Jaatra for inculcating the spirit of patriotism and political awareness among the masses of Bengal. Shahir Sable, P.L. Deshpande, Habib Tanveer, Balwant Gargi, Gurusaran Singh, Rattan Thiyam used it as technique of generating national identity and social awareness among the Indian masses. Significance of Traditional Folk as Effective Communication Traditional folk-media have particular aspects in effective Communication which is different to the mainstream Mass Media. 1. Folk-media has created from the rural surrounding. So they denote the rural socio cultural milieu other than the Mass Media. Folk-media express the needs and the socio-economic dimension of the same society. Folk-media has the proximity with the community in both structure and content of the folkmedia. This proximity would be more needed in preparing the receiver"s place for a profound communication. 2. The signs and the symbols of the folk-media have not been alienated from their village. They are very closer to the rural community. This helps to understand the media and its process correctly. On the other 121

History and Development of Communication Media hand the signs and the symbols denote the mass consciousness of the same society. The indigenous knowledge and the traditional wisdom pass through that of signs and symbols from one generation to another future generation 3. Folk-media needs only fewer media Literacy to understand it well than the mainstream Mass Media. This is very important in use of the traditional folk-media. The community can maintain better participation with folk-media as a result of this situation. There are some characteristics in folk-media literacy. They are the simplicity, devotion, religious worship, respectfulness, use for a many years, loyalty or commitment, familiar signs and symbols. These aspects have caused to understand the traditional folk- media very perspicuously. 4. The proximity between the community and the traditional folk-media. There is a critical issue regarding that the mainstream Mass Media express only urban centered ideas, thought, opinions, and social needs. It does not consider the rural community and their social situation well. In contrary to this critique folk- media always involves with the rural community and its positions. As an example when it happens to a disease to a rural member they convert it into as a devil"s donation or to any other superficial creature. 5. Folk-media having with Interactive Communication skills. They are the participation, cooperativeness, enthusiasms, Interactive activities. These things caused to put it into a small-group working together rather than that of single activities. Even the presentation shows the small-group works. Folk-Media helps to re-establish those skills such as community participation, group working, encouragement, enthusiasms, working unity, in order to log on the development process well. As for example, there are some occasions which denote the same situations such as Attama, Kaiya, Pinkama and Funeral occasions. 6. Changeable, creativity and liveliness of the traditional folk-media. Folk-media has not distanced with the community. It can be interactive communicated with signs, symbols, verbs, gestures, postures. 7. It consists of several procedures of reactions, responses and feedback. This caused to edit the message with good feedback in the same time. This would be treated to produce a most creative way of communication. 122

History and Development of Communication Media Strength of folk media It is against this backdrop that the traditional folk media have come into the limelight in developing countries like India. Since these arts are woven into the social and cultural fabric of the rural society, their role in educating the non-school population assumes significance. At one level, they give expression to people's life style and values through the spoken word, songs, plays and spontaneous choreography, and at another level, they act as persuasive channels of communication. They have lived and grown with the rural people and so the rural masses, without any inhibition, get involved in their game and emerge more relaxed and better informed. There are many advantages of traditional folk media for the purpose of informing and educating the rural illiterate, including women. Field experiments have shown that the credibility of selected traditional folk media is very high in convincing and even motivating the rural individual. They are rich in variety, readily available and economically viable. They are relished by men and women of different age groups. They command the confidence of the rural masses as they are LIVE. They are themes-carriers by nature, not simply as vehicles of communication but as games of recreating and sharing a common world of emotions, ideals and dreams. Above all, Traditional folk media are in a 'face to face situation' between the communicator and the receiver of the message, a situation which energises discussion that may lead to conviction and motivation. In a developing country like India, traditional folk media have been reckoned as successful mass- motivators. During the years preceding the advent of the sound and sight channels of mass media, the traditional folk media not only reflected the joys and sorrows of people, but inspired the masses during the times of stress and strain. They played a significant role in the freedom movement in India. Since the country achieved independence, selected folk media have been effectively harnessed for communication of new "development messages". An integrated mass and traditional folk media approach has paid dividends in communication. Mass media have extended the area of coverage of a folk performance, while traditional folk media, with their inspiring colour and costume, dance and music, have enriched the content of the mass media channels. In addition, utilisation of folk media for communication revives culture. Systematic organization of people's performances makes the motivational work more community based with the objectives of social and economic betterment and cultural revival. 123

History and Development of Communication Media Using of Folk Media For Social Change Traditional folk performances like ritualistic dances, religious songs or mythologybased rural plays, though highly popular, have proved unsuitable to absorb and reflect new messages on population, health or hygiene. Communicators, therefore, have to test different categories of folk performances to identify the ones that are flexible enough to absorb development messages to meet the contemporary needs. Flexibility is the most important factor which determines the viability of a folk medium for rural communication. Flexibility of a folk medium might reveal itself either in its form or theme or in both. The art of story-telling or the puppet, offers unlimited flexibility for new messages both in their form and theme. Traditional rural theatre, on the other hand, associated with religious or classical themes have limited flexibility only in some of their characters in story-situations. A folk play, like the 'Bhavai' of Gujarat or 'Tullal' of Kerala, based on social and even contemporary themes, has unlimited flexibility for development messages. a) Categories Based on Flexibility Depending on the nature and extent of flexibility, the traditional folk media reveal themselves in three categories, namely, rigid, semi-rigid and non-rigid. This classification, however, does not imply watertight compartments. A particular folk medium may turn out to be rigid for a particular message (say family planning) but may be semi-rigid or even non-rigid for another type. of message (say eradication of illiteracy/untouchability). Rigid media are those that reject a new message summarily. These are ritualistic or intensely religious in form and theme. Their content is hardcore and they are unchangeable, like the African and Indian ritual dances, songs based on religious scriptures or those in praise of gods and goddesses. 'Theyyam' of Kerala, 'Bootasthana' of Kamataka and 'Gondal' in praise of Amba Bhavani in Maharashtra, are example of this category. Semi Rigid traditional folk media are those that provide limited scope for the new message. Even while dealing with a classical theme, the medium would have in-built characters or situations which hold out flexibility. The rural drama with its jester, the Katha-Kirtan, and the temple-based, traditional Rod- puppets are examples of this category. Non-rigid media are those that absorb new messages without any reservation to reflect them effectively in the field. Many varieties of the ballad with social content, educational and functional songs, the string and glove puppets and group sessions of poetry recitation and story-telling are illustrations of this category. 124

History and Development of Communication Media b) Need for Balance between Entertainment and Information When employed with discretion, the traditional folk media have proved rewarding as tools of communication both as LIVE performances and also when integrated with mass media. As they come from the people themselves, their appeal is personal and functional. They have seldom failed to entertain, inform and even introduce new ideas for change. Limitations of traditional folk media are revealed when the communicator, in his enthusiasm, 'overloads' them with messages of institutional nature. The folk performances demand a balance between entertainment and information in their content material. So the new messages need to be fitted in with due consideration to the innate quality and cultural ethos of the media. Traditional folk media should be considered as a pad of the social fabric of the community. While they could reinforce relevant social changes that are already occurring, folk performances should not be used for propaganda as they could become counter-productive. The appeal of traditional folk media is more emotional than intellectual. Their purpose is more to inspire than to inform. The folk media, therefore, need to be treated with enough care and consideration to ensure that they inspire social change. This role of the folk media is bound to lead to an improvement in the quality of the rural millions and to revitalise the country's cultural heritage. Role of Folk Media in Promoting Health & Nutrition Media has always been a powerful tool of communication. Over the ages media has matured, developed and spread its reach far and wide. Today no corner of the world is left untouched by the effect of media. It has penetrated into the deepest of segments and its functions are not limited to just providing news, information or entertainment but it has shown great potential in nutrition and health education as well. Looking deep into the power of media in spreading health and nutrition information one learns that apart from the technological mass media channels like TV, Radio, Internet etc the traditional form of media i.e. folk media also still hold strong. Now, what exactly is folk media? In a country like ours, where most of the population stays in villages, folk art is a very effective way to communicate. In contrast to modern media the traditional media are personal, familiar and more credible forms with which the majority of literate and illiterate identify easily. 125

History and Development of Communication Media In a study done by Manashi Mohanty and Pritishri Parhi (2011) in Orissa, it was found that folk media is an effective way of building community participation and imparting health and nutrition education. As per them, about 85% of the respondents could sense the use of traditional and folk media as very much in health sector followed by 70% in education. The attitude towards traditional media was adjudged highly favourable by 25% of respondents and favourable by 50%. Only 25% of the respondents found it least favourable. In another study done in Malda by Reshmi Naskar, The role of folk media and participatory communication in combating child marriage was studied. Their research designs and methods were based on creating awareness using theatre based activities and street theatre shows. The awareness campaigns reached out to more than 3300 villagers in 30 villages across 15 blocks of Malda. One of the major observations was the – 'High acceptance of messages conveyed through dance dramas like Domini and Gambhira reflecting the high potential of folk forms to drive developmental messages to the rural villagers' Both the above mentioned studies speak about the impact and hold folk media have over society. And, it is not that folk media is used only in India. Folk media is very much existing and being effectively used as a preferred mean of edutainment in other cultures as well. So what makes folk media so popular? Few of the points which come to my mind are: ? Folk media appeal at a personal and intimate level ? It establishes immediate and direct rapport with the audiences ? It is available to all at a very low cost – something very important for developing countries ? Since the format is familiar and colloquial dialect is used, it is easily understood and makes for clarity in communication ? It preserves and disseminate the tradition and culture of our ancestors in a lively manner ? The retention of knowledge is more because of its edutainment format and also because it involves and often invites audience participation One may feel that the inherent property of folk media makes it very easy to perform and can be replicated anywhere anytime. But, it is no so. There are few precautions to be kept in mind while using folk approaches. 126

History and Development of Communication Media ? It should be used in as pure form as possible without any distortion otherwise it could easily alienate the masses ? It has to be used with understanding and sensitivity ? Folk forms are language and community specific – one need to keep in mind the social values, norms and religious associations before performing The success of folk media approaches in education is dependent on the skillful utilization of the art. Intelligent use of this media can help bring positive changes in the health scenario of a country. Role of Traditional Folk Media in Communicating Modern Themes India is a treasure-house of people's performing arts. There is a tremendous wealth and variety in traditional folk media of India. Conventionally the traditional folk performances have been theme-carriers, usually carrying themes of morality. They have served as "night schools" in rural areas. Among the rural performances the "flexible" ones like the puppet and katha-kirtan have shown their capacity to absorb any modern message, and reflect it in terms that are easily understood by the village masses. Several song types have handled vital contemporary themes like the green revolution, scientific temperament, eradication of illiteracy and superstition, family welfare, health and sanitation. The rural drama, with its stock characters, has also camed across modern messages, without, in any way hurting the community's traditional culture. When handled with care and consideration, the sensitive folk media have proved themselves to be meaningful and effective tools of communication for development. During the past four or five decades, they have slowly acquired a functional dimension without losing their cultural roots. a) Role During Freedom Struggle Indians comprehended the communication potential of their rural performances as early as in the 1820s. The 'Lavani' and 'Geegee' songs of North Karnataka were used as effective channels of communication to motivate the masses to rise in revolt against the British, in the times of Kittur Chennamma. An ingenious British agent, however, employed the same medium to help quell the uprising with counter arguments. However, the 'ballad', 'katha-kirtan' and the rural drama with its jester continued to play a crucial role in motivating the masses to rise against the British in 1857. Nearer our times, in the 1940s, the Indian People's Theatre Association (IPTA), the cultural front of the Communist Party of India, trained and employed popular rural performers to carry to the villagers the messages of a different set of economic theories. The IPTA even earned an encouraging pat from Pandit Nehru for investing the traditional folk media with functional relevance. And, in Gandhiji's time, it is said 127

History and Development of Communication Media that 'mass communication was achieved by non mass media'. The six radio stations in the country were then under the control of the British, but the people's performances, charged with inflammatory messages, roused the Indian people during the freedom struggle, drowning the sound of the British controlled radio. There could not have been clearer signals of the power of the people's performances. b) Song and Drama Division Not surprisingly, soon after achieving freedom the National Government started a full-fledged Song and Drama Division in 1954, with the objective of identifying, training and utilising the services of traditional folk performers to inform the rural masses about the planning and development programmes of the country. A decade later, the Amarnath Vidyalkar Committee, which was appointed to assess the communication potential of different information media, recorded that : "From the point of view of its great appeal to the masses and its quality of touching the deepest emotions of the illiterate millions, the medium of song and drama is matchless". c) UNESCO and MacBride Commission The UNESCO picked the thread and made new efforts to find the most viable means of communications for rural millions in developing countries of Asia and Africa. It sponsored an international seminar in London in 1972, and a follow-up workshop in Delhi in 1974. The document prepared by the experts, practitioners and critics in London proved most significant in laying guidelines for utilising the traditional folk media for communication. It declared that "no communication strategy would be complete unless it included people's traditional media". The Delhi declaration confirmed the positive qualities of folk media and declared that they . were indeed the most viable tools of communication in rural countries. A little later, when the world stood invaded by mass media, the MacBride Commission attributed considerable credibility to popular artistic forms in modern communication strategy when it recorded that, "Even where modern media have penetrated isolated areas, the older forms. maintain their validity, particularly when used to influence attitudes, instigate action and promote change... practitioners

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of the traditional media use a subtle form of persuasion by presenting the required message in locally popular artistic forms. This cannot be rivalled by any other means of communication...

examples Abound when song, drama and dance group and the like were used to promote campaigns against social evils such as alcoholism, burdensome dowries, discrimination against women and archaic taboos ..." 128

History and Development of Communication Media d) Efficacy for Development Communication As against the urban-based mass media, the rural-based folk media are found to enjoy greater credibility with rural audiences. They couch the new messages on vital themes like Family Welfare Plan in their performances in such a way that the people can easily understand and accept them. The London Seminar declared that "themes like family planning programme are intensely personal and have to fall back on motivational methods which touch traditional beliefs, customs and social structures ..." And so, the folk media are the answer. Selected traditional folk media have been effectively harnessed for development communication during the past five decades. When they were integrated with mass media, the result was even more rewarding. While mass media like radio, TV and film extend the sizes of the audiences for the, folk media, the colourful folk media in their turn enrich the content of mass media. Organised and systematic use of traditional folk media makes the motivational work more community based, for social, economic and cultural development. e) A Word of Warning A word of warning has been sounded by the London Seminar for mass media practitioners with regard to handling of the traditional folk performances for entertainment and communication. The folk media are sensitive and need to be handled with care and consideration in the entire process of integration. It is desirable that the radio microphone and TV camera capture the 'message charged folk performances' in their own haunts so that the tradition and cultural ethos of the media is not lost. The stress and sophistication of studio management of folk performances have often ironed out the charm of the rural ruggedness and wild beauty of the folk performances so as to render them tailor-made, tame affairs. Role of Theatre and Folk Media in Promoting Social Development Theatre, music and dance are the three traditional art forms which have been part of human culture. The beginning of the modern theatre can be traced to the building of the Calcutta theatre in 1779. In 1795, a Russian dramatist, Gerasim Lebedev along with Goloknath Das staged the Bangla translations of two English comedies, 'Disguise' and 'Love is the best doctor' in Calcutta. The first all-women enactment of a full-length play occurred in 1888 when the ladies of the Tagore household performed all the roles in Rabindranath Tagore's "Mayar Khela". With the foundation of Indian People's Theatre Association (IPTA), theatre became even closer to the people. Theatre continued to 129

History and Development of Communication Media flourish in Bengal as a result of the dedicated efforts of Girish Chandra Ghosh, D.L. Roy, Rabindranath Tagore, Bijon Bhattacharya, Utpal Dutta, Shambhu Mitra, Sishir Bhaduri, Soumitra Chatterjee, Balraj Sahani, Habib Tanvir and several others. Indian theatre reached a new high under the influence of Badal Sircar, who conceptualized and practiced "Third Theatre", beginning with small rooms and parks in Kolkata from 1972. Many women started acting and giving performances in Calcutta Public Theatres. However they did not come from high social status. Traditional media, like theatre command immense credibility and impact. They are the most appropriate channels for changing the traditional Indian mind towards modernization. They inform, educate and entertain the masses. Folk media, in fact can be used to convey the very ideas of the new communication systems and prepare the masses whole-heartedly to accept the electronic media when they are ready to go full stream. Keywords: Traditional Media, Mass Media, Folk Media, Development, Modernization. Theatre goes back to..... Theatre, music and dance are the three traditional art forms which have been part of human culture. They are performing arts which create great impact on the human mind. Traditional media by nature are those indigenous forms of communication which have their roots in the cultural tradition of the country. Theatre in India is supposed to have begun with gods. Brahma himself commanded the first dramatic representation. As the oldest holy books say, it appears that in heaven, long before the world was created, when good and evil lived side by side, the gods fought and defeated the demons. In celebration of this victory, Brahma asked the gods to re-enact the battle among them so that it would cause delight to both the eye and the ear. After centuries of oral transmission, 'Natyaveda' was finally recorded in writing around the fourth or fifth century A.D. The composition of this 'Sastra' was brought about by taking the element of recitation from the Rig Veda, song from the Sama Veda, gestures from the Yajur Veda and sentiment from the Atharva Veda. Panini, the Sanskrit grammarian of the 5th century B.C. refers to the class of actors and codifies a manual of acting. Patanjali 2nd century B.C. makes some references which indicate the existence of dramatic representation. Nearer our times, the theatre began around one hundred and seventy-five years ago, and it is axiomatic to recognize that it stems directly from the West, and this was true as well of the rest of Asia. 130

History and Development of Communication Media In his 'Natyashastra', Bharata 'Muni' describes the purpose of such representation as one of imparting instruction to people to follow the moral code of life and living as well as providing wholesome entertainment. Going down the line, Calcutta (Kolkata) was the first city in India to have a modern Indian-language play enacted on a proscenium stage, as far back as 1795. The growth of the city as an economic and political centre in the heyday of the East India Company is implicitly connected to the advent of industrialization in the last quarter of the 19th century, and its impact on colonial Bengal's cultural, social and political life. The shift in taste that followed the introduction of some of these mechanical innovations in the middle ranks of the populace and the market opportunities that opened up is a fascinating history of how the colonized mastered some of these 'alien technologies' and how often imitation gave way to invention to foster a new sense of national identity. After 1795, the Russian adventurer and musician Herasim Lebedeff or Gerasim Levedev staged a play translated into Bengali along with the help of his teacher, Goloknath Das. The first Bengali theatre company to be formed was the Lebedeff's Bengali Theatre in 1795. The players, both male and female were Bengali. Lebedeff translated Paul Jodrell's *The Disguise and Love Is The Best Doctor*. As early as 1662, David Garrick (1717-79), an actor formed the Drury Lane Theatre, in Calcutta and formed it for those who loved theatre. Early public theatre was done by the British and it was in the later years (second half of the nineteenth century) that theatre developed under the Bengali speaking Indians. The Playhouse, one of the earliest theatres was established as early as 1753. This company was helped by David Garrick. However after the attack of Siraj ud Daula, the ousted Nawab at Calcutta in 1756, this theatre went out of existence. Mrs. Emma Bristow started her residential theatre at her Chowringee residence in 1789 and this opened with the production of "The Poor Soldier" on May 1, 1789. Some of the important productions were *Julius Caesar*, *The Sultan*, *The Padlock*. Ladies did male role as well. When Mrs. Bristow left for England in 1790, this theatre was closed. In 1812, the Atheneum theatre was founded and on 30th March with the performance of the Earl of Essex. However, The Atheneum withdrew from the theatrical scene of Calcutta within two years. The best known English theatres in Calcutta were the Chowringee Theatre, 1813-39. This was formed as the united effort of a large number of celebrated men such as Horace Hayman Wilson (1786-1864), the renowned Sanskrit scholar, Prof. D.L. Richardson and Dwarkanath Tagore (1794-1846), the grandfather of Rabindranath Tagore, who was the only Indian to be associated with this theatre. This theatre was inaugurated on 25th November, 1813 with a tragic drama, *Castle Spectre*, that was followed by *Cleopatra*, *Sixty third letter* amongst the few important ones. 131

History and Development of Communication Media The growth of the Public Theatre in Calcutta can be traced to the complex cultural relationship between the colonists and western-educated urban Bengalis. English education had thrown open the doors of social, economic and cultural emancipation to this new class of educated Bengalis, and one of the ways in which colonized Bengalis could become Macaulay's 'anglicised subjects' was to emulate the Europeans in their theatre. In their amateur theatricals, actors and directors mainly chose to stage adaptations of Sanskrit play, farces, or a few scenes from Western Classics like Shakespeare. Theatre was a new medium in that it involved the import of a new technology-the proscenium stage, the emphasis on illusionism/ realism that meant elaborate stage settings, the introduction of actresses on the public stage; all these were radical departures from traditional modes of performance. Under the influence of this new technology, the form as well the content of theatrical presentations changed. The early dramatic performances were the jattras, the half-akhrai and the kabi-gaan. The new theatre brought in Western classics, pantomimes and 'opera'-style musicals. Where the content remained the same, as in plays with mythological themes, the use of technology gave a new lease of life to the old subject. The new medium explored the possibilities of using varied ways of presentation and one of the ways in which European playhouses could be emulated was to hire actresses. They were women who came from the red-light districts of the city, daughters of prostitutes who looked at theatre as an alternative livelihood. The raging debate that took place about this highlighted the ambiguous tone of the theatre people. The noted religious reformer Sri Ramakrishna was an ardent fan of the theatre and often termed it an important instrument of Lokshikshya or public education. His admiration for the famous actress Binodini playing the role of Chaitanya in the religious play Chaitanya Leela (1884) was important in helping the theatre gain acceptability among the masses. The first businessperson to invest in was Pratap Chand Johuree who bought off the National Theatre in 1880. A true businessperson, Pratap Chand tried to streamline the rather unorganized sectors in theatre and gave it a more professional look. Star Theatre was formed at 68, Beadons street in 1883. After a dispute with Pratap Johuri, Girish Chandra Ghose founded his own theatre company called the Star Theatre Company. At the end of 1883, the Star Theatre was taken over by Amritalal Mitra for sum of 11,000. Stiff competition and rivalry existed amongst the many theatre companies of that time. Bengali theatre which was already rich as an art form by then became a vehicle of mass education, an effort in reflecting the then society. Bengali theatre again in the 19 th century witnessed a colossal change as the rich, young Bengalis of Calcutta started to write plays based on British realistic manikins whilst ideally weaving them with Indian songs, classical dance and music to add that little extra. Rabindranath Tagore's Raktakarabi and Raja became an important part of this effort. At that time the works of William Shakespeare were also widely translated and adapted in the Bengali theatre whilst redesigning Bengali 132

History and Development of Communication Media theatre to benefit the Indian urban tastes. The first decade of the twentieth century saw several new playwrights flourishing in Calcutta. Girish Chandra Ghosh towered the fame, and besides being a pioneering producer, he was also the greatest playwright. He was a director, actor, composer and playwright. He wrote more than 40 plays, historical, social and mythological and had deep social commitment. He wrote two of his most dramatically correct plays, *Siraj Ud Daula* (1905) and *Mir Quasim* during that time. He wrote some major social plays like *Balidan* in 1905 and historical ones like *Chhatrapati Shivaji* in 1907. In the 20th century, Tagore authored the first outspoken Indian rejection of Western theatrical models in his essay *Rangamancha* and built the foundation of the first art theatre, producing an entirely original open-air indigenous concept from 1908 at his Santiniketan school, often bringing those productions to Kolkata audiences, indoors. Simultaneously, he trail-blazed children's educational theatre, ecologically-conscious drama, the first play without any male characters at all (*Natir Puja*, 1926) and the hybridization of cosmopolitan dance drama using traditional Indian and Southeast Asian forms. The history of Bengali theatre is thus the saga of changing tradition. Bengali theatre soon became a strong medium of expression to mirror the socio-political and contemporary issues to the common Indians. The main aim was then to make the mass aware of the then socio-political scenario. One such play of that time was *Nil Darpan*, which depicted the misery of the indigo cultivators. Kolkata manifested the first Communist influences on Indian theatre in 1944, when the Bengal unit of the Indian People's Theatre Association (IPTA) mounted Bijon Bhattacharya's *Nabanna* against the backdrop of the terrible Bengal famine. The history of Bengali theatre now took a new turn, becoming even closer to the people. The famous stages of Bengali theatre like the *Girish Mancha* and *Star Theatre* then witnessed a huge change in order to benefit the requirement where the aura of the "Classical dance drama" was no more and on the contrary emerged a whole new concept of theatre "Peoples Theatre" which was definitely "for the people and by the people". This also launched the amateur Group Theatre Movement, which since the 1950s gradually took over serious theatre from the professionals. Indian theatre's break with the proscenium arch in the 1970s assumed a national scope under the influence of Badal Sircar, who conceptualized and practiced "Third Theatre", beginning with small rooms and parks in Kolkata from 1972. Theatre continued to flourish in Bengal. D.L. Roy, Girish Chandra Ghosh, Sishir Bhaduri, Bijon Bhattacharya, Soumitra Chatterjee, Utpal Dutt, Shombhu Mitra, Balraj Sahani, Habib Tanvir and several others contributed to its maturity. It was much later the very concept of Bengali Theatre as the representation of the age-old British colonialism gradually faded away and theatre became a lot more naturalistic. However, right after independence the very demand of the realistic theatre approach was so much vibrant that famous theatre

133
 History and Development of Communication Media personalities like Utpal Dutta, Sambhu Mitra and Badal Sircar designed a whole new concept - Realistic theatre in Bengali. Folk Art as an Effective Mass Media The word tradition implying customs, habits and way of life existed in a society from time immemorial and practiced from one generation to another. It can be transmitted through written scriptures or by word of mouth. The nomadic primitive people sharing a common cultural heritage based on oral tradition are generally said to have a folk culture. Folk implies the people's participation and spontaneity. Folk culture in a society is seen in four different forms: ? Oral Tradition: These include mostly verbal arts or expressive literature consisting of spoken, sung and voiced forms of traditional utterances like songs, tales, poetry, ballads, anecdotes, rhymes, proverbs and elaborate epics. ? Material Culture: These are visible aspects of folk behaviour such as skills, recipes and formulae as displayed in rural arts and crafts, traditional motifs, architectural design, clothes, fashions, farming, fishing and various other types of tools and machinery. ? Social Folk Customs: These are areas of traditional life, which emphasize the group rather than the individual skills and performances. They include large family and community observances and relate to birth, marriage, death or annual celebrations, festivals, fairs, ritual and ceremonial gatherings, market occasions and rural meets. ? Performing Arts: These consist of traditional music, masquerades, dance and drama. Among these, the oral tradition and the performing arts appear to be the main media of communication. Storytellers, singers and other kinds of folk entertainers have acted for centuries as sources for the transmission and dissemination of news and information through face-to-face live communication. The values, attitudes, beliefs and culture are depicted in the form of satire by the folk artists for curing societal evils. In the recent years educationists, media experts and development practitioners have realized the tremendous potential of folk art forms as means of communication with people. Folk media are primarily concerned with appealing to emotions and include a strong dimension of communication of message. They constitute an integral part of the culture and tradition of the people and they have instant mass appeal. They function within the cultural framework of the society, which appeals to the audience and thus folk media acquire credibility among masses. Folk media provide for face to face communication. Thus they 134

History and Development of Communication Media envisage an audio visual impact as well as maximum audience participation and instant feedback. These media have three major objectives. ? Aesthetic expression ? Expressional ? Communicational These objectives are realized during performance with simultaneous audience involvement creating a live and direct dialogue with the audience. Folk media convey developmental and educational messages through entertainment, colour, costume, dance and music remain the heart of the folk theatre. Thus, on one hand it gives expression to the life style and values of the people in spoken word and song, rhythm and spontaneous choreography, on the other hand it acts as a most persuasive communicator and an effective corrective force. Folk media can play a vital role in communicating to and with the people, particularly, in rural areas, including the modern messages. They can be effective mass media for preventing the tribals and the illiterates from continuous exploitation, as they do not understand, the language of modern communication. In India folk forms have special significance as mass media. People in remote rural and tribal areas do not have an access to the modern media do not reach these target groups. Here folk forms of communication can help immensely in dissemination of the messages emitted by the electronic media. Using Folk Arts and Traditional Media Involving Theatre For Development The urge to express, communicate and share something beautiful gave birth to performing arts such as folk and traditional media. In the process, the living progressive impulse to the timeless universal got a coherent shape in creative designs. Folk performing arts have changed structure continuously over centuries, modifying to the needs of changing situations, yet continuing to be functionally relevant to society. For social change and development, what is required is a change in the beliefs and the value systems of individuals, thus making them more adaptive and responsive to organic evolution and growth. Folk media particularly theatre offer an important apparatus in the process of inspiring rural masses towards accepting social changes, which also establish a constructive means for the overall development of the common people and can build a scientific temperament among the mass. Folk media imply the people's participation and spontaneity. The communication potential of Indian traditional performing arts has been proven time and again throughout history. 135

History and Development of Communication Media The first significant international recognition of the traditional media in the communication and development strategies of the developing countries came in the year 1972

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when the international parenthood federation and UNESCO organized a series of meetings

in London relating to integrated use of folk and traditional media in family planning communication programmes. The interest generated by this meeting and the continued efforts to highlight the folk media as effective form to convey developmental messages resulted in a number of seminars and workshops around the world. It has been found that Alha,

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the popular ballad of Uttar Pradesh, and its counterparts like Laavani of Maharashtra, Gee-gee of Karnataka, Villupaattu of Tamil Nadu and Kabigaan of Bengal were effective in arousing the conscience of the people against the colonial rule of the British; traditional media became effective in the many political and social campaigns launched by Mahatma Gandhi;

and, after independence, the Union government continued to utilize these traditional performing arts to convey messages and generate awareness of development programmes in the rural areas. Many development planners in the third world have appreciated the value of using traditional or folk media, of which theatre is a part, as an alternative communication strategy in development programmes. There is a renewed interest in the use of the folk media for development as newer concepts of development advocated such themes as local participation and integration of indigenous media and mass media. Historically, the folk media involving theatre have often a role in the communication and promotion of new ideas and the adjustment to a new social or political order, apart from its traditional role of preserving and teaching established values. For example, in India, Indonesia and the Philippines during colonial times or wartime, when the mass media were under the control of foreign rulers, the folk media have been used to ridicule the oppressors, present strategies for resistance and rally popular support for rationalist and independence movements. One type of folk art, puppetry, is indigenous to India; from time immemorial, it has been a popular and appreciated form of entertainment throughout India. The stylized vocabulary of puppet theatre in India carries relevant messages of social awareness, historical and traditional identity and moral value systems. The 1974 New Delhi seminar of the United Nations Educational, Scientific and Cultural Organization (UNESCO) focused specifically on the potential of the various forms of traditional media and the technique of their production as well as their integration with mass media for motivational purposes. This particular seminar was notable because it generated a number of guiding principles on how to use traditional or folk media for motivational purposes and for promoting development programmes. Folk media should be an 136

History and Development of Communication Media integral part of any communication programme for rural development. Wherever possible, these should be integrated with mass media but in all cases, integration with ongoing extension work is vital. The significance of folk arts in social and political communication was felt and recognized by Jawaharlal Nehru who once said, "I am greatly interested in the development of a people's theatre in India. I think there is a great room for it, provided it is based on the people and their traditions. Otherwise it is likely to function in the air. It is a people's approach. Nevertheless, I think an effort should be made in the direction." In the mid fifties, the dramatic medium was effectively used to tell villagers the story of Independence, the programmes of Five Year Plans and other specific projects for village improvement. In the first two decades of experimentation with traditional media, the Indian communicators often mishandled the medium by overloading it with modern message or by not matching the natural theme of the medium with the modern message. They failed to achieve balance between the natural entertainment value of the medium and the deliberately crammed information, and no evaluation of the impact of these media was carried out scientifically. The Ramaleela of Ramnagar near Varanasi is one theatrical genre which currently provides an opportunity for the young and old, rich and poor to come together for 16 to 20 days preceding Dussehra to witness a vast pageant of human life. Each section of the city constructs raised platforms or transforms streets, terraces or gardens into palaces, woods and streams. The whole city is the stage, the arena of the performance. The play moves sequentially day after day and the audience moves with it from locale to locale. Puppets are increasingly being used as a strategy for addressing varied development issues such as educating children, encouraging scientific methods of farming, promoting the use of fertilizers, etc. The Song and Drama Division of the Government of India makes wide use of puppets in its campaigns to promote various government projects, and Life Insurance Corporation of India used puppets to educate the rural masses about life insurance. During the general elections, members of the various political parties used folk songs for campaigning and presented humorous skits to ridicule the opposition's candidates and win support for their own candidates. Swang and Ragini have been used by IPTA groups to support candidates of the communist parties in Bengal. Tamasha and Lavani in Maharashtra have been extensively used for political propaganda in the State. The utilization of folk media including theatre in communication programmes should be viewed not only from the perspectives of political and socio-economic development but also from that of cultural development. Folklore needs to retain social authenticity. The folk forms have evolved gradually, and 137

History and Development of Communication Media wherever they are flexible they retain their appeal to the rural people. Not all folk forms can be used for development communication purposes. Folk media productions should be consistent with the needs of the social context and related to the customs and beliefs of the local communities. Since folk media have sociological roots, their utilization should be related to local events and their function in the local communication strategy should be properly assigned. Efforts should be made to preserve the originality of each folk form; adaptation need not alter nor destroy the form. For effective community-level communication strategies, the integrated and planned use of both folk and mass media is necessary for achieving optimum impact and for obtaining desired feedback. Collaboration between the folk artists and the media producers is absolutely essential for the successful integration of folk media and mass media communication strategies for development purposes. Peasants, agricultural labourers, bonded labourers, women, tribals and other oppressed groups are rediscovering the potential of folk and traditional performing arts as a weapon in their struggle for land, better health status, better working and living conditions, and human rights. Government agencies, international organizations and donor agencies should progressively use this important and powerful communication tool as a means for mobilizing people for economic and social development.

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Being ancient forms of art, the folk media is very close to the heart of the people.

Its appeal is universal and its understanding is direct and at personal level. So the folk media can effectively be used as mass communication among ruralites and urbanites. The folk media have played a very important role in solving emotional problems and channelizing the destructive forces into constructive ones. In India folk music, folk dances and folk dramas have always played an important role in combating destructive elements and in harmonizing emotional outbursts relating to caste, creed, religion, and language issues. Several folk forms of entertainment prevalent in different parts of India were powerful media of public instruction and unifying force for emotional integrity. Various organizations, movements and government bodies can effectively make use of these folk arts for developmental activities. While folkway of communication dominates in remote and rural areas, they are present in various forms in urban centers as well. One of the main problems and objectives is to consolidate the relationship between the two forms of communication without disrupting either the traditional roots or the necessary trend towards modernity. Outside its usual context, folk media of communication have also been largely used during recent events occurring in the political and social life of many developing countries. In the industrialized countries, vestiges of folk communication survive in varying degrees. Almost all of the developing countries show a mixture of traditional and modern communication. There is a constant interplay and reciprocal influence between them. It seems very important to maintain their co- 138 History and Development of Communication Media existence and mutual relationship. As regard to folk arts, it is very clear that the revival of such forms of arts can very well be utilized for reconstruction of new ideas and building up of our nation in a better way. Folk media are most effective in changing the unscientific attitudes, superstitions, etc. inherited as a part of tradition by the people in rural areas. In the course of folk performance, they transmit information and project ideas that may influence attitudes and behaviour as well as entertainment. Studies have proved that the hold of the folk media on the rural and semi-urban masses is still strong. Realizing the potentialities of folk media, some State Directorate of Public Relations and non-official organizations make imaginative use of the folk art, live entertainment movements has made several experiments by employing many of these forms for dissemination of ideas and innovations. Therefore, these folk forms should be kept up. With the advent of technology and other faster forms of communicating media, the folk/traditional media have started decaying. At present, the rural audience of India is receiving neither of them in adequate and in effective proportion. With the slow disappearance of the folk performing arts and the lack of new mass media in the villages, a kind of communication gap has developed. The traditional media have become more or less ineffective, no other medium is available for communication and even if it is available, the people do not know how to use it. Therefore, it is essential to establish modern communication media with an effective network covering rural areas and also to make use of decaying folk performing arts for communicating the message and disseminating information and knowledge. Folk vs. Electronic Media 5 No Traditional Folk Media Modern Electronic Media 1 Homogenuos Audience Heterogonous audience 2 Communicates through – vocal, verbal, musical, visual folk forms Communication through electronic and print media 3 Assimilated with social and cultural functions Difficult to assimilate in the society 4 Oral transmission from generation to generation Diversified means 5 Indigenously developed with experience and without grammar Modern modes developed scientifically through experiments 6 Usually for illiterates Usually literates 139

History and Development of Communication Media 7 Low cost channels Very high cost media 8 More credibility Less credibility 9 Limited applicability but more acceptance Wide applicability but less acceptance 10 Instant feed back Delayed feed back Suggested Readings: ? Kumar, K.J. Mass Communication in India ? Odlyzko, A. The History of Communication and its implications for the Internet. ? Luthra, H.R. Indian Broadcasting ? Parmar, Shyam, Traditional Folk Media in India ? Schramm, Wilbur, The Story of Human Communication. 140

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<p>the above heads or otherwise calculated to affect the British power or reputation in India. (4) Private scandals and personal remarks on individuals, tending to excite dissension in society.</p> <p>SA Chapter 1 & 2 Jay.docx (D49370260)</p>				
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<p>the law produced among Indians, became one of the catalysts giving rise to India's growing independence movement (</p> <p>SA Journalism Culture in India.docx (D15905274)</p>				
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<p>generated by Ram Mohan Roy in Bengal soon spread to other parts of India.</p> <p>SA Chandrakanta.pdf (D138943780)</p>				
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<p>to force the printer and publisher of a newspaper to agree not to publish certain kinds of material, to demand security,</p> <p>SA AKA 5 History of Media-Final May 23.2021.docx (D108273874)</p>				
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<p>and to confiscate any printed matter it deemed to be objectionable</p> <p>SA AKA 5 History of Media-Final May 23.2021.docx (D108273874)</p>				
23/67	SUBMITTED TEXT	12 WORDS	87% MATCHING TEXT	12 WORDS
<p>It elicited strong and sustained protests from a wide spectrum of the</p> <p>SA Journalism Culture in India.docx (D15904859)</p>				
24/67	SUBMITTED TEXT	12 WORDS	87% MATCHING TEXT	12 WORDS
<p>It elicited strong and sustained protests from a wide spectrum of the</p> <p>SA Journalism Culture in India.docx (D15905274)</p>				

25/67	SUBMITTED TEXT	25 WORDS	43% MATCHING TEXT	25 WORDS
<p>A Marathi weekly, Kesari was started by Tilak from January 1, 1881. He, along with Agarkar and Chiplunkar started another weekly journal, Mratha in English.</p>				
<p>SA AKA 5 History of Media-Final May 23.2021.docx (D108273874)</p>				

26/67	SUBMITTED TEXT	14 WORDS	78% MATCHING TEXT	14 WORDS
<p>authorities to take judicial action against the editor of any newspaper which published matter</p>				
<p>SA Journalism Culture in India.docx (D15904859)</p>				

27/67	SUBMITTED TEXT	14 WORDS	78% MATCHING TEXT	14 WORDS
<p>authorities to take judicial action against the editor of any newspaper which published matter</p>				
<p>SA Journalism Culture in India.docx (D15905274)</p>				

28/67	SUBMITTED TEXT	16 WORDS	90% MATCHING TEXT	16 WORDS
<p>of any matter calculated, directly or indirectly, to foment opposition to the prosecution of the war</p>				
<p>SA AKA 5 History of Media-Final May 23.2021.docx (D108273874)</p>				

29/67	SUBMITTED TEXT	73 WORDS	89% MATCHING TEXT	73 WORDS
<p>Independence on August 15th, 1947 marked the end of the glorious struggle of the Indian Press for Freedom, which to great extent was synonymous with the people's struggle for the political freedom and the beginning of the new era promising where the Press can breathe freely. Most of the Proprietors and the Editors of the nationalist press were directly or indirectly associated with freedom struggle. The old conflict between the Press and the State vanished overnight. The</p>				
<p>SA Journalism Culture in India.docx (D15904859)</p>				

30/67	SUBMITTED TEXT	73 WORDS	89% MATCHING TEXT	73 WORDS
<p>Independence on August 15th, 1947 marked the end of the glorious struggle of the Indian Press for Freedom, which to great extent was synonymous with the people's struggle for the political freedom and the beginning of the new era promising where the Press can breathe freely. Most of the Proprietors and the Editors of the nationalist press were directly or indirectly associated with freedom struggle. The old conflict between the Press and the State vanished overnight. The</p> <p>SA Journalism Culture in India.docx (D15905274)</p>				
31/67	SUBMITTED TEXT	37 WORDS	94% MATCHING TEXT	37 WORDS
<p>the need for harmonious relations between the various sections of the people and the paramount obligation of he press to contribute in a positive way to the restoration and the maintenance of peaceful conditions in the country the</p> <p>SA Journalism Culture in India.docx (D15904859)</p>				
32/67	SUBMITTED TEXT	37 WORDS	94% MATCHING TEXT	37 WORDS
<p>the need for harmonious relations between the various sections of the people and the paramount obligation of he press to contribute in a positive way to the restoration and the maintenance of peaceful conditions in the country the</p> <p>SA Journalism Culture in India.docx (D15905274)</p>				
33/67	SUBMITTED TEXT	16 WORDS	62% MATCHING TEXT	16 WORDS
<p>in Delhi. In the same year, the Indian Broadcasting Service was renamed All India Radio (AIR)</p> <p>SA Chapter 1 & 2 Jay.docx (D49370260)</p>				
34/67	SUBMITTED TEXT	17 WORDS	88% MATCHING TEXT	17 WORDS
<p>When India became Independent, the AIR network had only six stations at Delhi, Bombay, Calcutta, Madras, Lucknow and</p> <p>SA Communication.ppt (D50271747)</p>				

35/67	SUBMITTED TEXT	12 WORDS	100% MATCHING TEXT	12 WORDS
<p>All India Radio came to be known as Akashvani from 1957.</p> <p>SA 08_chapter 1.pdf (D25852844)</p>				
36/67	SUBMITTED TEXT	12 WORDS	100% MATCHING TEXT	12 WORDS
<p>All India Radio came to be known as Akashvani from 1957.</p> <p>SA 08_chapter 1.pdf (D25965024)</p>				
37/67	SUBMITTED TEXT	16 WORDS	65% MATCHING TEXT	16 WORDS
<p>by the Government of India. It is one of the largest broadcasting organizations in the world</p> <p>SA Chelsi communication & media history examination.docx (D93085185)</p>				
38/67	SUBMITTED TEXT	16 WORDS	65% MATCHING TEXT	16 WORDS
<p>by the Government of India. It is one of the largest broadcasting organizations in the world</p> <p>SA Chelsi communication & media history examination.docx (D93085011)</p>				
39/67	SUBMITTED TEXT	24 WORDS	70% MATCHING TEXT	24 WORDS
<p>run by Prasar Bharati, a board formed by the Government of India. It is one of the largest broadcasting organizations in the world in</p> <p>SA CHAPTER 1.docx (D128526663)</p>				
40/67	SUBMITTED TEXT	24 WORDS	82% MATCHING TEXT	24 WORDS
<p>by the Government of India. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters.</p> <p>SA Media Studies.pdf (D165065407)</p>				
41/67	SUBMITTED TEXT	16 WORDS	89% MATCHING TEXT	16 WORDS
<p>in 1965 as a part of All India Radio. The television service was extended to</p> <p>SA Media Studies.pdf (D165065407)</p>				

42/67	SUBMITTED TEXT	37 WORDS	91% MATCHING TEXT	37 WORDS
<p>with the experimental telecast started in Delhi in September, 1959 with a small transmitter and a makeshift studio. The regular daily transmission started in 1965 as a part of All India Radio. The television service was extended to</p>				
<p>SA Communication.ppt (D50271747)</p>				

43/67	SUBMITTED TEXT	34 WORDS	80% MATCHING TEXT	34 WORDS
<p>remained the only television channel in India. Television services were separated from Radio in 1976. Each office of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi.</p>				
<p>SA Media Studies.pdf (D165065407)</p>				

44/67	SUBMITTED TEXT	16 WORDS	81% MATCHING TEXT	16 WORDS
<p>the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters.</p>				
<p>SA Media Studies.pdf (D165065407)</p>				

45/67	SUBMITTED TEXT	21 WORDS	60% MATCHING TEXT	21 WORDS
<p>the live telecast of the Independence Day parade on 15* August, 1982, followed by the Asian Games being held in Delhi</p>				
<p>SA Media Studies.pdf (D165065407)</p>				

46/67	SUBMITTED TEXT	30 WORDS	44% MATCHING TEXT	30 WORDS
<p>the Indian markets. The first colour programmes were the live telecast of the Independence Day parade on 15* August, 1982, followed by the Asian Games being held in Delhi J The</p>				
<p>SA CHAPTER 1.docx (D128526663)</p>				

47/67**SUBMITTED TEXT**

34 WORDS

67% MATCHING TEXT

34 WORDS

era of Doordarshan with soaps like Hum Log (1984), Buniyaad (1986-87) and mythological dramas like Ramayana (1987-88) and Mahabharata (1988-89) glued millions to Doordarshan. (Other popular programmes included Hindi film songs based programs like Chitrahaar and

SA Media Studies.pdf (D165065407)**48/67****SUBMITTED TEXT**

23 WORDS

78% MATCHING TEXT

23 WORDS

more than 90 percent of the Indian population receives Doordarshan (DDI) programmes through a network of nearly 1400 terrestrial transmitters. About 46 Doordarshan studios

SA Media Studies.pdf (D165065407)**49/67****SUBMITTED TEXT**

46 WORDS

87% MATCHING TEXT

46 WORDS

Doordarshan operates 19 channels - two All India channels, 11 Regional Languages Satellite Channels (RLSC), four State Networks, an International channel, a Sports Channel and two channels (DD-RS & DD-LS) for live broadcast of parliamentary proceedings. On DD-1 national programmes, regional programmes and local programmes are carried on time-sharing basis.

SA Media Studies.pdf (D165065407)**50/67****SUBMITTED TEXT**

67 WORDS

93% MATCHING TEXT

67 WORDS

The Regional Languages Satellite channels have two components i.e., the Regional Service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the regional language in prime time and non- prime time available only through cable operators. Sports channel is exclusively devoted to the broadcasting of sporting events of national and international importance. This is the only sports channel which telecasts rural sports like Kho-Kho,

SA Media Studies.pdf (D165065407)

51/67	SUBMITTED TEXT	38 WORDS	100% MATCHING TEXT	38 WORDS
<p>demand that the government owned broadcasters in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990. But it was not enacted until September 15, 1997.</p>				
<p>SA Communication.ppt (D50271747)</p>				

52/67	SUBMITTED TEXT	20 WORDS	85% MATCHING TEXT	20 WORDS
<p>Doordarshan is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters.</p>				
<p>SA Media Studies.pdf (D165065407)</p>				

53/67	SUBMITTED TEXT	31 WORDS	98% MATCHING TEXT	31 WORDS
<p>The decade of 1990s brought a big challenge for Doordarshan. The CNN covered Gulf War through satellite and telecast it in national channels of most of the western and Asian countries.</p>				
<p>SA Media Studies.pdf (D165065407)</p>				

54/67	SUBMITTED TEXT	11 WORDS	100% MATCHING TEXT	11 WORDS
<p>national channels of most of the western and Asian countries.</p>				
<p>SA CHAPTER 1.docx (D128526663)</p>				

55/67	SUBMITTED TEXT	41 WORDS	73% MATCHING TEXT	41 WORDS
<p>The advent of Satellite television was a boon for cable operators. It motivated them to receive the programmes of Star TV, CNN, ATN, CNBC, Aaj Tak, NDTV 24 X 7, Headlines Today, BBC, STAR Movies, ZEE TV, SONY, SAHARA ONE, ZEE CINEMA,</p>				
<p>SA CHAPTER 1.docx (D128526663)</p>				

56/67	SUBMITTED TEXT	25 WORDS	74% MATCHING TEXT	25 WORDS
<p>the central government launched a series of economic and social reforms, which allowed the private and foreign broadcasters to engage in limited operations across India.</p> <p>SA Communication.ppt (D50271747)</p>				
57/67	SUBMITTED TEXT	11 WORDS	95% MATCHING TEXT	11 WORDS
<p>the reception of satellite programmes with a personal dish in individual</p> <p>SA Media Studies.pdf (D165065407)</p>				
58/67	SUBMITTED TEXT	17 WORDS	91% MATCHING TEXT	17 WORDS
<p>Albert Pinto Ko Gussa Kyon Aata Hai, Mohan Joshi Hazir Ho, and Salim Langde Pe Mat Ro,</p> <p>SA Media Studies.pdf (D165065407)</p>				
59/67	SUBMITTED TEXT	24 WORDS	85% MATCHING TEXT	24 WORDS
<p>Traditional Folk media is a term used to denote people performances. It describes folk dance, rural drama and musical variety of the village people.</p> <p>SA Media Studies.pdf (D165065407)</p>				
60/67	SUBMITTED TEXT	13 WORDS	96% MATCHING TEXT	13 WORDS
<p>The traditional media are close to the hearts and minds of the people,</p> <p>SA Media Studies.pdf (D165065407)</p>				
61/67	SUBMITTED TEXT	25 WORDS	88% MATCHING TEXT	25 WORDS
<p>AHLA", the popular ballad of Uttar Pradesh and its counter parts like "LAAVANI" of Maharashtra, "GEE-GEE" of Karnataka, "VILLUPAATTU" of Tamil Nadu and "KAVIGAN" of Bengal</p> <p>SA Media Studies.pdf (D165065407)</p>				

62/67 **SUBMITTED TEXT** 30 WORDS **58% MATCHING TEXT** 30 WORDS

were effective in arousing the conscience of the people against the colonial rule of the British. The traditional media became effective in many political and social campaigns launched by Mahatma Gandhi.

SA Media Studies.pdf (D165065407)

63/67 **SUBMITTED TEXT** 38 WORDS **83% MATCHING TEXT** 38 WORDS

rural areas. In 1940's, IPTA (Indian People Theatre Association), successfully handled some of the popular regional theatre forms like "Jaatra" of Bengal, "Bhavai" of Gujrat, "Tamasha" of Maharashtra and "Burkatha" of Andhra Pradesh to increase social awareness and political education.

SA Media Studies.pdf (D165065407)

64/67 **SUBMITTED TEXT** 29 WORDS **93% MATCHING TEXT** 29 WORDS

of the traditional media use a subtle form of persuasion by presenting the required message in locally popular artistic forms. This cannot be rivalled by any other means of communication...

SA Media Studies.pdf (D165065407)

65/67 **SUBMITTED TEXT** 12 WORDS **95% MATCHING TEXT** 12 WORDS

when the international parenthood federation and UNESCO organized a series of meetings

SA Media Studies.pdf (D165065407)

66/67 **SUBMITTED TEXT** 53 WORDS **73% MATCHING TEXT** 53 WORDS

the popular ballad of Uttar Pradesh, and its counterparts like Laavani of Maharashtra, Gee-gee of Karnataka, Villupaattu of Tamil Nadu and Kabigaan of Bengal were effective in arousing the conscience of the people against the colonial rule of the British; traditional media became effective in the many political and social campaigns launched by Mahatma Gandhi;

SA Media Studies.pdf (D165065407)

67/67

SUBMITTED TEXT

18 WORDS

82% MATCHING TEXT

18 WORDS

Being ancient forms of art, the folk media is very close to the heart of the people.

SA Media Studies.pdf (D165065407)