PAPER – I

Understanding the Evolution and Forms of

Mass Media

CLASS XII

CENTRAL BOARD OF SECONDARY EDUCATION

Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110 092 India

नया आगाज़

आज समय की माँग पर
आगाज़ नया इक होगा
निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।

परिवर्तन नियम जीवन का
नियम अब नया बनेगा
अब परिणामों के भय से
नहीं बालक कोई डरेगा

निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।

बदले शिक्षा का स्वरूप
नई खिले आशा की धूप
अब किसी कोमल-से मन पर
कोई बोझ न होगा

निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।
नई राह पर चलकर मंज़िल को हमें पाना है
इस नए प्रयास को हमने सफल बनाना है
बेहतर शिक्षा से बदले देश, ऐसे इसे अपनाए
शिक्षक, शिक्षा और शिक्षित
बस आगे बढते जाएँ
बस आगे बढते जाएँ
बस आगे बढते जाएँ.....

Paper - I

Understanding the Evolution & Forms of Mass Media

CLASS XII

CENTRAL BOARD OF SECONDARY EDUCATION

Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110 092 India

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Preface

The present century is the age of information technology. With the advancement in communication technology, mass communication has become easier, faster and more accessible. The power inherent in the mass communication from print to non-print medium like film, radio and TV are of immense significance in disseminating information. People may be sensitized to various causes and persuaded to take particular ways after independence. The role of media in promoting social cohesion and enforcing human rights has been phenomenal. As a matter of fact Media has been playing a pivotal role in educating, entertaining and influencing and people throughout the country.

There has been a growing interest in the professional study of the theory and practice of Mass Media across the world .The field is full of prospects and there is no uncertainty about the fact that Media industry can offer employment to thousands of youngsters in the time to come when they are appropriately trained and skilled.

CBSE as a national Board is duty bound to promote Mass Media Studies to cater to the propensity of a growing segment of students and also to meet the future demand and challenge in this field. Correspondingly, the Board has come out with elective subjects in Mass Media both in academic as well as vocational field from April 2010. The aim of the subjects includes grooming the natural talent of students and exposing them to everchanging skills needed in the media and entertainment industry with handson experience. The Academic elective Mass Media Studies may be taken by students as the main elective with any popular combination of subjects.

Besides academic electives, schools may offer two vocational electives that may be combined with one language and three academic electives to ensure vertical mobility in higher education. The Mass Media electives have been developed by keeping a conscious practical approach in view and thus the present learning resource is full of interesting activities. Students are supposed to undergo a compulsory one week intensive training at an institution approved by CBSE. The material development group included people who are actually associated with the industry and well aware of the skill set needed and expectations of the industry.

The present learning resource for Mass Media Studies for class XI, XII is designed to provide fundamental information on analysis of film, TV (including News), print articles, understanding of the pipeline multiple products of the Media & Entertainment Industry (TV show / segment, film, article, ad-film, etc), concept of assembly line, animation, roles people play, skills & specializations , the creative process, aesthetics, design, framing, composition, writing, ideation and finally technology usage in the Media & Entertainment Industry . Based on authentic sources and facts, the text is developed in a systematic way with a lucid style, assimilating features necessary for a school textbook.

I hope the resource will prove helpful in achieving the objectives set in the curriculum. I acknowledge with gratitude the support received from the teachers and resource persons in the material development group who have helped us in exploring ideas and techniques in writing the present text. As the present text is the first edition and due to constraint of time, has been brought out in an exceedingly short span of time, I wholeheartedly welcome suggestions for the further improvement of the resource.

Vineet Joshi

Chairman

Acknowledgments

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Vineet Joshi
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Material Production Group :

- Shri Anil Zankar, Senior Professor Film Appreciation, WWI, Mumbai- Conceptualiser and Coordinator
- Shri Umesh Gupta, Vice president- Academics, WWI, Mumbai
- Dr. Keval J. Kumar, Adjunct Professor, ISBM, Pune
- Shri Salim Arif, HOD Production Design, WWI, Mumbai
- Ms. Avnita Bir, Principal, R.N. Poddar School, Mumbai
- Ms. Sunita George, Vice Principal, R.N. Poddar School, Mumbai
- Ms. Rashmi Singh, PGT English, R.N. Poddar School, Mumbai

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- Ms. Neha Sharma, HOD, Primary Section, Amity School, Vasundhara
- Ms. Neelima Sharma, Ex Education Officer, Govt. of Delhi, Consultant NCERT.
- Ms. Kiran Bhatt, Sr. Faculty, Modern School, Vasant Vihar
- Shri Nirmalya Samanta, Life Long Learning, New Delhi
- Ms Neelima Sharma, Principal, Arunodaya School, Mumbai
- Shri Samar Nakhate, Media Consultant, Former Dean [TV], FTII, Pune
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CONTINUOUS AND COMPREHENSIVE EVALUATION
KNOW - AS YOU GROW

Unit : 1

Understanding the Language of the Medium

Chapter 1 : Aspects of the Media

Chapter 2 : Aspects of Film Language

Chapter 3 : Content Analysis of T.V. Programmes

Chapter 4 : Content Analysis of Radio Programmes

Chapter 5 : Content Analysis of Newspapers and Periodicals

Chapter 6 : Features of the Internet

Unit 1 - Understanding the Language of the Medium

CHAPTER I **Media Literacy**

1. Introduction to Media Literacy
2. Introduction to Mass Media
3. Audience Theories
4. Media Ownership
5. Media Representation
6. Media & Violence

Module Overview

Unit Aims

This unit aims at allowing students to understand in depth what the media is, what the mass is, and how the media uses stereotypes – be they cultural, political or gender – to represent issues.

Learning Objectives

- Understand the need for media literacy
- Understand what mass media and mass culture are
- Understand Audience theories
- Understand Propaganda and its uses
- Understand Media ownership and how it matters
- Understand Media representation

1.1 Introduction to Media Literacy (2)

1.2 Introduction to Mass Media (10)

1.3 Audience Theories (6)

1.4 Media Ownership(2)

1.5 Media Representation (6)

1.6 Media & Violence (2)

Chapter 1

1.1 Introduction to Media Literacy

We live in a world where we are constantly bombarded with images, views, opinions, lifestyle, consumption patterns, trends and more. For most of us, life without media would be unthinkable. We watch news on TV, read opinions in the paper, use TV for entertainment, surf the net world wide web to check out the latest trends, make friends on Facebook, tweet our opinions, use our blackberry to stay connected, upload videos, share files, the list is endless. The Media seems to be everywhere and manages to pervade every part of our life.

But, it is not just because it is ubiquitous that we are interested in the media – but, the fact that it influences – to a greater or lesser degree – our actions, our opinions, our perceptions and our world view. Our understanding of 'good' and 'bad', 'acceptable' and 'unacceptable', 'beauty' and 'ugliness'; 'right' and 'wrong', 'patriotism', culture, history and tradition are all influenced and shaped by the media.

Therefore, as citizens and as media practitioners it is important for us to understand certain very basic aspects of the media – such as ownership, agenda, and interest – so that we are able to discern the messages that the media puts out, enabling us to make better and more informed decisions. This awareness of the media is called Media Literacy.

The Media Awareness Network defines Media Literacy as the ability to critically evaluate media messages – so that one can discern the agenda and the purpose of the media message. In a world of paid media, advertiser funded content, it is difficult to discern what is fact and what is not. Media literacy aims to provide the student with some of the critical evaluation techniques of understanding media images, and media content.

Media literacy is the ability to sift through and analyze the messages that inform, entertain and sell to us every day. It is the ability to bring critical thinking skills to bear on all media — from music videos and Web environments to product placement in films and virtual displays on bill boards. It is about asking pertinent questions about what is there, and noticing what is not there. And it is the instinct to question what lies behind media productions — the motives, the money, the values and the ownership — and to be aware of how these factors influence content.

At the core of being 'media literate' is understanding and internalizing that :

- media messages are constructed
- messages are created differently for different media, keeping in mind the characteristics and strengths of each medium – take for example the Commonwealth Games – if television media wishes to tell you about the delays in the games it will show you unfinished construction. If the print media wants to tell you about the delays it will give you a table with promised delivery, current status and how long it will take to complete a project.
- Media messages are created for a particular purpose. For example, the purpose of a fairness cream commercial is to sell the product and not to increase the confidence; similarly breaking news is not about anything urgent, but is created to keep you hooked to the TV set.
- People tend to view the same piece of content differently. For example, for some, the movie 'Dabaang' was great entertainment, others viewed it as flawed story telling
- There is no such thing as unbiased communication. The message carries the biases of the creator or funder of the message.
- Media messages can influence behaviors, believes, attitudes, and values.

Given the role that it plays in a society and in our everyday lives, it is important to study media and how it works. Studying media involves the detailed analysis of the images, sounds and the text that we experience via the media. It is the study of individual media texts (such as movies, TV shows, magazines, websites) and asking some key questions:

- Who made them? ("institution")
- How were they made? ("process")
- Why were they made? ("purpose")
- Who were they made for? ("audience")
- What were the rules followed while making them? ("conventions" and "genre")

Activity

Watch Hindi feature film "Peepli Live" and have a class discussion on the role of media in shaping opinions.

In groups research on-line the reasons why a farmer commits suicide and compare your findings with the reasons put forward in "Peepli Live"

1.2 Introduction to Mass Media

To be a media literate, it is important to understand the nature of the media and its impact on the audiences. The study of media is a new discipline – less than a century old. That is because, media itself became mass – only about a 100 or so years ago.

In the last 100 years or so the role of Mass Media has been very important and influential in every day life. That is because it is :

- All pervasive – impacts every aspect of our lives
- Inclusive – includes all aspects of society. For example, the role of media in depicting various parts of India as parts of the whole.
- Socialiser – tells us about the acceptable modes of behaviour and the unacceptable modes of behaviour. For example, the role of media in encouraging people to give polio vaccines to children.
- Influencer – influences behaviour. For example, the role of media in encouraging people not to drink and drive.
- Aspiration Driver – For example, the role of media in encouraging consumption patterns such as the use of microwaves or modular kitchens.
- Persuader/ Seller/Nagger – for example, advertising and how it acts on the psyche, especially minds of the youth.
- Awareness Creator/ Informer – for example, the role of media in propagating spread of information – be it news or current affairs or government policies
- Education – the role of media in spreading education

Before we get down to deepen out understanding on ways and deconstruct media messages, we need to comprehend some basics – including what the media is, what the audiences are, what the various theories that are used to look at both the media and the audiences.

(i) What is the Media?

The media' refers to the different channels we use to communicate information in the everyday world. 'Media' is the plural of medium (of communication), and the main media forms are

- Print
- Radio
- Film
- Television
- Internet

The main content forms of media are

- Advertising
- Books
- Canned Fiction Entertainment
- Canned Non Fiction entertainment
- Feature Films
- Music
- News
- Websites

The media is essentially an amalgamation of content and technology that allows a set of people to communicate with each other. This communication can be:

- Between individuals – one to one or peer to peer. For example a phonecall.
- Between organisations – business to business. For example a corporate film
- Between organisations & individuals – business to consumer for example advertising or a feature film or a TV programme or a newspaper.

When we study the media, as media practitioners, what we are interested in is:

- What do people consume in terms of media?
- Why do they consume it?
- What do they do after they consume it?
- What are the consequences of that action?
- What is the role of the media in our life?

Activity

Look at the last Sunday's issue of your local newspaper and make a list of all advertisements in the paper. Note down which of these are between individuals, between organisations and between organisations and individuals.

(ii) What is the Media Studies?

Media Studies is the study of what the media is composed of and how it affects the audience. It employs theories and methods from a number of fields of study including communication, sociology, social theory, literature, literary theory, political economy, film/video studies, cultural studies, cultural anthropology, philosophy, design, history, politics, information theory, and economics.

Media Studies focuses on the Mass Media - its political, social, economic and cultural role and its impact in creating and distributing content to media audiences.

Key concepts in Media Studies include:

(a) **Media audiences:** Who is watching?

How the audiences are identified, constructed, addressed and reached; how audiences find, choose, consume and respond to the media texts.

(b) **Media technologies:** How is it produced?

What kinds of technologies are available to whom, how to use them, the differences they make to the production process as well as to the final product.

(c) **Media agencies/ ownership -** Who makes /owns what?

Who produces the text; its role in production process, media institutions, economics and ideologies, intentions and results.

(d) **Media languages How do they convey meaning?**

How does the media produce meanings; codes and conventions; narrative structure.

(e) **Media categories:** What is it?

Different media (television, radio, cinema etc); forms (documentary, advertising etc); genres, other ways of categorising text; how categorisation relates to understanding.

(f) **Media representation** How are things, places and people portrayed in the media? The relation between media texts and the actual places, people, events, ideas; stereotyping and its consequences.

Activity

Watch half an hour of Television this evening. Note down the advertising during that half an hour. And, write down the answers to the key questions listed above for each piece of advertising.

(iii) Key Concepts in Studying the Media

The single most important concept – when we study media – is the concept of "Mass". Be it mass society, mass culture, mass media or mass audiences. The concept of mass is associated with the modern world. It is differentiated from earlier types of society – called traditional society.

Before we look at the concept of "Mass" – especially with reference to audiences & media – it is important for us to understand the following:

(a) Traditional

The term traditional, in this context, is used to describe pre-industrial societies and their interrelationships.

- **Traditional Society**

  Traditional Society is community based. They usually exists within a specific geographic space, symbolized by shared traditions, cultures, values and language. They are denoted by a lack of individual privacy, and a feeling of "social good". For example, think of a small village where everyone knows the other person.

- **Traditional Culture:**

  A set of cultural values and ideas that are shared by the community.

- **Traditional media for transmission of message**

  In traditional society messages were communicated through stories, folklore, myths, and legends, through songs and dance, verse and prose, philosophy and drama. Usually storytellers and bards carried these forward as part of the oral tradition. It was spread through word of mouth and stories were adapted from culture to culture.

Activity

1. Watch the film "Seven Samurai" in class– by Akira Kurosawa and follow this up with a discussion based around the nature of traditional society – including concepts of hierarchy, honour and 'societal good'.
2. Read the articles on different types of Ramayan and appreciate how the same story changes from region to region and culture to culture.

(b) Mass

Until a century ago, media was elite in nature. Small groups of publishers – published material for small groups of readers, who would mostly agree with those views. The publishers were among the elite as were the readers. The spread of media penetration was restricted by lack of mass literacy. There was the all pervasive presence of print media since only print technology existed.

However, when education became compulsory, media owners realized that there was more profit to be made from attracting the newly educated lower classes, than the elite who were far fewer in number.

The publishers that appealed to this audience, as opposed to the elite audience, were called mass media and the audiences were called mass audiences. Both terms were used in a derogatory manner. The term "mass" had negative connotations. 'Mass' was perceived as in the multitudes or common people, who were mostly uneducated, ignorant and potentially irrational, unruly and even violent. The concept of Mass involved:

- Large aggregate
- Undifferentiated
- Mainly with a negative image
- Lacking order and organisation
- Reflective of mass society

The Oxford English Dictionary, in fact, defined mass as an "aggregate in which individuality is lost"

However, this attitude towards the term "Mass" changed in the post First World War (1914-1919) era, when the world began seeing many mass movements including the Russian Revolution, the Trade Union Movement, the Indian Independence Movement, the Movement towards empowerment of women, and others. The power of the 'mass' began to be recognized by the media owners and a new era of communication was born. The term 'mass communication' and 'mass media' came into use in 1930's.

The term Mass, in this context, is used for industrial and modern society, a society that is more urbanized, where social ties are more flexible and where there is a high degree of individualism and anonymity.

(c) Mass Society

The term Mass Society refers to a society with a mass culture and large-scale, impersonal, social institutions. Given that the most complex and modern societies have (a family, friends, groups et al - social relationships,) the concept of mass society can be thought of as an "ideal type", but it does not exist in reality. However, the term is designed to draw attention to the way in which life in complex societies, with great specialization and rationalized institutions, can become clouded in anonymity and impersonality and fail to support adequate bonds between the individual and the community.

(d) Mass Culture

Mass culture is a set of cultural values, ideas, forms of practice that arise from the exposure of a population to the same cultural activities, communication media, music and art, etc. For example, in India traditionally the 'Sangeet' on the night before wedding was a part of North Indian culture – more specifically Punjabi culture. It was a woman's festival which aimed to tell a young girl who was getting married on what to expect from marriage. Mass culture's depiction of the wedding sangeet has now turned it into an all India phenomenon where people of both genders participate.

Activity

Compare and contrast the depiction of Sangeet in the following two songs

- Mere haathon mein nau nau chudiyaan hai' –from 'Chandini'
- Mehendi sajaake rakhna' – from 'Dilwaale Dulhaniya Le Jaayenge'

And, talk to people from the senior generation (60+) from the Punjabi community on what Sangeet traditionally used to be.

Mass culture has become possible with modern communication and electronic media. Mass culture is transmitted to individuals, rather than arising from people's daily interactions, and therefore lacks the distinctive content of cultures rooted in community and region. Mass culture fosters the view of the viewer as a consumer and as an individual.

(e) Mass media to transmit message

The mass media is that media (radio, television, newspapers, etc) which is targeted at the mass rather than at specific group or community.

(f) The difference between folk (traditional) and mass culture

Folk Culture grew from the grass roots. It was spontaneous expression of people, shared by themselves preferably in their own communities to suit their own needs. Mass culture is imposed from above. It is fabricated by technicians hired by businessmen; its audiences are passive consumers, their participation limited to the choice between buying and not buying. It is a debased, trivial culture that voids both the deep realities (sex, death, failure and tragedy) and also make the simple, spontaneous pleasures:

Macdonald, 1957, Introduction: The Dangers of Mass Culture

(iv) Mass Media Technologies

One of the biggest differences between traditional modes of communication and mass communication is how the latter allows the same message to be delivered to a large mass of people, audience simultaneously.

In the modern world, the scale and operations of the **mass media may** vary for instance some people watch a film in a village tent or on a movable screen, and others in multiplexes, some watch TV on 29" plasma screens, yet others on community TV sets yet there are certain basic core attributes of the mass media

- They derive from technologies of mass reproduction and distribution and certain forms of organization. The movie that you watch in a theatre in Mumbai is identical to the same movie someone else watches in Delhi
- They are designed to reach the Many e.g. on an average; a TV serial on an entertainment channel in India is watched by millions of viewers.
- Potential audiences are viewed as large aggregates of more or less anonymous consumers and the relationship between the sender and the receiver is influenced by this fact, for example, two people watching the same show are in Nasik and Gurgaon - don't necessarily have any connection with each other.
- The sender is often the organization itself or a professional communicator as almost all shows, film and news are produced by companies or professionally trained media practitioners.
- It may also be the voice of the proprietor – advertiser, politician, religious leader, NGO which has its own agenda.

(v) Mass Audience

Herbert Blumer (1939) defined the mass as a new type of social formation in modern

society, by contrasting it with other formations – especially the group, crowd and public. He said:

- Groups are small as most people know each other, they share common values and believe in certain structure of relationships that is stable over a period of time. The groups interact with each other to achieve predefined objectives for example, a film appreciation group.
- Crowds are larger but still restricted within observable boundaries in a particular space. It is however temporary and seldom reassembles with the same composition. It exhibits a high degree of identity and shares the same 'mood', but there is no structure or order to its moral and social composition. It can act, but its actions are often seen to have an affective, emotional and often irrational character for example the crowd in a railway station.
- Public is relatively large, widely dispersed and enduring. It tends to form around an issue or cause in public life, with its primary purpose to advance an interest or opinion and to achieve political change. It is an essential part of democratic societies for example, the public that came together to campaign for justice for Jesicca Lall.
- And finally, the Mass audience is widely dispersed, its members are not known to each other or even to those who brought the audience into existence. It lacks self awareness and self identity and is incapable of acting together in an organized way to secure objectives. It is marked by shifting composition within changing boundaries. It does not act for itself, but is acted upon – therefore subject to manipulation. It is heterogenous – consisting of large numbers from all social strata and demographic groups. But, it is also homogenous in its choice of some particular object of interest to the perception of those who would like to manipulate it for example, the mass audience response to 'Dabaang' as part of popular response.

Activity

Watch 'Dabaang' and 'Amar Akbar Anthony' and discuss the elements that made the films mass entertainment. In groups, write a comparative critique of the two films, keeping the context of the period (years) in mind.

1.3 Audience Theories

When we study the media – it is important to understand the theoretical constructs that underpin the discipline. Most of these discuss the impact of media communication on audiences. While we may never be called upon to sell a show or make a film on the basis of these theories, understanding them and appreciating them would enable us to make a better show or a better film.

The reason we study the media in close detail, is because of the impact it has on audiences. Therefore it is hardly surprising that the early theories looked at how media impacts or effects audiences. These theories are called "**Media Effects Theories**" or "**Audience Theories"**. These theories seek to understand how audiences respond & react to the media messages.

(i) Hypodermic Theory or the Magic Bullet Theory

One of the first major theories of the impact of mass media on audiences was "**The Hypodermic Needle Theory"** or the "**Magic Bullet Theory"**. Postulated in the early 1920's this theory believed that the media was all powerful and had a similar direct effect on the audiences.

According to these '**Media Effects Theories**' viewers are passive and are directly affected by what they consume in the media. They accept the message that they read, hear or see without considering whether the message has any merit or not. In other words, the media content is shot at the audience like a magic bullet and it directly penetrates the viewer's mind and changes it. The supporters of this theory believed that the media could shape public opinion and persuade the masses toward any desired point of view. In this way messages strike all members of the audience equally causing them to think in a uniform fashion.

(ii) **Harold Lasswell** was one of the most prominent thinkers who propagated this model. He in 1927 postulated that the mass media could influence and sway public opinion in very direct ways. . He wrote, that "*propaganda is one of the most powerful instrumentalities in the modern world*" *capable of welding* " *millions of human beings into one amalgamated mass of hate and will and hope*"

Propaganda is the manipulation of public opinion through mass media messages with the purpose of getting them back to a certain public cause or a mode of action. In a way, the role played by propaganda in the Soviet Union previously to gain acceptance for a Communist Government as well as in Nazi Germany from 1933 onwards seemed to suggest that the magic bullet theory was accurate.

Author George Orwell, in his book 1984 talks about how a future dictatorship would use propaganda to control its people. This is a theme that is revisited in the graphic novel 'V for Vendetta'

Activity

- Read 1984

  or

- Watch V for Vendetta

In groups, discuss the role of the media in keeping people subjugated and prepare a Powerpoint presentation on the strong messages being propagated through the films.

Progpaganda is a term that is used fairly frequently in the discussion of the media. It is considered to be the content that tries to portray 'an ideology' as the best and in doing so tries to portray all other view points as being unacceptable or evil in nature.

Propaganda is seen to mean a point of view that is biased towards one agenda – and the term itself has negative connotations.

Propaganda is usually of two types :

- Direct or obvious political propaganda – which tells the audience directly why a particular government or a cause is wonderful; This would include news clips or interviews that speak in favour of that cause. And,
- Subtle propaganda – Propaganda that is disguised as entertainment. In this mode you will see those that the propaganda seeks to deride being presented as demonized characters – with no redeeming qualities.

For example, when the cold war between the USA & the USSR was in progress (1945- 1991), there were news clips in the USA that opposed the USSR and talked about how totalitarian that regime was. However, movies like 'Rambo III' – that were based in Afghanistan and showed Rambo taking on the 'evil' Soviet empire are instances of more subtle propaganda.

Activity

Individually read 'The Ministry of Illusion - German cinema in the Goebbels Era' by Bruce Thompson.

In groups or as a whole class watch 'Rambo III' and attempt to distinguish between the good and the bad guys.

(iii) The Two Step Model

Despite, the fact that the media seems to influence audiences in terms of their opinions and actions – there were several critical issues with the Hypodermic or Magic Bullet theory, the primary one being that the audience is seldom as passive it is made out to be. Even in Nazi Germany, where the propaganda machinery demonized the Jewish people, there were Germans who risked their lives to oppose the Nazi Government and save Jews (watch 'Schindler's List') the Soviet Union which also effectively used propaganda also saw numerous voices raised against Communism.

In a world where there was only one media source and which was completely under the control of one interested party, the Hypodermic Theory or the Magic Bullet theory worked. However, we, thankfully, do not live in such a world any longer. The media landscape is now diverse as are the sources of information.

Besides, individuals do not make up their mind purely based on the media, they also talk to friends, family and others in their social circle before making up their minds. For example, if you have to buy a new vehicle or a new mobile you are not going to rely nearly on media messages. You will probably talk to other users about how good or bad that product is?

The Two Step Flow theory proposed by Paul Lazarsfeld, states that messages from the media get transmitted in **two** distinct stages:

1. Through Opinion Leaders who pay close attention to the mass media and its messages.
2. These opinion leaders then pass their own interpretations in addition to the actual media content.

The term 'personal influence' was coined to refer to the process between the media's direct message and the audience's ultimate reaction to that message. Opinion leaders used their personal influence to get people to change their attitudes and behavior.

The two-step flow theory has improved our understanding of how the mass media influences decision making. The theory refined the ability to predict the influence of media messages on audience behavior, and it helped explain why certain media campaigns may have failed to alter audience attitudes and behavior.

For example, one of the reasons why celebrities frequently endorse products is because they act as the 'influencer' or opinion leader.

Activity

Watch the documentary "**Merchants of Cool**" in class and discuss the issues that arise with reference to the Indian context. (http://www.imdb.com/title/tt0279224/)

(iv) Uses and Gratifications Model

Both the Hypodermic Theory model and the Two Step Flow theory model assumed that the bulk of the audience is passive consumers of content and opinion. Both these theories asked the question 'What does the Media do to the Audience".

However, in the 1960's when there was a proliferation of the media and people seemed to make distinct choices between the forms of media that they consumed, a researcher Katz asked a very different question, "What do the audiences do with the media?" Postulated that 'media' is a highly available product and audiences or consumers use this product in the same way as they would any to any other product or service.

The appearance of this approach marks an important change in the way media researchers think about the audience. Previously, they saw the audience as passive or made up of people who simply accepted whatever was put in front of them. In these latter models following the gratifications approach, the audience is active. Audience members are seen as consumers of a media product, and as with consumers of other goods and services, they shop around, consider alternatives, and make choices.

The earlier approaches assumed that the content of the media has some effect on the audience members, and the researchers spent their time trying to locate and measure those effects. However, rarely were substantial effects found, perhaps because the

model for the audience was too simplistic.

The uses and gratifications approach seems to provide a richer way of looking at the audience. Instead of asking, "How do the media change our minds?" the uses and gratifications researchers ask "What is the role of media in our lives?"

Here are some examples of the uses to which the media are put:

- Getting the "news"
- Getting information about available products and services
- Starting the day in the morning or ending it at night
- Establishing common topics to talk about with friends
- Creating a substitute for having friends
- Providing a way to feel connected to other members of the audience
- Providing a way to escape from the day's problems and worries
- Hearing someone else support our own values and opinions.

In this view media becomes just one of many cultural influences in our environment, and far from the most important.

Therefore, in order to ensure that the consumer chose them, media began to put out that kind of content that consistently and constantly attracted audiences.

Activity

In pairs, construct a checklist or a questionnaire to carry out a survey amongst thirty different people. Ask them to

- list down the forms of media – (TV, print, radio, web, movies) that they are accustomed to.
- the brands of media that they consume – TV channel, newspaper/magazine, radio channel, websites, social networking, films they watch
- their objectives in accessing different forms and kinds of media.
- the time spent in a week/day, in various kinds of activities connected to the media.

1.4 Media Ownership

The media space in India is dominated by large conglomerates who own different media.

Mass Media have evolved in India over the last 20 years. In addition to technological changes, and mass penetration, there has been the consistent rise in power of few media houses. Or in other words, there is growing concentration of **media ownership**. The increasing control of the media by a handful of corporate entities means that dominance of the ideology of the elitist and powerful defines the views and shapes the opinion of the common reader.

Media controls our access to manufacture, distribute, and consume information. In order to understand the media it is important to identify with who owns the means of communication. In India, a few large business houses own media in English, Hindi and in vernacular languages and account for a large part of the total circulation. Another interesting aspect is the formation of joint stock companies and conglomeration of companies for example Dainik Bhaskar & Zee together own the DNA newspapers. Anand Bazar Patrika and News International (Rupert Murdoch) owns Star News. CNN and TV18 own CNN IBN. These instances of conglomeration of companies illustrate the trend that is shaping the current and future of media.

Often, politicians have large stakes in these news media, and most newspaper owners have political links. Aware of the power of the press, many political parties have even nominated media magnates as members of parliament.

Understanding Media Ownership, becomes one of the key aspect of media literacy. When we look at media ownership we must understand the following:

- concentration of ownership
- advertising as the prime source of media income
- journalists' reliance on 'legitimate' (often official) sources
- dominance of one kind of ideology (pro free market, pro corporate, anti- union)

Activity

- A few years ago, 'The Centre for Science & Environment' had investigated and found that leading cola brands had traces of pesticides in them. What happened to that investigation?
- In groups research on the web and analyze and report your findings to the rest of the class.

(i) Who are the media conglomerates in India?

Some of India's media conglomerates with interests in television, print, internet, films, entertainment, mobile content and allied businesses are Network18, Times Group, India Today group, New Delhi Television, UTV, Sun TV group.

For example,

- Times of India, Economic Times, Navbharat Times, Mirror, Crest, Zoom, Times Now, Radio Mirchi are all under the same broad ownership
- Zee TV, Zee Regional, Zee News, Siticable, Dish TV, DNA are all under the same broad ownership. Furthermore, the company also produces films.
- Sahara runs Sahara One, various Sahara Samay news channels, Rashtirya Sahara Newspapers and is also in the business of films
- Anil Dhirubhai Ambani Group or ADAG are the stakeholders in the Big brand which has under its banners Big TV, Big DTH, Big Motion pictures and Big FM
- Sun Network has under its umbrella Sun TV and three other General Entertainment channels in the South of India, various news channels, DTH and newspapers
- India Today group under its broad ownership has the brands of India Today and all the regional editions, Aaj Tak and Headlines Today
- TV-18 carries under its umbrella CNBC, CNBC Awaaz, CNN-IBN, Colors, Studio 18 and Web 18

If you look at the media closely, in India and elsewhere, you will find the same set of companies owning various media brands across multiple forms such as TV, Print, Radio and the Web.

When we look at media messages, one of the key questions that needs to be asked and answered is who is putting out the message and what is their agenda or point of view. In a modern, free market society, a simple answer would be that the owner of the media is putting out the message and their agenda is profit. However, the world is not that simple. Often the agenda of the owner or the leading advertiser becomes all pervasive and takes precedence over everything else.

Activity

Watch the documentary "Outfoxed" in class – and discuss the role of agenda and ownership in changing mindsets.

Read – **Corporate Television: Who Owns The Networks?** which presents an analysis of American media ownership patterns. You will find that most of those companies are present in India.

1.5 Media Representation

One of the key issues in media literacy is Media Representation.

Representation refers to the construction in any medium (especially the mass media) of aspects of 'reality' such as people, places, objects, events, cultural identities and other abstract concepts. Such representations may be in speech or writing as well as still or moving pictures. A key concern in the study of representation is the way in which representations are made to seem 'natural'.

Often we use media in advertising, entertainment and news industries. This is because we know that people understand certain codes instinctively and media, often needs, instant understanding of an image to transmit information. For example – a person with a stethoscope around their neck – is a stereotype of a doctor, as is a person with a white coat. A woman in a sari is usually married and a mother.

Stereotypes have little to do with reality – it is more a function of manufactured reality. Stereotypes are codes that allow audiences to make a snapshot judgement about a person or a group of people—regarding their age, background, ethnicity, gender, their class, social role or occupation.

For example, study the following stereotypes represented in the media:

- Gurkhas – notice the accent of those presented as Gurkhas
- Muslims – why do Muslims in the Indian media always speak chaste Urdu? Why would a Muslim whose mother tongue is Bengali be speaking to his family in Urdu?
- Mothers – why do mothers, in the media, always wear saris and smile. Do mothers never get angry?
- Tribal - why are they represented in a certain way irrespective of their rich culture
- widows – white sarees without any trace of colour
- students – jeans, tee shirt – do students never wear Indian clothes ?

A key part of media literacy is understanding and deconstructing images and constructs that are thrown at us by the media. When we look at images we need to ask the following questions:

- What is being represented?
- How is it represented? Within what genre?
- How is the representation made to seem 'true', 'commonsense' or 'natural'?
- What is in the foreground and what is background? Are there any notable absences?
- Whose representation is it? Whose interests does it reflect? How do you know?
- At whom is this representation targeted? How do you know?
- What does the representation mean to you? What does the representation mean to others? How do you account for the differences?
- How do people make sense of it? According to what codes?
- With what alternative representations could it be compared? How does it differ?
- A reflexive consideration - Why is the concept of representation problematic?

In Hindi cinema, when protagonists make fun of ethnic minorities, or dark people, or fat people – often it is because the film makers do not think through the scene, or thinks it would be funny. However, this creates its own problems. It tends to

- perpetuate prejudice and bias
- maintain inequalities
- reduce diversity and pigeonhole differences.
- transform assumptions about particular groups of people into "realities"
- create stereotypical and flat images which come to symbolize

(i) Representation of Gender

Gender, is one of the key constructs in sociology and an important issue when we discuss representation. Essential elements of our own identity, and the identities we assume other people possess, come from the concepts of gender - what does it mean to be a boy or a girl, a man or a woman.

Many objects, not just humans, are represented by the media as being particularly masculine or feminine - particularly in advertising - and we grow up with an awareness of what constitutes 'appropriate' characteristics

When we look at representation of male attributes and female attributes the following stereotypes are usually reinforced a cross various forms of media:

Male	Female
Tough	Fragile, Gentle
Hard	Soft
Lines and Planes	Curves
Sweaty	Fragrant
Achievers	Sacrificing, Giving
Outward bound	Home maker
Successful - World	House wife
Career	Marriage, Motherhood

A woman and a man, as gender constructs are different from the 'biological' male and female. Culture, socialisation and specific roles define gender. In India, traditionally, a woman, stayed at home, covered her face, and took care of her family. On the other hand, amongst the farmers and peasants, especially in rural India the woman had no choice but to work. She was engaged either in the fields or in the stable or for collecting wood and water.

When you look at media representation of women – what you will find is one of the two things:

- The ultra modern, skirt or jeans clad girl, who has more in common with her western counterpart represents the career minded modern Indian woman; or
- The ultra traditional Indian woman who is clad from head to toe and adopts a completely traditional lifestyle that has more in common with an Indian woman from a century ago

Mass Media reinforces these stereotypes through messages in image and in text .

A woman or a girl is portrayed as one with the single minded objective of marriage or catching the right man as their goal in life. Career women – especially in TV serials, are usually portrayed in a negative light.

Representation of women in the media presents and reinforces the following aspects in a stereotypical fashion

- Beauty, size and physique are portrayed within narrow conventions. Women who are heroines are generally portrayed as being fair, slim and traditional. Yet, India is a diverse country in terms of body types, colouring, and attitudes.
- Sexuality – if the woman is single her goal is always marriage to a suitable, educated, professional, wealthy partner. If she is married her sexuality is submerged under duty. And, if she is a mother she has no sexuality . The only woman who is aware of her sexuality is the vamp who is always blatant and generally assertive and pushy.
- Emotional –women are portrayed as making decisions based on emotional considerations as opposed to intellectual ones. The only women who make intellectual decisions are shown as villains or vamps.
- Relationships – a woman is defined by her relationships. She is always reduce to a cubby hole existence either as a daughter, wife or mother. She is rarely, if ever, portrayed as an independent entity with a mind of her own.

Activity

Individually, watch one episode each of a TV soap on Star, Zee, Colors, Sony and note down the following:

- Name of the serial and the connotation
- Name of the heroine
- Name of the hero
- What does the heroine do?
- What is her relationship to the remaining members of her family?
- How does she conduct herself, with respect to the other members of her family? Then, in pairs discuss the point and present to the rest of the class either through a slide show or power point presentation; you may use stills or self shot sound clippings from the serial to substantiate your points.

Activity

While watching the serials for the activity also observe the advertisements during the break and note down the following:

- What is the product being advertised?
- Is there a woman in the advertisement?
- What is she wearing?
- How does she look (short, thin, fat, fair, dark, traditional, modern) ?
- What does she do (is she a housewife, career woman, a glamorous girl)?

In groups, prepare a manifesto with ten points own how gender stereotypes are being perpetuated through the mass media. Also provide ten points which are solutions of how to check the meaningless perpetuation.

Activity

Read - Changing sex roles in Indian advertisements by Shoma Chatterji and discuss in the class.

(ii) Representation of Rural Issues

70% of India lives in its villages. So what is the representation of rural life in main stream media. Usually, when the media portrays rural India it uses words such as poverty, illiteracy and backwardness to describe people and places. Yet, rural India is one of the fastest growing sections of Indian society. Given that there is 33% reservation for women in the Panchayati Raj system of the local government, we must understand that it is not as unequal as it is made out to be. Yet when we see stories on rural India, we essentially see stories of only gloom and doom. Of Khap panchayats and caste murders; of rural poverty and farmer suicides. Or we see nothing at all. It is almost always either sensationalised or ignored.

With an increase in commercial media or media that depends on advertising for survival, a number of key issues get ignored, for example,

- Farmer suicide – it is only in the last 18-24 months that there has been a focus on farmer suicides, although it has been a burning issue since the 1990's. It is

estimated that in the decade between 1997 and 2007, almost 200,00 farmers committed suicide. Given that farmers, especially those who commit suicide, are not likely to be consumers, almost all forms of media avoid presenting, reporting or focusing on them.

- Naxal Issue – although the issue is more than 25 years old, the media began highlighting it less than 18 months ago. Had the media given constant attention to the deprivation and lack of development in these Naxal affected areas earlier it may never have grown to such magnitude.

Media managers will often tell you when they run programmes with these issues their ratings drop. Mass audiences, it is believed, do not want to watch programmes that are gloomy and sad. They would much rather watch or read content that is lighter in nature. But, that is human nature. If you saw two headlines – one of which said "Leading Actor involved in a scandalous case" and the other which said that "Global Warming to increase food insecurity" which are you more likely to watch / read. However, the role of the media is not just to put out content that audiences want to see, but also content that they need to see and must be aware of. The media also has a social responsibility.

(iii) Representation of Minorities

The next issue that comes into question is **Representation** where we need to see whether all sections of society represented by the Media, and more importantly how they are being represented.

Some concerns are reflected below:

- How is the "North East" being represented in the media?
- What do Manipur and Assam have in common, that Assam and Kerala don't?
- Should there be a representation seven culturally distinct states as a monolithic bloc.
- What is South India? Do Kerala and Andhra Pradesh have anything in common, in terms of politics or culture or language, that Kerala and Haryana don't?
- What percentage of news or entertainment on national channels is focussed on non-Hindi speaking areas?

- What is the representation of Christians or Muslims in the media ?
- Given that Dalits make up 18% of the population and OBC's make up 52% of the population – why is it that there is no representation of SC's or OBC's in film or entertainment television?
- Given that Dalits and OBC's make up 70% of India – what proportion of them are in the main stream Media as journalists or as content producers

These are the important questions to ask and do not by any comprise a comprehensive list. This is generally because we take whatever we see, hear or read for granted. As citizens and as media consumers we do not really ask ourself what is behind the content. Very often, media leaves out certain aspects of society and glosses over issues as discrimination or poverty because it does not want to make audiences or advertisers uncomfortable. But, in doing so, the media runs the risk of creating a false image for the audience.

Activity

Watch a news programme on any news channel across one week and note down the following:

- What are the top stories on the channel?
- How many of these have to do with Mumbai or Delhi ?
- How many of these are celebrity oriented ?
- How many of these are crime oriented ?
- In what context are the other states mentioned?
- Are there any stories on the "north east" – what are they ?
- Are there any stories on states perceived as 'poor' such as Jharkhand or Uttarnchal or Orissa? What is the nature of these stories ?
- Are there any stories on religious minorities and if there are, what is the nature of these stories?

Activity

Watch the documentary "Bowling for Columbine" – and discuss how media shapes opinions

Activity

One of the most famous novels in India is 'Devdas'. Written by Sarat Chandra Chaterjee it tells the story of Devdas – who comes from a wealthy Bengali Brahmin family and falls in love with Paro – the daughter of merchants. When the marriage is opposed by his family because the girl belongs to a 'lower caste' – Devdas takes to alcohol and dies. The story also looks at his relationship with a courtesan Chandramukhi.

When Bimal Roy made this film in 1953 he did not ignore the caste factor. It is the guilt of discriminating against Paro that drives Devdas to alcohol. In 1953, a newly independent India looked to the limited media that existed to help overcome age old issues of discrimination and inequality. Films across the board reflected a variety of socially relevant issues and chose to change mindsets using the power of the visual medium through films.

However, by the time Sanjay Leela Bhanasali remade Devdas audiences and especially urban centric populace had moved on. They believed that caste was dead. And, hence you will find very little representation of that issue in this version.

In groups, watch Bimal Roy's Devdas and Sanjay Leela Bhansali's Devdas and describe and discuss how each one of them deals with the issue of caste and class. Compare and contrast another piece either from literature, culture or films which reflects a similar predicament.

1.6 Media and Violence

Activity

Watch two episodes of Tom & Jerry – and list down the violent acts in the two

If you ask children who their role model is, you will often hear in answer by invoking Spiderman or Batman or Superman or Krish. All these are in the superhero space and all these have a high degree of violence featured in the films.

With the increased penetration of television more recently video, computer games, children, in general and teenagers in particular are exposed to increasingly higher doses of aggressive images and often told that violence is fun. Violence and crime is on the rise amongst the youth and often we are told that TV or media encourages this kind of behaviour by portraying it as being glamorous.

Many of the issues concerning the representation of violence in the media arise not from ***what*** is represented but ***how*** it is represented. The media is accused of showing violence as cool, glamorous, easy, or justified, thus inspiring imitative behaviour.

Similarly, victims and perpetrators of violence can be depicted in a manner (eg the victim as a young and beautiful woman) that reinforces stereotypes.

For example, when Hrithik Roshan plays a robber in *Dhoom*, he plays a positive role model. Similarly, when a Salman Khan plays a character such as *Chulbul Pandey* in *Dabaang* and uses violence to achieve his objectives however much noble it may be he encourages similar kind of behaviour amongst his fans. When a *Salman Khan* saves an *Ayesha Takia* in *Wanted*, he is infact reinforcing the sterotype of a hero saving a damsel in distress .

Bollywood as well as television tends to desensitize children towards violence. Guns, bullets, deaths are seen as 'fun' and seem to bear no consequence for those who kill. 2010's two biggest hits have been “Dabaang” and “Robot' – both of which had a 'young' fan following and both of which had high levels of violence.

There are several key technical codes which very powerfully affect the way that violence is represented in the media.

(i) **Music** - Music is a very powerful emotive tool. It can change the mood of the visuals as it can suggest pain, or triumph, or connote justification, or humour. Compare the music in the film *Mr.India* where a bomb goes off killing a child to the scene in *Gaddar Ek Prem Kahani* where *Sunny Deol* takes on the might of the entire Pakistani army

(ii) **Sound Effects** - Sound can enhance the meaning of a scene. Extra gunshots, for example add to chill and fear. How does a slap sound? In reality is it really that loud ? The work of the foley artist is very important in tweaking scenes in film in its post production phase, and much time is spent developing the sound effects for the scenes.

(iii) **Camera Angles** – Different kinds of camera angle create emphasis and power in films. High camera angles suggest victims. Low camera angles suggest the perpetrator. If the camera continually takes a character's POV then, sympathy can be generated for that character. Which end of the barrel of the gun is the audience looking down - this is particularly important in computer games, where the audience is the perpetrator of violence, especially in first person shoot outs.

(iv) **Editing** – Violence – be it a slap, a gunshot or a knife stab – occur in a fraction of a second, in reality. However, in films and TV, this violence is emphasised through slow motions, ramp up shots and the like, almost as though the film maker expects the audience to savour the violence.

Activity

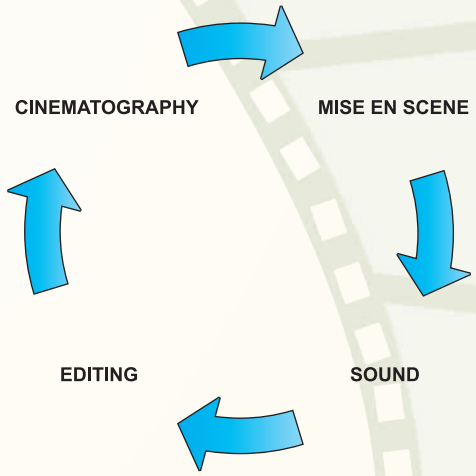
In groups, watch "Robot" or "Ghajini" and make a complete list of

- violent scenes in the film
- Violent scenes in the film that are justified
- Violent scenes in the film where the hero saves the damsel in distress.

Attempt to write a critique on 'How violent video and computer games wreak havoc in the minds and attitudes of young children'.

Chapter II
Aspects of Film Language

2.1 Some introductory remarks



The process of film making is special and has its own special character. Unlike the other Arts it in valves large sums of money, a big team of people working at various levels of skill and a rigorous management of resources in terms of a given time frame. Therefore although at it a curies process it can be likened to an industrial operation.

2.2 The Concept of Mise en Scene

Mise en scene [pronounced 'meez-ahn-sen"] is a French term that literally means ' to put into scene' or ' staging an action'.

This usually includes production design, set, location, actors and their movements, costumes, make up, sound, shot compositions, lighting. All these elements blend together in the construction/ composition of a scene in a film. In other words mise en scene signifies the director's control over the frames and individual shots. [In French films, the term mise en scene as seen in the credit titles means 'direction'].

This term has its origin in the art of Theatre. In Europe, plays were mostly static scenes managed by the actors themselves till the Nineteenth century. The players were called actor-managers. Each of them would look after his/her own speech, appearance etc. There was no concept of a director. The nineteenth century saw the emergence of the new kind of theatre in the work of Ibsen, Chekhov and others. Also the institution of a Director came into being around the same time. Theatre directors like Edward Gordon Craig[UK] and Stanislavski [Russia] gave a completely new dimension to the art of staging plays. They choreographed the scenes with minute attention to details such as the sets, costumes, make up, properties, lighting. This created a well defined space for the actors to move within. So the concept of synchronization of the actors' movements in relation to the other actors and properties began to get defined. Theatre became dynamic in space as compared to Shakespeare's days, when the plays were mostly static declamations.

Activity

Select a section from a play. Ask the students to read it first.

Take this first scene from Chekhov's One Act play The Anniversary.[We have already studied it in STD XI in the Chapter ON Understanding Cinema I].

Given below is the First scene of the play.

Title: The Anniversary

Author: Anton Chekhov

CHARACTERS

ANDREY ANDREYEVITCH SHIPUCHIN, Chairman of the N----? Joint Stock Bank, a middle-aged man, with a monocle

TATIANA ALEXEYEVNA, his wife, aged 25

KUSMA NICOLAIEVITCH KHIRIN, the bank's aged book-keeper

NASTASYA FYODOROVNA MERCHUTKINA, an old woman wearing an old-fashioned cloak

DIRECTORS OF THE BANK

EMPLOYEES OF THE BANK

The action takes place at the Bank.

RUSSIAN WEIGHTS AND MEASURES

AND MONEY EMPLOYED IN THE PLAYS, WITH ENGLISH EQUIVALENTS

1 verst = 3600 feet = 2/3 mile (almost)

1 arshin = 28 inches

1 dessiatin = 2.7 acres

1 copeck = 1/4 d

1 rouble = 100 copecks = 2s. 1d.

The Anniversary.

[The private office of the Chairman of Directors. On the left is a door, leading into the public department. There are two desks. The furniture aims at a deliberately luxurious effect, with armchairs covered in velvet, flowers, statues, carpets, and a telephone. It is midday. KHIRIN is alone; he wears long felt boots, and is shouting through the door.]

KHIRIN.

Send out to the chemist for 15 copecks' worth of valerian drops, and tell them to bring some drinking water into the Directors' office! This is the hundredth time I've asked!

[Goes to a desk]

I'm absolutely tired out. This is the fourth day I've been working, without a chance of shutting my eyes. From morning to evening I work here, from evening to morning at home.

[Coughs]

And I've got an inflammation all over me. I'm hot and cold, and I cough, and my legs ache, and there's something dancing before my eyes.

[Sits]

Our scoundrel of a Chairman, the brute, is going to read a report at a general meeting. "Our Bank, its Present and Future." You'd think he was a Gambetta.... [At work] Two... one... one... six... nought... seven.... Next, six... nought... one... six.... He just wants to throw dust into people's eyes, and so I sit here and work for him like a galley-slave! This report of his is poetic fiction and nothing more, and here I've got to sit day after day and add figures, devil take his soul!

[Rattles on his counting-frame]

I can't stand it!

[Writing]

That is, one... three... seven... two... one... nought.... He promised to reward me for my work. If everything goes well to-day and the public is properly put into blinkers, he's promised me a gold charm and 300 roubles bonus.... We'll see. [Works] Yes, but if my work all goes for nothing, then you'd better look out.... I'm very excitable.... If I lose my temper I'm capable of committing some crime, so look out! Yes!

[Noise and applause behind the scenes. SHIPUCHIN'S voice: "Thank you! Thank you! I am extremely grateful." Enter SHIPUCHIN. He wears a frockcoat and white tie; he carries an album which has been just presented to him.]

SHIPUCHIN.

[At the door, addresses the outer office]

This present, my dear colleagues, will be preserved to the day of my death, as a memory of the happiest days of my life! Yes, gentlemen! Once more, I thank you! [Throws a kiss into the air and turns to KHIRIN] My dear, my respected Kusma Nicolaievitch!

[All the time that SHIPUCHIN is on the stage, clerks intermittently come in with papers for his signature and go out.]

KHIRIN.

[Standing up]

I have the honour to congratulate you, Andrey Andreyevitch, on the fiftieth anniversary of our Bank, and hope that...

SHIPUCHIN.

[Warmly shakes hands]

Thank you, my dear sir! Thank you! I think that in view of the unique character of the day, as it is an anniversary, we may kiss each other!...

[They kiss]

I am very, very glad! Thank you for your service... for everything! If, in the course of the time during which I have had the honour to be Chairman of this Bank anything useful has been done, the credit is due, more than to anybody else, to my colleagues.

[Sighs]

Yes, fifteen years! Fifteen years as my name's Shipuchin!

[Changes his tone]

Where's my report? Is it getting on?

KHIRIN.

Yes; there's only five pages left.

SHIPUCHIN.

Excellent. Then it will be ready by three?

KHIRIN.

If nothing occurs to disturb me, I'll get it done. Nothing of any importance is now left.

SHIPUCHIN.

Splendid. Splendid, as my name's Shipuchin! The general meeting will be at four. If you please, my dear fellow. Give me the first half, I'll peruse it.... Quick....

[Takes the report]

I base enormous hopes on this report. It's my _profession de foi_, or, better still, my firework. [Note: The actual word employed.]

My firework, as my name's Shipuchin!

[Sits and reads the report to himself]

I'm hellishly tired.... My gout kept on giving me trouble last night, all the morning I was running about, and then these excitements, ovations, agitations... I'm tired!

KHIRIN.

Two... nought... nought... three... nine... two... nought. I can't see straight after all these figures.... Three... one... six... four... one... five....

[Uses the counting-frame.]

SHIPUCHIN.

Another unpleasantness.... This morning your wife came to see me and complained about you once again. Said that last night you threatened her and her sister with a knife. Kusma Nicolaievitch, what do you mean by that? Oh, oh!

KHIRIN.

[Rudely]

As it's an anniversary, Andrey Andreyevitch, I'll ask for a special favour. Please, even if it's only out of respect for my toil, don't interfere in my family life. Please!

ANALYZE THE SCENE WITH ATTENTION TO THE FOLLOWING.

SEE HOW THE OFFICE HAS BEEN DESCRIBED IN DETAILS BY THE WRITER WITH THE LAY OUT OF IT IN TERMS OF DOORS, FURNITURES AND OTHER PROPERTIES. ALSO NOTICE THE BOLD DETAILS OF BOTH THE CHARACTERS. THIS HELPS ONE TO VISUALIZE THE ACTION WITH DETAILS.

Activity

1. Vocal acting. Let the students read out the dialogues dramatically as are meant to be delivered on stage.
2. Ask them to draw on paper the diagram- Ground plan.

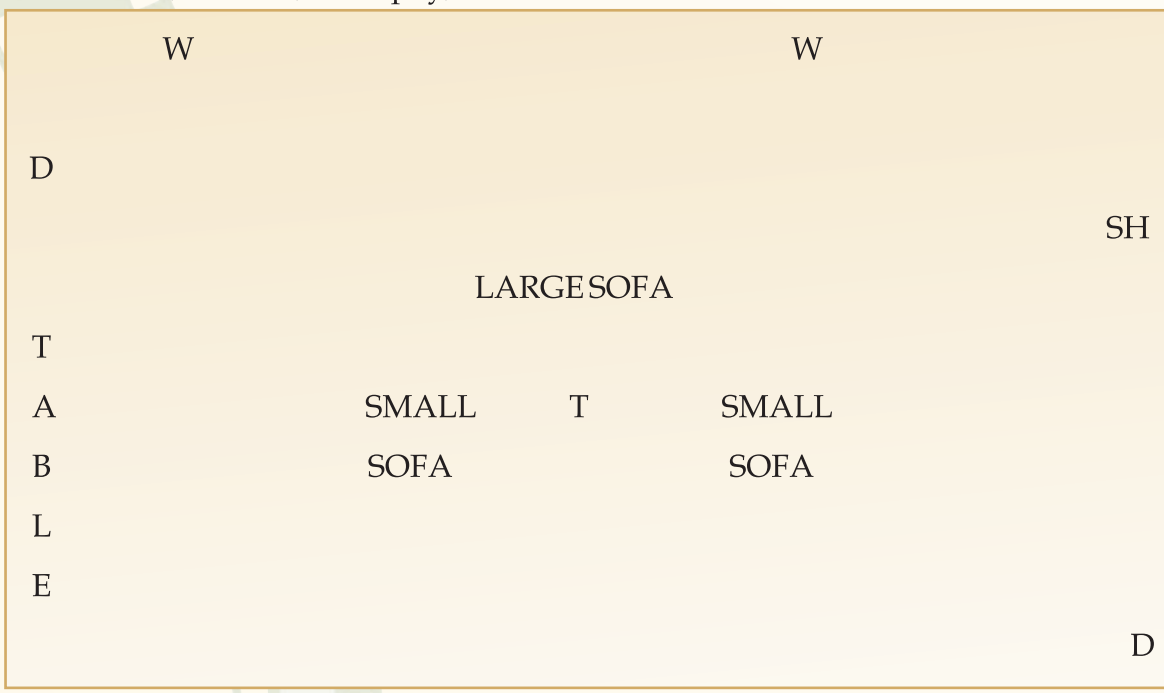
What is a ground plan?

A ground plan is a diagrammatic representation of what the setting looks like in a scene.

For instance given below is a ground plan of a drawing room. It is as the architects call it the elevation view. Imagine a modern day living room in the cities. A ground plan of it may look like as beneath.

Key-

W- window, D - door, T - teapoy, Sh -shelf



A ground plan forms the reference. One has to put a careful thought into designing the given space with furniture and props and then stage the action of the actors within that.
So prepare a ground plan for the action in the scene of the play described above. Then perform the same while standing but without costumes and with some elementary properties like tables and chairs.

Activity

ASK THEM TO IMPROVISE A SITUATION IN THE CLASS.

The situation could be a simple everyday situation like two/three of them talking about an issue during the school recess. Give a preparation time in the class of about 15 minutes for them to come up with a scene of about 4/5 minutes. Let them act it out first in an improvised manner, then write it out to refine it and then plot the action on a ground plan.

SCENES FROM FILMS

In the film 'ANADI' directed by Hrishikesh Mukherjee, there is scene that takes place between Raj Kapoor and Nutan. He is walking along the pavement heading for an interview. Nutan is trying to runaway from the finishing school that she is studying in. she does so in a dramatic fashion by first throwing her shoe over the compound wall and onto the pavement. The shoes land in front of Raj Kapoor making him stop in his track. Nutan appears over the wall and after a bit of exchange of words, he helps her to climb down. This is also their first encounter in the film.

The entire scene takes place in front of the wall and on pavement.

- Identify the extract from the film.
- See it once.
- Then see it shot by shot stopping/pausing at the end of each shot to note down the details.
- Sketch every shot.
- Make a ground plan or a floor plan for the entire scene.

Similarly, the following sequences would provide excellent examples as of understanding a the concept of mise en scene in a variety of ways.

1. Pather Panchali- [Satyajit Ray, Bengali, 1955] The scene wherein the children go to see the train for the first time in their lives.

2. To Live – [Zhang Yimou, China, 1992] The opening scene immediately after the titles, wherein the protagonist spends an entire night in the saloon gambling.

The purpose of this exercise is to see as to how directors actually plan and execute individual scenes. Choosing scenes from various cultures will lead to a heightened awareness of the art of the mise en scene and an understanding of the universal fact that all good works of cinema are well conceived, minutely planned and efficiently executed. These appropriate tools for the analysis of films will enable the students to develop both their own enjoyment of film and inculcate the habits of critical inquiry.

2.2 THE CONCEPT OF FILM ANALYSIS

What is film analysis?

Film analysis is the process in which a film is analyzed in terms of mise-en-scène as well as content. It is a way of trying to understand a film in a comprehensive way.

Fiction films –

Films that tell story with imaginary characters, plots, locations are fiction films. A film may be based on real events or real people and may have their names as characters in the film, but they are still fiction films. Gandhi [Sir Richard Attenborough], Films made on Shahid Bhagat Singh are examples of fiction films. The scripts were written for these films, actors played the roles of the historical characters and everything we saw on the screen happen was staged for the camera. This is the essence of fiction.

In the section on the mise en scene, we have tried to intensively analyze a scene as if under a microscope. The purpose of this exercise was to decipher for us the complex logic that is operating in the filmmaker's mind, while he is making the film. We can see a film as a design.

Parameters of Film Analysis

Choose any one or more films from the following collections of the short films-

1. Tehrir Munshi Premchand Ki- [Gulzar] 2. Malgudi Days[Shankar Nag]

After seeing the film, write down your observations in the following manner

- What is the film about? [Theme/s]
- What happens in the film-[plot/synopsis]

- How is the film structured as a narrative in time and space?
- What are the prominent techniques used in making of the film?
- Does the film succeed in achieving what it sets out to do?

CLASS ROOM DEMO-

Teacher should take one of the short films in the class for this exercise. Screen it fully.

Lead a discussion on it.

It is not necessary that the students agree with each other or the teacher. What is important is that multiplicity of viewpoints should come out.

The exercise on the whole should help the students to look at films analytically and then articulate their reactions.

Analysis of Feature film

A feature film is much larger in scope as compared to the short film. It can tell a story of various dimensions. The story can be spread over a long period of time, can have a large number of characters and situations, can take place over many locations, can have sub-plots within the plot and therefore, looking to entertain the audience at the highest possible level. The impact of the feature films is on a large scale and most successful of them quite often capturing the imagination of the audiences, sometimes over generations. In such films, people see reflections of their hopes, aspirations, anger, frustration, amusement. Cultural beliefs, historical details, socio-economic problems are reflected in films. Therefore analysis of a feature film means much more than understanding the technicalities film language. The content of the film is much more than story, plot and its development. It is always a reflection of the larger social reality of which the film is a part.

The concept of film analysis involves a close reading of a film. Two areas of learning are essential before we plunge into the act of analyzing films. Firstly, film must be understood as a medium in its own right and secondly, the terminology of the medium must be understood as well.

Film as a medium and an art as different from other arts and media -

Activity

Watch the beginning portion of **Lagaan FROM 00- TO 16 minutes.**

Observe and write down the following details.

……

Write a summary of what actually happens [the plot]

……

Who are the characters? Describe them with respect to the following details – age, gender, appearance, clothes, emotional states.

……

What is their environment? And what does it tell you about the time period of the story?

……

Do you think that these sequences were filmed on sets or actual locations?

……

What are the different sounds that you hear?

……

Now see the same segment of the film again and see in light of what you have written, whether you have observed all or you have noticed a few things that you have missed in the first viewing of the film.

Consider the following statement –

"Films are difficult to explain, because they are easy to understand!"

Christian Metz, French critic, theoretician.

Why are films easy to understand?

……

……

Activity

See about 10 minutes of a film in that is a language that you do not understand. The film should be *without subtitles and/or not dubbed* in a language that you understand.

Now, compare this experience with your normal film viewing experience.

.....

What was missing when you were watching a film in the language that you did not understand? What does it tell you about the nature of the cinema as a medium?

.....

Cinema is essentially a story-telling or in other words a *narrative medium.*

Cinema tells stories on screen by means of visuals and sounds i.e. in *audio-visual* manner.

Cinema tells stories that are bound in space and time i.e. they are *spatio-temporal*.

Summing Up…

CINEMA IS AN AUDIO-VISUAL, SPATIO-TEMPORAL, NARRATIVE MEDIUM.

Visuals on screen contain

Actors

Locations

Lighting

Objects

Compositions

Sound-track consists of

Speech

Effects

Music

Silence

These are the basic elements that go into the composition of any film. That is how, Cinema tells stories in its own way.

Medium and material –

Every medium has its own material through which it realizes itself.

Literature uses words [language].

Painting uses lines, surface [canvas], colours/tones, shapes and two-dimensional space.

Sculpture uses solid objects [like metals, stones, real objects], textures, colours/tones and three-dimensional space and offers multiple points of view of looking at an object.

Architecture uses building blocks [like brick and mortar, stones, metals], textures, colours/tones and three-dimensional space.

Music uses sound and silence.

Theatre uses actors and space.

BUT CINEMA USES ALL OF THESE.

Cinema uses the story-telling techniques of literature.

Cinema uses the same basic elements of line, shapes and colours/tones in composing visuals like Painting.

Cinema uses [the illusion of] the three-dimensional space and composes figures in depth and offers multiple points of view.

Cinema uses architecture and natural structures as settings.

Cinema uses music as a part of the story and dramatic structure.

Cinema uses actors and depends upon their performances.

Thus, cinema is intimately related to the other major arts, but still is different from the other arts.

It is the ability to record these elements separately and then edit them into a meaningful whole lies at the crux of the art of cinema. A film image has a rich content of people, places, colours, nature and it is accompanied by sounds of different kinds. This makes cinema a complex narrative.

Cinema as a complex narrative-

What makes film a complex narrative?

- A film is written

- A film is acted
- A film is photographed
- A films is recorded
- A film is edited
- A film is directed
- A film is produced

And as a narrative, a film is structured in time and space in a dynamic way.

All these factors have direct bearing on the quality of the film

In other words, there is **so much** to be observed in a film at any given point, in terms of the techniques used and the pattern of story telling. Moreover, all these details have to be observed, while the film is running. A book can be read, or a painting can be observed at one's own pace or leisure. But, we have no such choice in case of films, as they run at their own pace on screen.

And you have 'watched' the film in the real sense only when you have seen all these details.

Let us try and understand as to what exactly happens, when we watch a film by trying to analyze our own experience.

How do we watch the films?

- When we see a film for the first time, we are engrossed in the story, impressed by the acting. But are also aware of the quality of photography, music, special effects, locations etc.
- And although we watch a film as a continuous thing, we are aware of the changes of scene and time, sequential nature of the happenings.

How are STORY, PLOT, CONTENT related? Are they the same?

No. They are not…

WHY?
Let us understand these terms one by one.

STORY

Story is the skeleton. It is a summary or a synopsis of what happens in the film.

What matters in cinema is that how a story is told.

The first step towards that is to structure a story in terms of time and space.

That leads to plot and macro structure.

PLOT

Many people have attempted to define plot in many ways. Novelist E.M .Forster's example [from his book Aspects of the Novel] would be very useful for us here. He elucidates the difference between story and plot with the following simple example.

Consider the following two statements-

- The king died and the queen died.
- The king died and the queen died of grief.

The first one is what Forster calls a Story. In a story, he feels that the events could be narrated one after another in a loose manner. In the first sentence , we just know that one death followed another. But, in the second one the words *of grief* add a couple of dimensions. Firstly, the causal connection between the two deaths is established and therefore, by implication the closeness or immediacy [the time factor] between the two deaths is also expressed. Hence, the second sentence is more structured and is indicative of Plot. During the process of writing a script, a Macro-structure of the film emerges.

Macro structure of a film is structuring of the story in a definite spatio-temporal order

This is the composition of the film in a broad sense. It determines whether the film is a linear narrative, or a story told in a flashback or in any other way.

Micro-structure

Micro-structure refers to the directorial and technical aspects of the film craft

Such as composition of the shots, composition of the sound track , pace of editing etc.

This process begins at the shooting stage and is completed in Editing.

Elements of Micro-structure

Sequence is the basic unit of Macro-structure.

A sequence is composed of one or many shots.

A shot is the basic unit of micro-structure and also is the basic unit of meaning in cinema.

Shot

Shot in cinema has THREE aspects

1. Visual
2. Audio
3. Editing[transitions]

Visual aspects of a shot

- Image size – Long Shot /Medium Shot/Close Up- depends upon the distance of the subject from the camera
- Viewpoint - High/Low/Eye level- corresponds to whether the subject is at a higher level than the camera[low angle], whether the subject is a lower level than the camera[high angle] and whether the subject is at the same level as that of the camera
- Static/Moving camera. Our viewpoint is either static or mobile depending upon , whether the camera is static or mobile.
- Movement- Pan, Tilt, Track. Camera movements are of the three basic types. Pan- the movement of the camera in a horizontal plane ,either from left to right or vice versa. Tilt- the movement of the camera in a vertical plane ,either tilt up or tilt down. Track id the physical displacement of the camera either on ground or in air or on water.
- Lenses- wide angle/normal/telephoto. These are the three types of lenses.
- Depth of field. A technical term that refers to the range of focus.
- Planes- foreground/background
- Aspect ratio- refers to whether the film is in widescreen, cinemascope etc. This is the ratio of the width to height of the projected picture frame on the screen.
- Graphic quality- Colour/B-W
- Lighting is mostly subliminal. It denotes the time, season, mood. Enhances the quality of the presence of the actors.

Audio aspects of a shot

- Speech/Effects/Music/Silence – These are the four components of the sound track.

Speech can be in various forms such as monologue, dialogue, voice over etc. Sound effects can be of the actions seen on the screen or suggestive of an ambience. Music can be incidental- like an instrument being played in the scene or a song. Silence creates dramatic pauses and sometimes evokes an ambience.

- Mode of use- on screen/off screen [diegetic/non-diegetic]. These terms refer to the mode of using these components. If the source of any sound is seen on the screen it is on screen sound otherwise it is an off screen one.

Editing transitions are the ways shots are changed in cinema.

- Cut – It is a straight and an instant change in visual.
- Fade in/out. The shot already on the screen begins to go dark and then finally the screen becomes completely dark. This is the fade out. Then the next shot begins to appear slowly from darkness and attains brightness gradually. This is fade in.
- Dissolve. The shot already on the screen begins to slowly disappear and another one begins to emerge simultaneously. The first shot is said to be dissolved into the second one.
- Superimposition- is simlar to dissolve, except that both the shots stay on screen for a length of time. There could be more than 2 shots used at times.
- Bleach. This is opposite of fade. The screen begins to get brighter and brighter till all the details of the shot are like 'bleached' and there is only brightness on the screen.
- Freeze. It is an instant stop in a running film. A moment is like frozen in a still picture.
- Wipe. It is alateral movement of the new incoming shot that wipes or pushes away the existing shot.
- Morphing. It is a special effect generated by means of computer graphics, wherein, one object changes its shapes to become another one.; like a motorcycle become a cheetah and vice versa. It is a short form of metamorphosis.

See some of the following films completely in the class.

Then choose some sequences from them and analyze them as macro-structure and micro-structure.

Suggested class room exercise for feature film analysis –

The life story of D.G. alias Dadasaheb Phalke and his pioneering effort is a saga. Director Paresh Mokashi has made a film in Marathi 'Harishchandrachi Factory'. This film is a depiction of his noble effort. This film may be shown with a brief introduction by the teacher. Then a discussion should be conducted in the class discussing the above parameters. As a follow up to it, the same film should be seen again, but in parts, stopping at intervals to discuss the details.

The other films recommended for a similar exercise are Pather Panchali[Satyajit Ray], Where Is My friend's Home[Abbas Kiarostami, Iran], Bandini[Bimal Roy], Chalti Ka Naam Gadi[Satyen Bose], Pyaasa[Guru Dutt], Roja[Mani Ratnam]The Circus[Charlie Chaplin, USA].

The aim of this exercise is to inculcate practice of deep study of a film as a work of art/text.

How can we improve our perception of a film?

By noting down our reaction and engaging in group discussion as well as by reading critical literature.

A recapitulation-

Feature Length Fiction films -

What is the film about? [Theme/s]

What happens in the film.-[plot/synopsis] of the film

How is the film structured as a narrative in time and space?

What are the prominent techniques used in making of the film?

Does the film succeed in achieving what it set out to do?

Students will be expected to move between close textual analysis of specific scenes and analysis of films as a whole, contextualizing meanings within a larger framework.

Textual analysis will involve commenting upon such elements as the following, and on relationships between them:

☒ narrative construction

☒ representation of characters and issues

- ☒ acting and performance
- ☒ camera angles, shots and movement
- ☒ editing and sequencing
- ☒ lighting, shade and colour
- ☒ sound
- ☒ location and set design
- ☒ target audience
- ☒ historical, economic, socio-cultural and institutional factors.

Non-fiction films

Films which are about real people and present them as such, films which are about real issues and present them as such, films that deal with facts, films that are expected to be authentic to history, films that raise social, political, economic issues are Non-fiction films.

John Grierson [UK], who pioneered the concept of documentary, defined it in a famous phrase as 'creative treatment of actuality'.

Documentaries are narratives, but unlike fiction [although sometimes they may employ the techniques of fiction] they do not tell as story with a plot and sub-plot, but raise arguments and counter arguments or develop issues as themes. They are more like essays. Hence, the mode of anlyzing them is somewhat different than used for analyzing fiction.

Another important factor that needs to be taken into account is that the nonfiction films are usually not meant for 'the general audience', but have a primary audience in mind. The size if this audience is much smaller as compared to the fiction film audience. A nonfiction film is typically shown in small halls and to a variety of groups spread over a period of time. Nowadays there are some TV channels dedicated to showing nonfiction programmes.

Parameters of Film Analysis[Non fiction]

Choose any one or more films from the following -

1. Rabindranath Tagore [Satyajit Ray, Films Division] 2. Framework of Famine[Pratap Sharma, Films Division] 3. Any documentary from the international TV channels like BBC, CNN, NDTV, DISCOVERY, ANIMAL PLANET etc.

   After seeing the film, write down your observations in the following manner

- What is the film about? [Theme/s]
- Who do you think is the primary audience of the film?
- What communication strategies are employed in conveying the messages?
- How is the film structured as a narrative in time and space?
- What are the prominent techniques used in making of the film? How does it present its themes/ arguments? [case study, interviews, re-creation of events, live footage etc].
- Does the film succeed in achieving what it set out to do?

Chapter III

3.0 Content Analysis of TV programmes

3.0 Specificity to T.V. as a Medium

3.1 The concept of a soap opera – Daily soap, Weekly soap,

3.2 Genres of Soap Opera

3.3 Primary audience of each genre

3.4 Gaze of the audience, concept of a flow, continuous interruption

3.5 Culture of Film based programmes

3.6 Culture of Music based programmes

3.7 Educational TV, Non-fiction on TV

3.8 Non Fiction on T.V.

Content Analysis (or Textual Analysis) is about taking a close, often critical, look at words, images and sounds in media texts so as to better understandtheir meaning, both manifest or surface meanings and deeper meanings.

Content analysis of television, an audiovisual medium, we take a close analytical look at different types of programmes such as soap operas, sitcoms (or situation comedies), reality shows, talk shows, music videos and so on. Each type or genre has its own story to tell; each genre has its own structure (or form) and content.

3.0 SPECIFICITY OF TELEVISION AS A MEDIUM

Before we proceed to study the nature of the soap opera, we must understand the specific nature of television as a medium. A basic knowledge of this system is necessary to comprehend the nature of the content of the various programmes made for television

What is Television?

Television (TV), to put it simply, is a medium that makes you run back from your outdoor activity at a particular time to catch one of your favourite shows. It can update you through news bulletins and discussion programmes about what is

happening in your and other societies. It is the medium that enthralls millions of people all over the world during the FIFA world cup, or the coverage of the elections or any popular entertainment programme. It is a medium of individual as well as family entertainment. This entertainment consists of a variety of items tailored to suit the needs of various age groups.

Some people call it as the Idiot Box, whereas some others have called it as Tube of Plenty.

Class Room Activity

The statement given above expresses two diametrically opposite attitudes to television.

Let the class be divided into two groups.

Group 1 takes the attitude that TV is an idiot box and argues the points in support of this assumption.

Group 2 takes the attitude that TV is the tube of plenty and argues the points in support of this assumption.

Students meet in groups in the class and discuss among themselves the points of arguments for about 10 minutes. Then Group 1 gets 10 minutes to argue out their points. That is followed by a session of 10 minutes for Group 2 to argue their points.

The teacher picks up the principal points of both sides and sums up. Teacher will not give a verdict, but develop a perspective of looking at television by articulating and clarifying the points that have emerged from the experience of the students.

But, before we pass judgements on TV as being useful or harmful, we have to ask the question –Do we sufficiently understand TV as a medium in its real form? And to do that we have to know as to how does it function on technical, commercial and other levels.

Speaking technically...

Cinema arrived before Television and both being audio-visual media exhibiting dramatic programmes, the comparison of the two is inevitable.

- Cinema is often called celluloid, as the images that we see on screen are optical images. They can be seen physically with a naked eye.
- Television unlike Cinema is the reproduction of Electronically transmitted moving

images accompanied by sound from a distance to several receiving sources popularly called Television sets.

The name of this telecommunication system is derived from Greek Tele, meaning far and Latin Visio, meaning to see. Our Doordarshan in Hindi means the same. Although this technology is also used in several other applications like Closed-Circuit Television (CC TV), Television as a term is generally associated with Broadcast Television which evolved from Radio Broadcasting systems in 1920's,making use of High Powered Radio-Frequency transmitters to send signals to individual TV receiver sets.

Now, how does TV do all this?

All television content comes to our TV sets via broadcast signals. There are four broadcast signals, each of which, separately controls the following:

- Brightness of the image
- Colour of the image
- Audio from the image
- Synchronization of the transmitter and the receiver

The central principle of all video equipment is that a focused image must be converted into a broadcast signal, which is then transmitted by radio waves. These waves travel through the atmosphere at the speed of light, and can accommodate vast amounts of information. When the signal is received, it is reassembled on a screen as a visible image.

Activity 1

Watch a Television programme in the classroom on a television set with your classmates for ten minutes and write a note on the difference in your experience as compared to that of watching a movie in a cinema hall.

Also write how different it is than watching TV at home.

As you have noticed, the image on Television is smaller than real life, and not as visually rich

as it is in a Cinema hall. Motion Picture is very often used to define Cinema and rightly so because a film comprises of a series of picture images put together in a way to create the semblance of movement on a Screen with the help of a projector which enlarges the small pictures optically onto a big screen for you to see in a space specially created for that purpose. It is larger than life two-dimensional image with illusion of three-dimensional depth. Television images as you know by now are transmitted as electronic signals in analogue and/or digital language, which is of low definition in comparison to cinema. While watching Television very often you are not secluded from your surrounding and the audio-visual experience is not as gripping as it is inside a Cinema Hall. The effort you make to go to a Cinema Hall once in a while makes it a social occasion unlike the daily intrusion of television right in your homes.

Differences between T.V. and cinema

TV	Cinema
• TV is available in people's homes, can be viewed at an individual level • TV uses video tapes • TV images are virtual and erect on projection • TV images are produced when video signals are transmitted with the help of radio or digital signals • The number of picture frames running in one second in video is 25-30, depending on the format • TV has the scope of diverse content for entertainment through its various channels, at a time • TV can be used to show films • TV is a multi-channel experience, the choice of changing from one to another is entirely in your hands.	• Cinema is theatre centric. Films on celluloid cannot be viewed in people's houses • Cinema uses 'film' as a medium to capture images • Cinema projects 'real' images on the screen, which are inverted on projection • Film making includes developing the film roll(s) and printing them • The number of frames exposed per second in films is 24, irrespective of the type of film used • At a given time, cinema can only show the content created by one person • Cinema can never show any TV programmes or shows • Cinema uniquely is a singular event

Non-Broadcast Video -

As technology of television progressed over the years, apart from broadcasting of programmes live into our homes, it developed into recording and relaying of content specifically for this new medium. Visual and Audio put together created the term Video which got associated with recorded electronic signals of a feature film transferred from an optical signal or of an event like marriage or a football match onto a spool or cassette of magnetic tape known by the brand name VHS (Video Home Service). It also led to what we call the Home Video phenomenon where videos were not necessarily generated for broadcast but done essentially for audiences wanting to watch them at their leisure at home on their TV set, played back on video players. It also made recording of programmes from telecast possible with recorders attached to television sets at home. This also led to a splurge of amateur and professional portable cameras with recording facility and several formats of recording tapes and playback systems leading to current DVD (Digital Video Disc/ Digital Versatile Disc] and Blue Ray formats.

Class Room Activity

Two groups will work on this exercise in the following manner-

One group of students will select an event or a function that has taken place in your school recently. This group will gather facts and work on writing a report of it for a TV news bulletin. This group will write the text of the item- not exceeding 2 minutes - and then one person from the group will read it to the camera like a newsreader and the same will be recorded using a Handycam. This group will keep in mind that this news story is intended for outsiders not familiar with the school.

The second group of students will enact a 5- 10 minutes scene from a a short skit or a play. This activity will be shot using a Handycam. The programme material thus generated is for internal use.

After the exercise see and compare the results. Both the groups should discuss their approaches with each other to see as to how the experience varies.

One of them was meant to be a news item for outsiders, while the other was supposed to be a compilation for school's own record.

Nature of TV Production and Consumption -

Television depends upon specialised, modern and evolving technology for its production as

well as distribution. Big commercial corporations come into play, involving large-scale operations and finance. In most open societies State-owned Television exists alongside and in competition with private, regulated, public-service Television.

The Structure of the TV Industry:

The TV industry can be broadly divided into three parts:

The client (the channels like Star TV, Sony, Zee, Colors, etc)

The producers

The sponsors (the various advertisers)

Research:

You must have heard of people who come to survey the most watched programmes in your homes. Their data is thoroughly researched and studied by various research groups and passed on to the content providers of the television industry. This helps various networks to understand audience-viewing patterns and they create and place content accordingly. This segmented viewership with specific target audience is unique to television and decides the fate of a programme. It is a judicious combination of several genres with specific time slots created for specific programmes. The target audience group helps a channel decide on these time slots of a day keeping in mind the possible revenue that can be generated from each of these slots.

For, it is important to remember that although TV programmes are centrally produced, and globally beamed, they are privately consumed in a domestic, intimate atmosphere most of the time.

Logic of programming

The carefully compiled research data is vital to the planning of day to day schedule of TV transmission. On a popular Infotainement Channel like Doordarshan, the day is divided into day parts, although the times have been blurred somewhat. Breakfast television air between 7-10 AM; on other television news channels these are usually long-form news programs featuring entertainment, light fare, and features aimed toward women. On entertainment networks there might be a rerun of a popular episode shown in the earlier night prime slot.

After breakfast comes daytime television, which, like the previous day part, targets women (and also notably college students), particularly older retirees and the ever-shrinking but

still very large base of stay-at-home moms and housewives; the soap opera, tabloid talk show and (much more rarely since the 1990s) the game show are popular genres in this day part.

The later part of the daytime slot can sometimes be targeted for children and teenagers, who come home from school.

Local news is usually coupled with a half-hour network newscast and possibly a syndicated news program. Unlike morning news shows, these are more generally targeted programs and feature more hard news stories. Private satellite channels usually air syndicated sitcom reruns or continue daytime programming during this day part. Following the news, prime time begins.

Prime time is the highest profile of television day-parts, from 7 or 8pm to 10 or 11pm, depending on the network and time zone. The highest rated programs on television often air during prime time, and almost all scripted programming (except soap operas) air during the prime time slots. Usually the main reason for the high profile of prime time television is due to the fact many people who come home from work and school tend to watch TV than any other activity. Following prime time, late newscasts often air, followed by late night television. Late-night shows are predominantly targeted toward younger male audiences (also college students and people who suffer insomnia are a large audience of late night TV) and feature usually horror shows or crime thrillers. After the late night shows, programming varies. Some channels may do re-runs of popular shows. In some countries, programming aimed at adult audiences may also be aired during the late night hours.

But in India, with a diverse audience having a large base, we have several regional language channels as well as News and Sports Channel dedicated to specific nature of programming.

Television programmes today offer a variety which in totality defines what we call *Infotainement*, Information with Entertainment. While film based and film like fictional stories form part of this package, it is the continuing stories called serials and soap-operas that form a major bulk of programmes shown these days on various channels.

3.1 The Concept of Soap Opera - Daily Soap, Weekly Soap

Soap Opera

Soap Opera is a term we usually associate with a continuously running episodic work of dramatic fiction on Television. It has nothing to do with Opera or its form as we know of a stage musical. But the name has stuck as part of a generic term that gained popularity to describe an ever changing, on going fictional piece of dramatic episodes

running into several episodes with an open narrative. Since the initial sponsors of these shows from Radio days were soap manufacturers of popular brands like Proctor and Gamble, these programmes were referred to as Soap Operas. On weekdays the time slots of these programmes aimed at house-wives - the target audiences who also became the target consumers for these products. Romantic and family dramas became the regular content for these shows with a few exceptions now and then. Since it is conceived as a long running show with a large number of episodes, to have an open ended story with multiple characters becomes a need in this format of Television show. Each episode ends with a promise that the storyline is to be continued in another episode, whetting the appetite of the audience.

We also refer to Soaps on television as Television Serials in common everyday use.

Daily soap

When did it all begin in India?

Hum Log was the first television soap programme to be telecasted by Doordarshan in 1984 nationwide in one fixed time slot across all centres as part of National Network. This became the landmark serial in India. Doordarshan being a government body had the main objective of assisting in the process of Social and Economic development of the country and to act as an effective medium of providing information, education and entertainment. The impulse to follow the Mexican formula of regular soap operas with social messages came from the then Secretary, Ministry of Information and Broadcasting Mr.I.S.Gill. This was with a view to utilize the enormous reach which television coverage in India had achieved in the post Asiad 82 expansion.

Hum Log –a serial set in a lower middle class family of North India a serial written by Manohar Shyam Joshi and directed by P.Kumar Vasudev was prepared. A story of the quintessential middle-class joint family, their struggles and aspirations, Hum Log struck a chord with the viewers who were glued to it week after week. Vinod Nagpal (as Basesar Ram), Joyshree Arora (Bhagwanti), Sushma Seth (Daadi), Divya Seth (Majhli), Loveleen Mishra (Chutki), Seema Bhargava (Badki) and Abhinav Chaturvedi (Nanhe) formed the big joint family. For a long time, the cute-looking Abhinav was known by his screen name Nanhe. The highlight of the show was Ashok Kumar coming at the end of every episode, discussing and commenting on the situations that happened in the episode in his inimitable style with couplets.

The serial very cleverly created characters, with which the audience could immediately identify. They seemed to be people from their neighbourhood, having their concerns and aspirations and the show acquired a realistic credibility with a set of new actors in believable characters, coming into the drawing rooms of lower middle class families across India. Unlike the popular mainstream Hindi films, which were selling dreams and escapist fare, Hum Log was placed on a very realistic ground. The characters of Dadi, Dada, Basesar, Badki, Chhutki, Nanhe and Lallu appealed to the domestic audience in a way that every member of a family had someone to identify with. The episodic structure gave each of them a parallel life to be explored inside and outside of their home, keeping the story of that family moving in various directions yet tied to a central spine. A trend setter on the Government controlled Doordarshan, Hum Log became a milestone and tried to combine entertainment with an attempt to promote social values through television drama. It ran for 156 episodes in seventeen months. The central theme of Family Planning got diluted and the story got more dominant than the message so that the audience would not be put off. It had its share of followers and detractors, but the serial remains a landmark in history of television soaps in India.

Hum Log also launched very powerfully 2 Minute Noodles, the food product of its sponsors. Thus, the seeds for commercial sponsored programming and soaps on television in India were sowed and flowered to bring in radical changes in the policy of Government controlled Media Flagship. Since television sponsorship had succeeded richly in chalking up sales for a new product via Hum Log, other advertisers got the message and climbed on to the Doordarshan bandwagon. A variety of serials went on air. Between 1985 and 1988 Doordarshan was able to raise its advertising rates at least three times.

(i) The Script- structure of a soap opera -

The plot of a Soap Opera has a few parallel tracks or sub-plots in the storyline which run simultaneously with the main story ,providing possibility of a bigger expanse and larger numbers of characters. This is usually done to provide enough substance for a soap to run for a year or more in say five days a week format. This weekly soap may also have intersecting storylines with a possibility of one track getting more popular than the other and certain characters becoming the focal point of audience interest. This audience

opinion is then factored in while scripting further episodes and certain pre planned sub polts are put on hold to feed the immediate liking of the audience. The flexibility of tracks and characters are intrinsic to the planning of soap. It is very rare that a soap opera will have a defined conclusion .Enough care is taken to provide female characters in various age groups in any soap to have an identifiable protagonist for the cross section of audiences sitting at home. For instance in Baa Bahu aur Baby,the title itself suggested the three main protagonist of the serial. Baa the Mother,Leela a Daughter-in –Law and Baby the young disabled daughter in the house targeted towards housewives found an instant rapport with audiences.

(ii) Significant features of a soap opera-

A soap accommodates a large number of situations and characters in its sweep. Usually there is a centrally defined milieu, situation like family, office to which all characters belong. To this central plot are added many sub-plots depending upon the individual activities of the characters 'outside' the central milieu. Thus the writer is able to bring in variety and play around with possibilities of plot-twists and surprise the audience. The key thing is to whet their appetite at the end of the episode with what happens next. Usually, but not necessarily they are shot on standing sets. So the milieu is established firmly and the character entries and exits can be manipulated accordingly. This also is driven by practical necessities of production. Actually this way, the writing of a daily soap involves two traditions from two different arts viz. theatre and literature. In theatre, a playwright has to have limited settings for his action unlike in cinema. Literature has a very old tradition of long episodic narratives that seem to go on forever. Most of the ancient literature in all lands is full of these kind of stories, sagas, epics. *The are born in the days of oral story telling.*

There is an added concept of interactivity in television, because it is market driven phenomenon. Higher the TRPs, more is the revenue from the advertising. There is a full time specialized mechanism keeping track of the TRPs and audience responses. If at given point the TRPs are perceived to be dwindling, then an alternative or a strong diversion or a sub-plot to the current story-line is suggested to the writers, as 'mid course correction'.

In Daily Soap the narrative is closely followed on a day to day basis, but in a Weekly Soap, there is relatively more scope to try out other alternatives.

3.2 Genres of Soap Opera-

There are many genres of soap operas that are seen in contemporary television.

The main ones can be listed as family dramas, romance, detective stories, thrillers, horror, children's programmes, action-adventure, comedies, mythological, historical, iconic[fictional portrayal of the lives of great personalities]. The basic narrative strategies would broadly remain similar in all forms, but the content would be shaped by the nature of audience that the genre is catering to.

3.3 Primary Audience of each genre -

A good amount of research goes into what kind of audience will be the primary audience for the programme to be produced and launched. This perspective includes their life style, the preferred range of products by this segment, so that the potential advertiser could be attracted to sponsor/advertise the programme. Marketing strategies play major role in these decisions.

Although this audience is segmented by nature as all television audiences are, it is perceived as a unit or a constituency in marketing terms.

Portfolio

Choose either a daily soap or a weekly soap that is currently running on any one of the channels and do a detailed analysis of the programme to bring out the following factors-

1. genre
2. primary audience
3. time slot of the programme
4. content of the programme – theme, milieu / set up time period of the story
5. main plot, sub-plots, main characters.

3.4 Gaze of the audience, concept of a flow, continuous interruption

Raymond Williams [UK] was an influential critic, sociologist and novelist. In his book

Television: Technology and Cultural Form he proposes the term "flow" to describe the distinctive nature of television. "In all developed broadcasting systems the characteristic organisation, and therefore the characteristic experience, is one of sequence or flow. This phenomenon of planned flow, is then perhaps the defining characteristic of broadcasting, simultaneously as a technology and as a cultural form."

Raymond Williams on his trip to USA, - in the 1970s -became aware of the 'continuous interruption ' of advertising messages in to the main body of the programme be it a film or a soap opera. British TV of those days did not have such interruptions, so it was a novel experience to him. Analyzing this experience, he submits that film and literature has set up a classical pattern of narrative with continuity. But television transmission develops a different model of narrative communication. it has a main narrative going, which is constantly interrupted with ads and messages. Over a period of time, the audiences get used to it, so that this continuous interruption becomes a part of the overall narrative. So a process of fragmentation and condensation goes on all the time.

TELEVISION WANTS TO LOCK OUR GAZE, DEMANDING PERCEPTUAL CONTINUITY WITHIN THE FRAGMENTED FLOW OF PROGRAMMES AND COMMERCIALS.

Activity in the class room -

Watch TWO PROGRAMMES OF 3O MINUTES DURATION EACH.

Record the same. Then go over the details of the content like the scenes, transitions, ads, graphics, any other detail. List out these to see how much of a variety – in terms of audio-visual messages we get in a television transmission. Notice how it is organized in terms of time.

This exercise willl help us understand the significance of Raymond Williams;s observation.

Media Culture in Film and Television

Television happens to be the most important window of the outside world inside our homes. Be it entertainment, information or news, we are serviced by this audio visual box 24 hours a day. The convenience of watching a programme in comfortable surroundings at home and an instant access to information about happenings in the outside world,gives this medium a unique place in our everyday life. What came to us earlier through several sources like oral history traditions, books and education at school is now shown to us on television.

We are now a society which is affected more by visuals than the printed word, and this plays a big role in defining our aspirations and identity. The subtle interplay of visuals and the way information it is presented to us, goes a long way in shaping our opinion about issues and incidents. This manipulative power of the medium is at the core of Media Culture in our social life. For instance, Mahabharat and Ramayan our two well known mythological epics came to several generations through books and oral narrative traditions. Ramleela during the season is still an annual affair of performances, but once the television serial came, it affected the costuming and presentation of Ramayan and now it is quite possible that instead of reading the epic, one may see the TV versions of Ramayan and Mahabharat for reference. This TV version will define the epics for anyone who has not read the original epics and done some research on the subjects. This becomes a cultural influence and affects the way we look at those ancient classics.

What was considered a reporting of facts in news and the choice of content is at times influenced by what sells more. So, a farmer's suicide may not get the same emphasis or screen time in a bulletin as compared to a cricket match and report on the Royal Wedding in UK. What should be a very serious social issue of concern for all of us is glossed over by the feel good wedding story. This choice of selection by a channel which is very often based on what has been most watched, starts a trend where in order to play safe, they do not take risks in choosing content that may be more relevant socially and otherwise. The economics of running a show brings a certain pressure that creates a tendency to stick to a successful formula. This in turn reinforces the stereotype and till the programmes fail, channels do not want to change .Very much like our popular cinema, the commercial pressure has a bearing on content on Television also. With an increase in number of channels and the power of remote in the hand of the viewer has started a severe struggle to capture and retain

the eyeballs.

It is also important to note how our advertising films have changed in the last few years.

Satellite channels took the first steps in lowering the bar on things considered taboo for television. The moral code seems to have become more liberal and Ads like the Axe effect or certain mobile Ads have all have played on sexual undertones. With multi nationals coming in ,we have a large emphasis on beauty products. When we see a whitening cream for men being sold in India, we see an interesting example of how western aesthetics are being imposed in a nation where having a darker skin is only natural. Similarily, the dimensions and notion of female beauty is again with reference to western role models. Girls of only a certain height and dimensions become eligible for being a Miss India. The rest are advised through Ads to use several beauty products to measure upto those standards. This is a very clever and cruel way of setting aspirations in young minds and making them slaves to these beauty products for a feeling of assurance.

This goes a long way in creating our attitudes towards ideas of beauty ,race and gender issues.

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 has 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.

3.5 Culture of Film based programmes

Films are so integral to the Indian psyche that the small screen has only helped the big screen to further pervade the popular consciousness. In like Tamil Nadu and Andhra Pradesh, temples have been built to a popular star and we have had two popular film stars as chief minister, cinema impacts life in big ways as it does in other parts of India like Doordarshan in early days had three very popular film based programmes called Chitrahar(Hindi film songs put together in a show of 30 minutes),Phool Khile Hain

Gulshan Gulshan(A half hour show of interviews with film personalities hosted by Tabassum) and Sunday Feature Film. Eagerly awaited, these programmes were the only window to popular film content for a long time on the state owned TV Channel. With an increase in telecast time and commercial service with sponsorship scheme led to a variety of film based shows made by private producers for DD. Show Time with scenes from films woven together on a common theme ran for quite some time as did shows like Chitrahaar a later version of Chaayageet assemblage.

Regional Award winning films got a slot on Sunday which led to further presence of Films on TV.A few efforts to make films for Doordarshan in collaboration with NFDC did happen for a while, but eventually with the arrival of private networks like ZEE and Star TV, Films became a source to shift viewership to these channels. This led to a flood of films on TV and led to an increase in the presence of Cinema on TV screens.

A few of them could have a separate channel devoted to films on a regular basis for 24 hrs. Kaun Banega Krorepati with Amitabh Bachchan as the host became a landmark in television. Not only did it break TRP records, it created a trend for Mega Stars from Films to come on television with never heard remuneration and hype. From a window to older films and song based shows, TV channels started to have separate channels devoted to films and film based shows. Some independent TV Film channels like B4U also came up around this time.

Films occupy a large chunk of our TV audiences. It is largely due to Movie Channels that films now are not having re release in theatres .Instead they are shown regularly on TV within the first nine months of their release. Besides, the various scenes and songs are also packaged by these channels in various shows to provide a 24 hour option of Film based shows.Songs from older films are quite popular and when assembled around a theme or director or music director, they become a segment of film based shows. They may have an anchor to link these portions, or they might be joined together randomly one after the other.

It is common to find a popular star being brought in to provide an added attraction to running shows which need some innovation. It also suits these stars who use these shows to promote their forthcoming films .

With an influx of film music based shows like Philips Top 10, TV became the avenue for reaching out to huge numbers for forthcoming films. Interestingly, TV became the medium where Films were having there first look and promos on songs became the

trend, much like the trailer of a film in theatre. Now the first visual glimpse of a new film is seen on television. Television ironically has become the biggest promoter of Films and not its main competitor.

Evidently, there is no denying that Film sells everywhere, but also extensively in India. When private TV came into this country, few imagined that the boom and the growth would be so quick. As a result, there simply wasn't enough software going around. Which is why, most channels have begun relying heavily on movie broadcasts. Not surprisingly, even countdown shows have continued to stay popular since.

Generally Films and film based shows earlier took almost 30% of time across various channels in the nineties.With an independent policy guidelines, private channels used popular films to shift viewership on to their channels from Doordarshan.They also did countdown shows and a variety of film based shows to garner TRPs and devoted one channel to films.But film based shows remain an important attraction across various channels.The reality shows and various musical shows also relied on Film Songs to a large degree.And now it is common to find a popular Film star as the host of several reality shows.

Hindi films in general it would seem, remains the opium of the masses in television programmers' perceptions. Television has not risen above what films or cricket matches can provide for them -- they rely heavily on blockbuster films or T20 matches to get the highest TRPs for them. TV programming is yet to come into it's own in India. This dependence on mainstream popular films has led to a situation where the growth of indigenous content, independent films for TV has taken a back seat.

Gone are the days when one could look forward a mini-series like Tamas, or a region based gem like Malgudi days. Rural countryside, with its limited economic purchasing power is sadly seen only in a Peepli Live kind of role in films and TV seems to be oblivious of that large majority. The market forces and consumer giants have managed to marginalize culture based content and replace that with popular films, which sadly are becoming a reference for our popular culture.

Do any ONE of the following assignments-

Assignment 1: Find out the time which is given to Film Based programmes on Doordarshan every week with names of the programmes and Time Slots.

Assignment 2: Do a project on Film Based shows currently on air in any 3 TV Channels of your choice giving a synopsis of the content as well as Time Slots. Please ensure that the channels you chose are not channels devoted entirely to films.

Assignment 3: Do another project on any three popular reality shows of your choice-describing their content, participants and host with time slots and channels. Try to find their TRPs of the last four weeks.

3.6 Culture of Music based programmes

Since the early days of Doordarshan, music and dance made a regular part of programming package of television in India. With its vast repertory of classical forms from various regions, Indian Music has a lot to offer. But on a popular channel like DD Light Classical forms like Thumri, Ghazal and Dadra had a regular presence in the black and white days. Almost all iconic legends in vocal and instrumental area of music have recorded and presented their works on DD which for a long time borrowed ideas of shows from Radio. Being part of the same ministry and mindset, the official network took a long time to come into its own. Still, the most popular programme on TV has been Chitrahaar, a collection of Film songs from various Hindi films. Most widely watched in the 1970s, the word Chitrahaar literally means 'a garland of pictures'. It was for half an hour every week on prime-time where the videos of songs from Hindi film music were televised.

Doordarshan was the only television channel accessible a little over 20 years ago. The show 'Chitrahaar', to this day, is a popularly viewed television program on DD National, the national television channel of India. 'Chayageet' was yet another similar show from Mumbai Doordarshan, comprising of mostly songs from films in Black and White Days. With a vast repertoire of films and songs to choose from,it was a random assembly of song videos taken out from several films in a half hour show. When it initially came out in the early 1980s, Chitrahaar was an innovation as it didn't have to go toe to toe with satellite music channels. 20 years hence, the concept is worn-out and overdone. All channels have one or two or several more such countdowns. DD began another program called 'Rangoli' (the name is derived from Rangoli, a visual art form) that is founded on the similar film-music theme, and has extensive rural viewership

Of late, Chitrahaar has begun employing Same Language Subtitling (SLS), where Hindi subtitles of song lyrics appear across the screen. The idea behind SLS is that folks that are learning to read would gain from reading lyrics of the songs they are listening to and watching. It's a charming manner in which to encourage literacy, particularly in rural parts of the country.

Another Film music based show that made a mark was Superhit Muqabla.It was an immensely popular countdown show of popular Hindi film songs that was broadcast on the Indian TV channel DD National of Doordarshan network, for several years in the 1990s.

It had an anchor as a host, Baba Sehgal in its earlier days, and being one of the first interactive content programmes on air. The top 10 songs were decided every week by the polls sent in by the viewers. The response each week was immense in spite of the painstaking postcard polls compared to the SMS poll-ins of these days. The impact of the show can be imagined by the fact that it got its own award show SUMU Awards, which became hugely popular as well. It spawned a number of countdown shows on similar formats but none made an impact much like Superhit Muqabla. It was the first show to have its own theme see as much popularity and recognition as many of the songs featured in it.

Superhit Muqabla was touted as the longest running one-hour-long sponsored programme on DD, watched by over 50 million viewers over nine million TV households. Wild, wacky and no-holds barred entertainment was the motto of Muqabla, which changed the drab and no-fun look of the state run media years ago.It brought in variations in the way a song based show could be presented on TV;on location shoots, crackling VJs, gags on Mumbai Films and the filmi avatars these spin-offs were inevitable.

ACTIVITY

THIS CULTURE OF MUSIC BASED PROGRAMMES HAS CHANGED DRAMATICALLY AFTER THE COMING UP OF PRIVATE AND MUTLI-NATIONAL CHANNELS.

LIST OUT SOME OF THE MOST POPULAR PROGRAMMES LIKE SA RE GA MA PA RUNING ON HINDI AS WELL AS REGIONAL LANGUAGES.

COMPARE THE CHANGES WITH REFERENCE TO THE EARLIER DAYS

DESCRIBED ABOVE.

YOU CAN PAY ATTENTION TO SOME OF THE MUSIC CHANNELS DESCRIBED BELOW, FOR THE ABOVE EXERCISE.

Some of the Music Based Channels:

MTV was the first channel to realize the potential of a separate music channel. Catering essentially to youth, it brought in foreign videos in Indian homes.These music videos made a huge impact on Hindi Film songs and their picturisation. They altered the entire grammar of a film song making it into an individual entity.

Initially, songs which could be sung by a common man were popular, but with the impact of foreign music videos, the beat and groove of a song became far more important. Now any song which can lend to dance becomes popular, leading to a rising number of Item Songs. MTV has ventured into other kind of shows,its MTV Roadshow was quite popular and the recent Emotional Atyachar is a popular programme these days.

Channel V:Another music channel on the lines of MTV, it later on ventured into more of youth based programming, but music remains its staple diet.

9XM is India's number 1 Hindi Film Music Channel owned by 9X Media. It shows Music songs interspersed with rib-tickling jokes and anecdotes by a gang of super cool animated characters, namely Bade Chote, Bheegi Billi, Badshah Bhai and The Betel Nuts.

ETC Networks Ltd. is one of the leading television networks in India that owns two channels – ETC Hindi and ETC Channel Punjabi. It has a very popular Punjabi music section.

Ever since its launch in 2006, Music India, a 24-hour music channel, has constantly re-invented itself and found new ways to communicate with its audience, who are ever so fickle .Within a short span of time, Music India has carved a unique and distinct niche in the minds of its viewers by providing a 360-degree view of Hindi music and the film industry through a journey of fresh Indian music from indipop to bhangra, retro to remix and from raga to rock.

B4U Music is a music-themed digital TV channel available on more than 8 different satellites, in more than 100 countries including the USA, UK, Europe, Middle East,

Africa, Mauritius, Canada and India. The channel broadcasts a mixture of contemporary Bollywood, Indipop, Bhangra, and international music. Programmes include star interviews, artist profiles, concerts and chart rundowns, as well as video request shows.

3.7 Educational TV

Television first came to India on Sept 15, 1959 as the National Television Network of India. The first telecast started on Sept 15, 1959 in New Delhi. After a gap of about 13 years, second television station was established in Bombay in 1972 and by 1975 there were five more television stations at Shrinagar (Kashmir), Amritsar (Punjab), Calcutta, Madras and Lucknow. For many years the transmission was mainly in black & white. Television industry got the necessary boost in the eighties when Doordarshan introduced colour TV during the 1982 Asian Games .

The second phase of growth was witnessed in the early nineties and during the Gulf War, that foreign channel like CNN, Star TV and domestic channels such as Zee TV and Sun TV started broadcast of satellite signal. This changed the scenario and the people got the opportunity to watch regional, national and international programmes. Starting with 41 sets in 1962 and one channel ,at present TV in India covers more than 70 million homes giving a viewing population more than 400 million individuals through more than 100 channels.

In India, since the inception of TV network, television has been perceived as an efficient force of education and development. With its large audience it has attracted educators as being an efficient tool for imparting education to primary, secondary and university level students.

Several efforts have been made in the last fifty years to use television for educational purpose. Some of the important efforts are listed below.

1. Secondary School Television Project(1961)This was part of a project to teach XI standard Physics,Chemistry,English and Hindi in schools in Delhi.
2. Krishi Darshan (1966)-A project of Delhi Agriculture Television (DATV),this was done for farmers around Delhi as a way of providing agricultural information through community viewing.
3. Satellite Instructional Experiment (SITE) was an ambitious experiment in role of TV in Education in 1975

4. Indian National Satellite Project (INSAT) in 1982 was essentially targeted at rural masses with an intention of making them aware of developments in areas of Health,Hygiene and agriculture.It also had an Educational project (ETV) for developing of educational programmes for communities.

5. IGNOU-DD telecast -1991 was a programme for distance learners.

6. Gyan –Darshan Educational Channel(2000) Prasar Bharti,the new incarnation of Doordarshan services with help from IGNOU,Ministry of HRD and I & B launched a separate channel devoted to Educational purposes.

Education through Television in India has seen many changes since its inception days. Largely a government supported enterprise, it has been put to use in distance as well as conventional learning educational initiatives.The above mentioned programmes have played a major role in underlining the role which televsion can play in a diverse and developing country like India.

Research the following

Satellite Instructional Experiment (SITE) initiative of 1975

INSAT Project of 1982

Gyan Darshan Channel with details of its programming and time slots of each week.

3.8 Non –Fiction Shows on TV

Non-fiction TV shows range from serious news and current affairs broadcasts to programs that are purely entertaining. It lets us look at a wide range of everyday television, and to analyze television in its very ordinariness.

Television documentary is an adaptable form of nonfiction programming that has served various functions throughout the medium's history: as a symbol of prestige for advertisers and networks, a focal point for national attention on complex issues, a record of the human experience and the natural world, and an instrument of artistic and social expression. Consequently, the health of the documentary form serves as an indicator of a network's commitment to news and as a barometer of social, political, and economic dynamics.

A documentary is defined as a nonfiction report that devotes its full time slot to one thesis or subject, usually under the guidance of a single producer. Part of the

fascination with documentaries lies in their unique blend of writing, visual images, sound tracks, and the individual styles of their producers. In addition to their particular contribution to the television medium, however, documentaries are notable because they have intertwined with wrenching moments in history. These characteristics have inspired some to describe documentaries as among the finest moments on television and as a voice of reason, while others have criticized them as inflammatory. TV documentaries, as explained by A. William Bluem in the classic, Documentary in American Television, evolved from the late 1920s and 1930s works of photojournalists and film documentarists, like Roy Stryker, John Grierson, and Pare Lorentz. Bluem writes, "they wished that viewers might share the adventure and despair of other men's lives, and commiserate with the downtrodden and underprivileged."

Documentaries on Doordarshan have been quite frequent, at times borrowing several titles from Films Division of India for telecast. They have been mostly biographies on personalities and some have been made especially as Television documentaries on current affairs or events, mostly providing the official point of view to issues of national concern. Bala by Satyajit Ray, Sangemil se ek Mulakat[on Bismillah Khan] by Gautam Ghose, Aalap [on Ravi Shankar] by Shukla Das, Amir Khan by S N S Sastry, Hans Akela by Jabbar Patel, Siddheshwari by Mani Kaul happen to be the prominent examples of personality films. There have been films made on social issues like The Arrival by Mani Kaul, Fire In The Belly by Kumar Shahani, India 67, Nine Months To Freedom, Miles To Go by S. Sukhdev. Business India had a channel devoted to documentary films called BITV, NDTV has a slot for 30 minutes documentaries produced by its own personnel. Public Service Broadcasting Trust[PSBT] regularly sponsors documentaries that are aired on TV channels from time to time.

(a) Reality Television

Documentaries and nonfictional programming such as news and sports shows are usually not classified as reality shows.

Reality television is a genre of television programming that presents purportedly unscripted dramatic or humorous situations, documents actual events, and usually features ordinary people instead of professional actors, sometimes in a contest or other situation where a prize is awarded. The genre

has existed in some form or another since the early years of television, began in earnest as a television formula in the 1990s, and exploded as a global phenomenon around 1999-2000, via series such as Big Brother (known in India as Big Boss)and Survivor. Programs in the reality television genre are commonly called "reality shows" and often are produced in series.

The genre covers a wide range of programming formats, from game or quiz shows like Zor Ka Jhatka or KBC,to Sach Ka Saamna or Swayamvar.There are at times demeaning shows produced in Japan in the 1980s and 1990s (such as Gaki no tsukai), to surveillance- or voyeurism-focused productions such as Big Boss.

Reality television frequently portrays a modified and highly influenced form of reality, utilizing sensationalism to attract viewers and so to generate advertising profits. Participants are often placed in exotic locations or abnormal situations, and are sometimes coached to act in specific scripted ways by off-screen "story editors" or "segment producers," with the portrayal of events and speech manipulated and contrived to create an illusion of reality through editing and other post-production techniques.

Reality television as it is currently understood can be directly linked to several television shows that began in the late 1980s and early 1990s. COPS, which first aired in the spring of 1989 and came about partly due to the need for new programming during the 1988 Writers Guild of America strike, showed police officers on duty apprehending criminals; it introduced the camcorder look and cinéma vérité feel of much of later reality television.

India with its substantial television viewer ship provides an impetus to programmers to try out several adaptations of successful programmes abroad.It is inevitable that a successful show abroad comes up in an Indian Avatar to garner viewer ship and a large chunk of revenue available from the advertisers.

Chapter IV

Content Analysis of Radio Programmes

4.0 Genres in Ratio Programming

4.1 News- the format, the language, frequency

4.2 Talks, magazine programmes – unidirectional nature, feedback with a time phase difference

4.3 Dramas- the unique nature of radio plays

4.4 Interactive programmes- phone in, live interaction, music, experiences, memories as content of these programmes

4.0 Genres in Radio Programming

Radio programmes may be classified into two broad groups:

(1) Spoken word programmes, which include news bulletins, talks, discussions, interviews, educational programmes for schools and colleges, specific audience programmes directed at women, children, rural and urban listeners, quizzes, talk shows, radio plays, radio features and documentaries.

(2) Music programmes which include disc jockey programmes, musical performances of all types: instrumental and non-instrumental (classical, semi-classical, popular), film songs and variety programmes.

It is obvious that a good number of programmes like drama, features and documentaries need both the spoken word and music. This holds true for a good number of radio programmes on FM stations, All India Radio and Vividh Bharati.

Write down the names of FM radio channels available in your city or town: Which company owns and runs them?

Why do you think there is a need to classify radio programmes into genres? Find out the origin of the word 'genre' and what it means.

4.1 **News Bulletins:** Format, Language and Frequency

News bulletins are put out by AIR almost every hour of the day in English and the various regional languages. The major bulletins are of 15 minutes' duration, while others are of only five minutes' duration. They present summaries of news stories in order of importance and interest-value. National and international happenings get pride of place, while regional and local news is included if time permits. Human interest stories and sports news generally round off the major bulletins. News bulletins are not yet allowed on private FM stations, though news about traffic, sports and weather may be transmitted.

Why do you think the Indian government does not allow news to be broadcast on private commercial FM channels? Is this a good policy, since there is no such restriction on private television channels?

Newsreels: Newsreels, generally of 15 minutes' duration, present 'spot' reports, comments, interviews, and extracts from speeches. A much more complex and expensive format than the news bulletin, it calls for skilled tape editing and well-written link narrations.

Documentaries/Radio Features: Documentaries or radio features are usually factual, informational in character and sometimes educational in intent. They bring together the techniques of talks and drama to tell the story of events, past or present or those likely to happen in the future. They may sketch the biography of a great leader, or merely offer an interpretation of the world around us, or teach us about peoples and cultures unfamiliar to us, or even inquire into social, political, economic or cultural problems. Indeed, any subject of interest is grist to the mill of a feature writer.

The use of a narrator interspersed with voices of real people or/and actors and of appropriate background effects and music bring a documentary/feature to throbbing life. In Lionel Fielden's words, 'a feature programme is a method of employing all the available methods and tricks of broadcasting to convey

information or entertainment in a palatable form'. (Fielden was the first Controller/Director-General of All India Radio).

What kind of social issues do you think lend themselves to treatment as radio features?

Select one such social/cultural/political issue and discuss it in the format of a radio feature/documentary.

4.2 Talks: Radio talks are not public speeches; they are chats with a friend who does not see you, but is nevertheless close and attentive to you. Radio talks should give the impression to a listener that the speaker is addressing him alone in an informal manner.

The words of a radio talk need to be kept simple and familiar, yet descriptive and powerful, and the sentences short and without dependent clauses and awkward inversions. Care should be taken to keep close to the rhythm of ordinary speech when writing the talk, and also when recording it. Radio talks have no definite structure. All that the listener expects from them is that they should be interesting and informative.

Prepare a five minute talk for radio on a topic of interest to you. How is writing for radio different from writing for a newspaper?

Movie trailers: Vividh Bharati's movie trailers are sponsored programmes usually of 15-30 minutes' duration. They are fast paced, and packed with extracts of dialogue and songs from the film being advertised. The narrator links the elements with dramatic appeals and announcements. The names of stars, of the producer, director, playback singers and musicians figure prominently in the trailers.

Quizzes: One of the most popular quiz programmes on radio has been Bournvita's Quiz Contest which used to be broadcast every Sunday afternoon on Radio Ceylon . Beginning with the Bournvita jingle, the programme got off the ground quickly and moved at a hectic pace, taking listeners along with it. It's the sense of participation and involvement in the quiz questions that made the programme very enjoyable family fare.

Draw up a list of questions for a Quiz on 'Current Affairs. Take on the role of a Quiz Master and conduct a Quiz Programme for two or three teams of students. Record the programme.

Play back the recorded quiz programme. What have you learnt from this exercise?

Live Coverage of Sports and other national/international events: Running commentaries of sports events make for exciting radio programming. They bring cricket, football and hockey matches alive with fast-paced narratives and visually rich words and phrases. They attempt to turn home audiences into spectators at a stadium.

(i) CONTENT ANALYSIS

This is equally true of cinema, also an audiovisual medium; feature films have their own genres or types (musicals, action, horror, romantic comedies, westerns, etc.), so do documentaries, animation and short films.

Radio is a very different kind of medium. It is purely an audio medium; it addresses the ear alone.

Write down the different kinds/types of programmes you listen to on radio:

(Check whether you have included the following common radio programmes: news bulletins, interviews, talks, magazine programmes, dramas/radio plays, music programmes, interactive programmes like phone-ins, live interactions, sports commentaries, etc.)

(ii) GROUP WORK

Compare your list with that of your fellow-students. What do you have in common? Discuss this common list.

Let's now take one common radio programme: the news bulletin.

Listen to a news bulletin on All India Radio or BBC World Service (or any other radio channel that you have access to). As you listen, note down the

various news items in the order in which they are presented, beginning with the main headlines.

GROUP WORK

All of you would have noted that there is a broad structure(or format) of the news bulletin: first the headlines, then the details of each headline news item, then the sports news and finally the weather.

1. How many news items were there altogether in the bulletin? If there is a difference in the number some of you noted down, why do think this is so? (Could it possibly be that each of you has defined a news item differently?)
2. Categorise the news items into international, national, regional, local.
3. What is the order in which these occur in the bulletin? Which categories get priority? Why is it so?
4. Now categorise the news items in terms of topics: politics, business/economics, lifestyle, disasters/accidents, sports, weather, human interest, etc. Which topics get priority? Why do you think this is so?
5. So, what is 'news' according to you?
6. What have you noticed about the language used for the news bulletin? Is it formal or informal? What are the frequently occurring words/phrases?
7. Who do you think is the target audience that is addressed?

4.3 RADIO DRAMA

Radio drama is a story told through sound alone. The sound is of course that of dialogue and voices of people, background or mood effects, musical effects, atmospheric effects and the like. Radio drama, like stage drama is based on conflict, uses characters and has a beginning, a middle and an end. Movement and progress,

generally to a crisis or climax, must be suggested in radio drama through sounds. The voices of characters must be sufficiently distinguishable, one from the other, lest the listener gets confused. They must sound natural, speak true to character and above all, be interesting.

Radio listeners would be confused by the presence of more than three to four characters. In fact, the shorter the drama (the average duration is 30 to 60 minutes) the fewer should be the major characters. In the early years of Indian broadcasting, the radio play took on the characteristics of the theatre as it existed on the stage in a particular region. Radio plays were broadcast then for three hours at a time. In Bombay, Parsi, Gujarati and Urdu plays were frequently put on the air: in Madras, mythological plays proved very popular. Lionel Fielden, the first Controller of All India Radio, introduced the present norm of the 30-minute radio play on AIR.

Listen to a radio play on any Indian or overseas radio station or on the Internet. (Orson Welles' 'War of the Worlds' , the famous 1938 radio play, is available on youtube; so are many other radio plays).

What is the theme of the play? Describe its structure: Is it linear, non-linear, circular, loose, or any other type?

What kind of background effects (music, environmental sounds) is used?

What is the kind of language used: formal/informal, conversational, literary …

4.4 MUSIC PROGRAMMES

We enjoy music for its rhythms, melodies and harmonies and above all for the relaxation it provides.

Like any talk show, a music programme must have unity and form. Disc jockey programmes of 'pop' or 'disco', therefore should not be mixed up with classical or light classical music. Variety is the keynote to any music programme; the different items should be linked together with interesting comments, announcements and narration.

Write down the various genres/types of music programmes available on two local FM radio stations:

What is it that differentiates one type from another? (E.g. beat, rhythm, melody, lyrics)

Most music programmes on FM stations are based on film songs. How do you account for this dependence?

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Chapter V

Content Analysis of Newspapers and Periodicals

Newspapers- The macro composition of a daily-various sections like the front page, edit page, sports page, business page b- the micro composition of a daily – proportion of visual and text, language, highlighting

Periodicals- The macro composition of a periodical-various sections like the cover page, cover story, features, columns, business page the micro composition of a periodical – proportion of visual and text, language, highlighting.

Chapter looks at newspapers and periodicals as well composed products. There are mainly two aspects to be studied here

a- the variety of genres and their genesis and

b- the micro-composition of each of them.

This would help in the comprehensive understanding of the newspapers and periodicals as products that have to be defined on a daily or a periodic basis. It will also enable the students to understand the different skills and responsibilities that a newspaper team carries with a defined hierarchy.

5.1 Types of Print Media - Newspapers

5.2 Periodicals - Explanation is hacking

In Content Analysis of newspapers and news magazines, for instance, we study the structure and meaning of news reports, features, editorials and the use of photographs, cartoons and graphics.

CONTENT ANALYSIS OF NEWSPAPERS AND PERIODICALS

Types of Print Media

The term 'print media' refers to a whole range of media which make use of printing machines to make multiple copies. Since the invention of the printing press, first by China and almost 400 years later by Johannes Gutenberg of Germany and William Caxton of Great Britain, a number of types of print media came into existence. Leaflets, pamphlets and

books were the first to be published; these were the earliest print media. To 'publish' then meant to announce and to make known to the public, that is the readers. Religious literature comprised the earliest print media. The Bible was the first to be printed and widely circulated in the vernacular languages of Europe; this book remains a bestseller to this day.

But by the late 17th century, newspapers and periodicals came to be published on a regular basis in the countries of Europe. News of all kinds dominated the print media, which came to be now known as 'the press', and the professional writers who wrote for the press, came to be called 'journalists' and the profession they practiced 'Journalism.' The first doctoral thesis on practices in Journalism, entitled 'On News Reporting' was submitted to the University of Leipzig in 1690.

List the various types of print media that you have access to. Would you consider posters for films and outdoor hoardings / billboards as 'print media'?

Newspapers Macro Composition

What is 'News'?

The nature of Journalism and one's approach to what Journalism is, therefore depends on one's perspective of news and news values. 'News is the account of an event, not something intrinsic in the event itself'. Hence 'news' is the written, audio or visual construction of an event or happening or person. There is nothing in the event itself that makes it news; the event is not the news. Rather, the 'news' is the write-up or the audio or visual presentation of the event. Further, such a presentation or 'representation' or 'construction' of an event has to be in a particular format and is selected according to a certain professional value-system to make it 'news'. It needs to be emphasised that 'news is the end-product of a complex process which begins with a systematic sorting and selecting of events according to a socially constructed set of categories'. So, it is not the event which is reported that determines the form, content, meaning or 'truth' of the news, but rather the 'news' that determines what it is that the event means. The meaning results from the cultural discourse that 'news' employs. As one social linguist puts it: News is a social institution and a cultural discourse which exists and has meaning only in relation to other institutions and discourses operating at the same time'.

Like language, news is a map, not the terrain which the map represents. A map uses codes, conventions, signs and symbols which have to be 'read' or actively interpreted. So does news; news as it were 'maps' the world. News selects, processes, produces and shapes an event or happening, but it is we as readers who select what is of interest to us and make our

own sense of the news.

Mainstream journalism treats news as a commodity to be bought and sold in the market place of information. In order to keep costs of news-gathering down, newspapers and other media subscribe to news agencies for news stories and visuals; their primary sources of revenue are advertising and circulation. The media are run, like any other business or industrial enterprise, in the tradition of mainstream journalism. The focus is on the 'exceptional' and the 'elitist, and the preferred format is the 'inverted pyramid' news report; other formats include features, editorials and columns/opinion pieces.

Analyzing Newspapers and their Content

Journalists work for the 'broadsheet' (or 'quality' or 'serious') press and the 'tabloid' (or 'popular' or 'sensational') press. The terms 'broadsheet' and 'tabloid' (or 'compact') usually describe the two main formats of newspapers, but the labels also connote two kinds of news stories selected, and more importantly, the presentation, treatment and style as well. However, this distinction is now blurred, especially when the serious or quality papers (such as The Times of India, the Indian Express and The Asian Age) choose to highlight the private lives of public figures and the tabloids (such as Midday, the Afternoon Dispatch and Courier, and Today) to publish serious investigative stories of corruption in high places. A third format is termed the 'Berliner' which is popular with European (Le Monde, The Guardian, and La Stampa) and some North American (The Journal and Courier) daily newspapers. HT Media's business daily Mint, published in partnership with the Wall Street Journal, uses the Berliner format. The 'Berliner' is a little narrower and shorter than the broadsheet and slightly taller and wider than the tabloid. Like the broadsheet, it connotes quality and serious journalism.

'Tabloid Journalism' is frequently termed 'yellow journalism' primarily because of its tendency to sensationalize and trivialise events, issues and people. The staple of the 'tabloids' is the private lives of famous people, crime, accidents, disasters, public corruption, sex, etc.(E.g. Midday, Mumbai Mirror, Pune Mirror). Tabloid journalists are believed to indulge in 'Chequebook Journalism' which implies that the subjects of the news stories are bribed to sell their 'true confessions'. Such journalists are also believed to indulge in 'keyhole journalism' or 'sting journalism' in their attempts to probe the private sexual infidelities and peccadilloes of well-known people and public officials. Then there is 'Page 3' Journalism which focuses on the social lives of celebrities and film stars and sports heroes. These journalistic practices raise several ethical questions about the invasion of the privacy of

individuals and the public's right to information. In most democracies, reasonable restrictions are imposed on these intrusions on privacy, especially if they are not in any way related to the 'public interest'.

'Tabloid television' follows the pattern of selection, treatment and style of the tabloid press. In the pre-satellite television era (the 1980s) the video newsmagazines 'Newstrack' and 'Eyewitness' were in the tabloid tradition. In recent years. India TV, Janmat (now Live India) and the crime-based programmes on several television news channels verge on the sensational and the tabloid.

Draw up a list of different types of content in your daily newspaper (E.g. news stories, advertisements…)

Write down the news stories that appear on the front page of today's newspaper.

What is the order in which they are printed? Why is such an order followed?

What is the 'lead' or main news story? What is it that makes you think it is the 'lead' story? (E.g. position on the page, space devoted to it, the font size of the headline, the number of columns it covers…)

Select any news story on the front page. What is the headline? What is the date line? Is it a by-lined story?

What is the source of the news story? (E.g. Reporter, Correspondent, News Agency, etc.)

What is an 'anchor story' on the front page of a daily newspaper? What is the position of the story on the front page?

Usually, there is a single display ad on the front page. Find out what this special display ad is called?

Pages 2, 3 and 4 are usually dedicated to city news; hence they are called 'the city pages'. These are generally followed by 'national' and 'regional' page/s. In the middle of the newspaper, on the left hand side, is the Editorial Page. On the right, is the 'Op-Ed' Page; this is the abbreviation for 'Opposite to the Editorial Page'.

Let's analyse the two pages now. First, the Editorial Page:

The Editorial Page is made up of a number of articles and a Letters to the Editor column. On the extreme left of the page are two or three 'editorials'. In the top middle is a lengthy article;

this is the lead feature. Below it is what is simply called 'the middle', usually a short article written in a light vein. There may be one or two other articles or 'columns' on the page

How is an editorial different from a News Report? Read the first editorial and analyse its structure and style.

What is the purpose of including a Letters to the Editor column on this page? Why is that some papers provide more space to this column than others?

The Editorial and Op-Ed Pages are usually followed by a page or two of 'International News' (sourced from the global news agencies, Reuters, AP (Associated Press), AFP and DPA). The final pages of a newspaper are devoted to reports and features about sports. Often, advertisements appear prominently on these pages. Several daily newspapers devote whole pages to classified advertisements (situations vacant, situations wanted, matrimonial, and so on) and display advertisements (corporate and industrial ads, consumer ads, tenders, notices, retail ads and real estate ads.

Daily newspapers have a main section and accompanying it are one or more supplements. For instance, the Times of India, the Indian Express, the Hindustan Times and other city papers carry a City Supplement. Some daily papers have additional Supplements such as a Business Supplement, a Lifestyle Supplement, a Real Estate Supplement, and so on. ' Supplement Journalism' has taken off in a big way in city papers because this marketing strategy allows for local retail advertising and for segmentation of readers in terms of their interests and the neighbourhoods/suburbs where they live.

List the supplements in your city paper. Then list the kind of contents found in the supplement. What are the kind of advertisements you find in the supplement.

Newspapers may be in one of three formats: broadsheet, tabloid and Berliner.

Each type is associated with a particular approach to the publication of news. Generally, a broadsheet is associated with a more serious approach to news reporting; the language is formal, not conversational or chatty. A tabloid, on the other hand, is associated with a more flippant and playful approach to journalism. The language used is informal and conversational and the approach is more visual; photos, graphics and bold snappy headlines tend to dominate.

Journalists work for the 'broadsheet' (or 'quality' or 'serious' press and the 'tabloid' (or 'popular' or 'sensational') press. The terms 'broadsheet' and 'tabloid' usually describe the two main formats of newspapers, but the labels also connote two kinds of news stories

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'Tabloid television' follows the pattern of selection, treatment and style of the tabloid press. Segments of round-the clock news channels such as STAR News, Zee News, NDTV, CNN and the BBC are in the tabloid tradition. Current affairs programmes like 'Entertainment Today' (ET) also follow the tabloid approach. Newspapers like the Mumbai Mirror as well as the evening papers (such as Today, Midday and the Afternoon Dispatch and Courier) are 'tabloids' not only in format but in their content as well.

(a) Macrocomposition of Newspapers:

GROUP WORK

Each group selects a mainstream daily newspaper (in broadsheet format) and a tabloid newspaper (e.g. Midday, Mail Today) of the same day.

List the various sections of the broadsheet (Main Section and Supplements):

SECTION	PRIMARY CONTENT	SECONDARY CONTENT
The Front Page		
City Page/s		
Regional Page/s		
Editorial Page		
Op-Ed Page		
Business Page/s		
Sports Page/s		
Entertainment Page/s.		
Supplements		

What is the primary content (and also the secondary content) in each section: news stories, features, columns, photos,infographics, advertisements… Besides news related content, what else do you find on the different sections/pages?

A tabloid newspaper is structured in a similar way. List the various sections:

(Group leaders present the findings of each group).

(b) Micrcomposition of a daily newspaper:

Have you noticed that besides text there are several visual elements in a newspaper. List these elements in two newspapers of your city: (E.g. photographs, cartoons, infographics, tables, advertisements, etc.)

Why do you think so many visual elements are introduced?

What is the approximate proportion of text and visuals in broadsheets and tabloids?

The Language of Newspapers

The language of Journalism is sometimes termed 'journalese'. It is marked by simple words and phrases used in everyday conversation and also by short sentences and paragraphs. 'Action' words are preferred.

GROUP WORK

Write down the headlines on the front page of any two newspapers of your city. What are the common 'action' words used? You would have noticed these are simple everyday words.

What is the tense in which the headlines are written? (Why are they all in the present tense while the reports below are all in the past tense?)

How many sentences are there in each paragraph? (Why do you think the paragraphs are so short, compared to the paragraphs in an editorial or a feature?)

Find out the source of each news item on the Front Page. (International news agency, national news agency, reporter/correspondent, news service).

5.2 PERIODICALS - Explanation is lacking?

Any journal or a magazine that is published with a specific periodicity is called a periodical. Broadly speaking, the periodicals can be categorized as academic and popular. Academic periodicals would be limited in circulation and scope as they would be aimed at a small readership interested in a particular subject or a discipline. Students, researchers, teachers, scholars would be the contributors, editors as well as subscribers of such journals. Popular periodicals on the other hand will be aimed at a larger and more diverse readership. They can be 'general interest' magazines and 'special interest' magazines.

The magazines, whether popular or of a professional academic nature can be dealing with the following areas-

Arts and Culture – visual arts, architecture
Business and finance
Computers , Internet
Children
Entertainment - films, television, music, dance
Fashion

General Interest
Literature

News and Current Affairs
Socio-political
Sports
Science and Technology
Travel
Women

As can be seen from these categories, the classification is done on the basis of a] subject matter and b] the nature of the readership. India offers a large diversity in magazines due to the multi-lingual and multi-ethnic nature of the society. The popular magazines would be dependent on advertising to underwrite the high cost of publication and make it viable for the consumers at an affordable price. They also hope to make profits on the volume of their sales.

Content Analysis is different from Audience or Reception Analysis. In Audience Analysis the focus is on the way in which listeners respond to and interpret the text. Did the members of the audience, for instance, enjoy the programme? In what way did they understand the programme? How credible was the programme from the audience perspective?

Exercise I

Classify the following periodicals into the categories mentioned above. Choose any ONE of the periodicals and write your observations on the composition of the magazine, its primary readership and the quality of its content. Pick any ONE issue of the magazine to do this.

Outlook India, Femina, Tehelka, Capital Market, Business Today, The Week, Frontline, Dataquest, Art India, Health & Nutrition, Filmfare, Screen, Sports Star, Economic and Political Weekly, The Economist, Verve India, Gladrags, Swagat, Amar Chitra Katha, PC Quest, Autocar India, Biblio, Journal of Arts and Ideas, Marg, Grihshobha, Darpan, Competition Master, Employment News, Readers Digest,

Exercise II

Write down the titles of magazines available in your city.

Now categorize them in terms of 'general interest' magazines and 'special interest' magazines.

Select one 'general interest' magazine and select the major topics it deals with. Who do you think is the target reader of such a magazine? Which products and services does it advertise?

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Chapter VI

Features of the Internet

6.1 The Functions of the Internet

6.2 Origin of the Internet

6.3 Internet's fundamental rings

6.4 Data Transmission Process

6.5 Open Source

6.6 Internet Culture

6.7 Multicast and Unicast

6.8 Internet's Future

6.9 Many Needs, One Point Solution

6.1 The functions of the internet -

THE FUNCTIONS OF THE INTERNET ARE MANIFOLD AND INCREASING IN SCOPE ALL THE TIME.

In one line one can say, that there are basically two main functions of the internet-

a- To facilitate the movement of data from senders to receivers in an interactive way.

b- To store all the information generated in an electronic form.

Basically the internet was born as a communication technology and facility. The electronic data generated in the computers was scattered and existed in many places. A need was felt due to the complexities of modern life to have a mechanism that can enable people to share information and data with each other directly and expeditiously. The traditional methods and media were not quite sufficient for it. Initially the data consisted of words and still images only. With the advent of technologies graphics, moving images- live and recorded, live and recorded sounds, text even finished products like films, audio-recordings, TV programmes can be stored and transmitted by one to many and by many to many. Initially the Internet was limited to computer to computer communication through telephone lines and

satellites. Nowadays many possibilities have opened up like the Satellite phones, mobile phones to transmit and receive data.

6.2 Origins of the Internet

The Internet was born from the communication benefits of linking two single computers together via a cable to share each other's data. This powerful communications model quickly grew to multiple computers being linked together by cables, the data between them being controlled and regulated by a device known as a "router." This device's sole function is literally controlling the routing of data between computers. Multiple linked computers in a network are sometimes refereed to as a *local area network*, or LAN.

The power of data being exchanged in such an expedient, efficient manner quickly gave rise to standardization of hardware devices and software commands and packages that enabled both expanded network connections, categories of confidential and other classes of data to be sent and the creation of universal computer networking protocols.

The architecture of these networks soon adapted to the use of already existing communication cables. Telephone entities engaged relationships allowing the use of their telephone lines for computer network transmission. This later spread to cable television entities engaging relationships for their lines and soon the invention and use of highly efficient cables specifically for network data carriage.

Businesses and governments quickly became financing and user participants, eagerly receiving the new data connectivity benefits, soon providing them communication speeds for even *heavy bandwidth* data of pictures, music, video, voice and confidentiality never before available.

The interweaving of these networks together became known as the Internet. The Internet's software command structure became known as *Internet protocols* or IP.

6.3 The Internet's Fundamental Rings

There are three basic Internet architecture communication rings. The first, or *sending layer*, addresses and sends data to the third or *receiving layer*. The data passes through the second, or middle layer, often referred to as the *cloud*.

The sending and receiving layers may be inhabited by massive commercial or

government computing systems, or simply individual users with computers or other Internet connected devices such as game consoles or sufficiently *smart* phones.

The cloud is participated in by literally every telephone, *telco*, and communication entity. These include Vodafone, Bharti Airtel, Reliance BSNL, MTNL, Tata, AT&T, British Telecom, Google,, AOL, Yahoo, Hotmail, Etc. Each network's infrastructure is patched together, allowing all transmission signals to pass through the entire Internet. The cloud is ever-expanding in processing muscle and speed.

Powerful new transmission cabling made of glass, often referred to as *fiber*, allow heavier (higher concentration) of data to travel at much higher rates of speed. Fiber is now laid on much of the planet, strong cables criss-crossing every ocean and most seas. The data moves through the Internet through the use of more sophisticated routers than those of LAN networks.

6.4 Data Transmission Process

Though data may appear as all one communiqué, for instance an email message, it is actually sent in a series of data *packets*. Each packet of data having an individual identification label. This is an important part of the Internet Protocol (IP) structure, allowing each Internet transmission to be identified with its unique packet ID.

As routers are used to regulate the flow of data through the Internet, so are *switches* used to verify each transmission's packets and assure all packets that were sent are received to the point of each participating switch. If a data packet is lost or corrupted (unreadable), a switch detects the need and requests a replacement packet. In this interactive fashion, each transmission's integrity is sustained and received as they are sent.

The IP allows packets being received to be collected into a *buffer* before it is revealed to the user. We may see this in music or video transmissions we are receiving. A line may appear to "fill-up" before the video image begins or we hear the music. This line reveals our buffer being filled. If the receiver's line speed is slow, the data in the buffer may expire before the transmission is complete. If this happens, the receiver's audio or video is automatically paused as the buffer fills. The receiver ring of the Internet is sometimes referred to as the *edge*, or the *last mile*. As the edge is often under-developed for consumers, heavy bandwidth data such as pictures, music and video are often said to create *congestion* at the edge, because there is greater user demand

than the edge infrastructure can accommodate. The sender and cloud are typically not congested, only the edge.

Powerful edge infrastructure is enabled for multinational corporations, schools, hospitals, communications companies and others who must have constant, uninterrupted transmissions.

As the Internet continues to connect greater numbers of people and entities, it transforms entire industries in a manner like an avalanche. Consider how email has affected postal services. Or, how the ability to speak and even see the other party as you talk them by using *VOIP*, which is 'voice over Internet Protocol,' typically at no cost to the users, has changed phone unity companies. Or, how search engines have changed how we make our purchase decisions, vastly reduce visits to libraries and wiped-out the purchase of physical encyclopedias.

It is also transforming every culture with access to the Internet. The term, '*the world is flat,*' refers to the Internet putting everyone within immediate reach of everyone else. Even if we speak another language, we can click or drag a translator into what we want to read. For almost every culture's language, the translator coverts, Russian, or Urdu, or Mandarin, Thai, etc. into our language.

6.5 Open Source

Seeing the only thing holding the Internet back from even greater innovations, software engineers have surfaced project sites on the Internet, many of which are purely voluntary. Other software engineers join in, literally contributing their help in the creation of powerful new software. This is done because the engineers want to further the progress of the Internet for the benefit of all users. There is typically no user-cost for this software. Such projects are enabled by the Internet- and all users of the Internet are powerfully benefited. As these software and other facilities are created for the general public good, people have a tendency to trust them and want to show their appreciation by using them.

These volunteer group initiatives are often referred to as *"Open source,"* because the source code of the software is open for qualified engineers to see and improve and let everyone to use.

Open Source has become a cultural term generally referring to initiatives taken up by volunteers for the public good. This attitude reflects an important culture with far

reaching potential effects that was born on the Internet, but is being generally applied as a life and business practice. People with open source attitudes are drawing closer to one another and beginning to insist on more open, transparent, fair and ethical action from those in charge of companies, schools and governments. Open Source initiatives appear will continue to grow in both technology and as social initiatives.

Wikipedia is an example of an extraordinarily, far-reaching, beneficial open source initiative.

Apple open-sourced a major portion of its iPhone, allowing applications to be developed for its phone. Hundreds of thousands of companies leapt into this space, with thousands of strong applications benefiting new companies as well as iPhone users. Apple was also benefited by deepening iPhone user satisfaction and iPhones market presence.

There are open-source still photography sites for amateur and professional photographers to surface their photo art. The photographers used are credited, advancing or establishing them professionally and users are benefited by access to pictures they could not otherwise afford.

Not surprisingly, education and health open-source issues have also surfaced.

All of these are not only inspired by Internet Open Source, but may be searched and read about on the Internet.

6.6 Internet Culture

In addition to Open Source culture, is simply the Internet's culture. For the first time in history, the Internet enables brands to directly interact with their targets. Newspaper, radio and television gave brands power to advertise to their customers-but only to measure customer delayed reactions from hopefully increased sales. The Internet provides instant customer reaction from negative, to endearment or interest, to requesting information, downloading a coupon, setting a test-drive appointment or actual purchase.

People have free access to newspapers and magazines, giving consumers instant access and saving them the cover price, and giving publishers printing costs and providing them instant advertising revenue.

Music and movie lovers both listen/watch or download music/movies for instant

access, low cost, with the sellers experiencing no duplication costs and receiving instant income.

The Internet has revolutionized hundreds of industries and there are many more to follow, enabled by new software and hardware innovations, as well as greater number of the earth's people being connected by Internet enabled devices.

6.7 Multicast and Unicast

Radio, television and satellite transmission is referred to as '*multicast*,' referring to one way communication, from a single sending source to an unlimited number of receivers. The transmitter sends the signal, but it is up to the receiver to assure get it. Multicast has no natural capability for the sender to ascertain if the transmission is received or to determine the quality/integrity of its signal.

The Internet's primary transmission method is '*unicast*,' referring to being interactive, or two-way communication, as well as it being from one sender to just one receiver. Unicast's IP includes the sender's assurance that the transmission is received and its quality is complete. If message transmission is problematic, it is either resent or a message is given to the sender reporting the problem.

As edge congestion is overcome, this will enable the emergence of the first Internet Television System, *ITS*. This will enable traditional consumer television to be interactive, each consumer's preference profile will instruct their channel line-up and individual program preferences, commercials, programming costs and even the cost of the Internet Television System, which will likely be free.

6.8 Internet's Future

The Internet is today and tomorrow's new frontier. Most futurists agree the Internet has barely taken its first steps relative to its maturity. Communication, family relationships, education, health, entertainment, media and business all will continue to significantly change in its use. Its new transformations will largely be imagineered and implemented by the first internet-literate generation- you.

6.9 Many Needs, One Point Solution -

Today Internet has become so much a part of our lives and we use it so profusely for so many of our requirements, that we take it for granted. We execute multiple

functions to realize one programme or project while sitting at one place.

But, life was not always like this a few decades ago

Class Room Activity

Time is 1991.

Mr Patil stays in Kolhapur, which is in South Maharashtra. He is planning to go to Poland to attend a conference in Warsaw. The conference is for three days and he would like to spend a week touring Poland. This is the first time he is going to that country. Very few people spoke English at that point of time in Poland, compared to today. He does not know anyone personally there. There was no Internet and no cell phones then. List out all the things that he would have to do to prepare for his trip to and fro.

- **Write out all the key actions that he would have to take to plan this trip and make it come good.**
- **Imagine ALL that he would have to do to make the trip come good: like making phone calls, visiting various agencies and offices etc.**

  You may consult your elders, teachers to get a first hand information about how things were in those days.
- **Plan out this Ten day trip for him in 2011 using Internet**

Book tickets for his journey, book hotels, transport, find out about the likely climate during the time of his visit and shopping etc.

Observe through this exercise as to how you yourself have gained information about a distant country that you have never visited yourself.

a) **E-mail:** E mail in very many cases has substituted the old 'snail' mail. It has been given a legal validity now. E mail took communication forward with the facility of Cc and group mail personal, social and economic agenda got built around that. Earlier personal and social communication were quite distinct with different forms being utilized. Internet has created new possibilities while accommodating the old functions e mail expanded the functions.

b) **Websites -Educational sites, Entertainment sites, Information sites, Social networking sites, Business sites**

While conducting the above exercise, you would have dealt with a number of

websites. These would have been primarily information websites having an interactive menu and essentially transacting commercial transactions. Sometimes there are umbrella websites that connect you to various websites that are related to your queries and needs. For instance, if you are traveling from Kochi to Chandigarh, you can pose your query regarding the flights, railway, road connections, hotel stays etc. the master website will in one stroke connect you to all the airlines, hotels by culling out authentic information from their websites and not only offer you the choices, but also confirm the booking on the Internet for you.

Then there are some websites that mostly communicate information about certain organizations and their activities, facilities etc. They are interactive in the minimal sense of answering queries

Educational websites deal with educational content in a variety of ways. Some offer structured on line education and courses for a price, while some offer content free on line like lesson plans references etc. some popular websites like Wikipedia have far more users today than the book encyclopaedias.

Business websites especially of the corporations are defined according their corporate imaging and norms and are not open to use by public. They are technical, specific, meant to be used only by the people within the organizations or by people who are related to them through work.

Social Networking websites are the latest additions to the Intenet. Websites like Orkut, Facebook began as websites popular with the youth, but have grown phenomenally all over the world. They offer a lot of applications and combine possibilities if personal and social communications that could not have been thought of till we actually saw them recently. You can send messages, write e mails, post a link to your/someone else's wall, write your small essays/notes and circulate them to the select friends, share your photo-albums share content from other websites , play games, meet new people, form an e group etc. etc. The possibilities are only increasing.

c) Blogs as personal expressions

Blogs are websites or parts of them maintained by individuals. They are expected to make regular contributions to the blog and these contributions are in

various audio-visual forms. Blogs vary in form and content depending upon the themes and primary audience they sometimes may be aiming at.

Blogs are being taken seriously in social communication now.

See the following example from Wikipedia -

"An early milestone in the rise in importance of blogs came in 2002, when many bloggers focused on comments by U.S. Senate Majority Leader Trent Lott.[16] Senator Lott, at a party honoring U.S. Senator Strom Thurmond, praised Senator Thurmond by suggesting that the United States would have been better off had Thurmond been elected president. Lott's critics saw these comments as a tacit approval of racial segregation, a policy advocated by Thurmond's 1948 presidential campaign. This view was reinforced by documents and recorded interviews dug up by bloggers. (See Josh Marshall's Talking Points Memo.) Though Lott's comments were made at a public event attended by the media, no major media organizations reported on his controversial comments until after blogs broke the story. Blogging helped to create a political crisis that forced Lott to step down as majority leader.

Similarly, blogs were among the driving forces behind the "Rathergate" scandal. To wit: (television journalist) Dan Rather presented documents (on the CBS show 60 Minutes) that conflicted with accepted accounts of President Bush's military service record. Bloggers declared the documents to be forgeries and presented evidence and arguments in support of that view. Consequently, CBS apologized for what it said were inadequate reporting techniques (see Little Green Footballs). Many bloggers view this scandal as the advent of blogs' acceptance by the mass media, both as a news source and opinion and as means of applying political pressure."

It is not only the academics, scholars and dilettantes , who browse through the various blogs, but nowadays diplomatic circles, defence studies analysts, intelligence gatherers are also keeping a watch on various kinds of blogs. It is estimated that in USA, the reach of the blogs will exceed that of the print media in the coming decades.

The dynamic nature and range of communication has changed our experience of the world that we live in.

Portfolio

"December 17: Mohammed Bouazizi, an 26-year-old man trying to support his family by selling fruits and vegetables in the central town of Sidi Bouzid, douses himself in paint thinner and sets himself on fire in front of a local municipal office.

Police had confiscated his produce cart because he lacked a permit and beat him up when he resisted. Local officials then refused his hear his complaint. He is taken to a hospital near Tunis for treatment of his third-degree burns.

Bouazizi's act of desperation highlights the public's boiling frustration over living standards, police violence, rampant unemployment, and a lack of human rights. The protests begin in Sidi Bouzid that same day. They quickly spread across the region, then the country."

This was the beginning point of a sweeping pro-democracy and human rights movement in many countries of Asia and Africa like Egypt, Syria, Lebanon,Yemen.

1. Gather an account of the chronological development of these events and prepare a timeline of the same beginning with the event above.
2. Find out what important role social websites like Facebook, YouTube played in the spread of the pro-democracy movement. Write your observations in 300 words.

Unit : 2

Evolution of the Media [Global]

Chapter 1 : The Evolution of International Cinema

Chapter 2 : The Evolution of International Television

Chapter 3 : The Evolution of Print Medium

Chapter 4 : The Evolution of Radio

Chapter 5 : Evolution of the Internet

Chapter 1
The Evolution of International Cinema

1.1 The Silent Era[1895 to 1927]

- Primitives and Pioneers in UK, France and USA
- Establishment of Hollywood, D.W Griffith and Slapstick comedy
- Expressionism in Germany
- Socialist Realism in USSR

1.2 The Sound Era [1927 to the present day, transition from black and white to colour]]

- The British, American and European documentary movement
- Genres in Hollywood
- Neorealism in Italy
- The decade of Classical Cinema 1950-1960
- European Cinema
- Asian Cinema
- African Cinema
- Latin American Cinema
- Post- Globalization – Hollywood and other cinemas

Film History- GLOBAL

Introduction

'The machine for taking likenesses'

Although 1895 AD is considered as the year of the birth of cinema, in the year 1836 AD, two inventors had invented the still camera- the daguerrotype. They were Daguerre and Niepce and both of them were French.

A few years before that, i.e. in the year 1822, Peter Mark Roget –[from UK and who is more famous for his Roget's Thesauras] had discovered the principle of Persistence of Vision. This shed light on the basic biological mechanism through which we saw and perceived things around us. Birth of still photography made image making accessible to lay people. You need not have to be an artist to create a picture now. A machine could do it for you. In fact, when Kodak company marketed the camera, they said 'You just press the click, we do the rest'. The photographic images were exactly like the subjects be it a landscape or a person or a tree or a table or an object. This satisfied one deeply felt urge in human beings of seeing the exact copies of things around them and triggered off another impulse to see these images in motion.

About the still camera-

Since 1836 the still camera had been around and had begun to enter people's consciousness. In Charles Dickens's Oliver Twist [1838] we find the following mention of it. Young Oliver has fallen ill and is being nursed in the house of a kind gentleman called Mr. Brownlow. Mrs Bedwin is the housekeeper, who is attending to him. Oliver looks at a painting that hangs in his room and comments that the lady has a beautiful, mild face. In response to that Mrs. Bedwin replies –

'Ah!' said the old lady,' painters always make ladies out prettier than they are, or they wouldn't get any custom, child. The man that invented the machine for taking likenesses might have known that would never succeed; it's a deal too honest.'

Many inventors in Europe and America were experimenting to create an instrument that today we call as Motion Picture Camera to go beyond the experience of still photography. Thomas Alva Edison assisted by his brilliant assistant called Dickson, had actually succeeded in making a motion picture camera and had set up a studio called Black Maria studio in the 1880s. Edison's machine was essentially a Peeping machine, and only one person at a time could see the show.

The Beginning

However, the credit of making and presenting **world's first film and film projection system** goes to **Louis Lumiere** and **August Lumiere** of **France**. The first ever show of cinema called Lumiere Programme was held at Café Grand, Paris, France on 28th December 1895.

Lumiere Brothers

Workers Leaving the factory at lunchtime

A still picture from Lumiere Programme

The Lumiere Programme was of less than ten minutes duration and consisted of filming small events as they occur in daily life around them. There was no story, script or actors. Workers leaving a factory at lunch time, demolition of a wall, train entering a station, boat leaving a harbour, fire engines running in the street were the events that were captured by the camera. Capturing something by chance was possible now. Lumiere Brothers called their apparatus Cinematograph and the word cinema is derived from that.

Lumiere Programme was an instant success and received good coverage in the press. The audiences were simple bowled over by this new experience. Encouraged by this the Lumiere brothers began exhibiting the show all over France and then in the year 1896, they toured as far as London, New York, Buenos Aires and Mumbai. On July 7, 1896 the first show of Lumiere Programme was held at Watson Hotel at Kala Ghoda in South Mumbai.

The Cinderella of All Arts

The complex form that cinema has evolved in to has a history of about Eleven decades. Initially the films were simply curiosity satisfying pieces. The early audiences were thrilled to see that the pictures could at last move. This was something they had been waiting for. Even the pioneers- Lumiere brothers- did not have the vision of the narrative or artistic potential of cinema. For them it was a great technical innovation to be proud of. They thought that once the novelty of watching the images of the real world in motion wears off the public's interest in cinema would dwindle. But, cinema caught on the public's imagination world over like very few things in the Twentieth century did.

Although the youngest of the arts it has a history as rich and as diverse as any other art-forms. What has taken place in the other arts over the centuries, an equivalence of that has taken place in cinema on merely Eleven decades! That is why, cinema is called The Cinderella of All Arts.

It is necessary for us to know the outline of this history at least to the extent that we can see the important stages that made a major contribution to the growth of this medium. Principally, the history of cinema is divided in to a. the silent and b. the sound era.

1.1 A. The Silent Era [1895 ~1927]

Motion pictures were a quantum leap forward from the still photograph. A still photograph is a frozen instant; it has permanence and a timeless existence like a painting. It was not sufficiently potent to satisfy the human urge to see images in motion. In fact, it served to intensify the urge. The very first films were nothing but snippets of reality captured on camera without any mediation by the filmmakers. From this simple actuality coverage to dramatic story-telling was next big step. And that step was taken rather fast. Thus cinema began to communicate in fictional as well non-fictional mode.

Lumiere brothers versus George Melies - The realistic versus the fantastic

The content of Lumiere Programme is not what modern day audiences would accept as cinema. Lumiere Bothers had no idea of intervening in to the things going around them; they were content to simply capture them and make an authentic record of them. They were no story-tellers. By hindsight, historians of cinema have called it as the tendency towards realism and documentary or non-fiction.

George Melies was the contemporary of Lumiere Brothers in Paris. In fact, he was present at the very first show of the Lumiere Programme. He was enamoured of what he saw, and wanted to buy the camera of the Lumiere Brothers right there. He was thinking of presenting his own images on screen, but not of the kind the Lumiere Brothers presented. Melies was a professional magician. He thought of using the camera through trick effects to produce the magical effects like objects and people vanishing in front of one's eyes, creating landscapes which were totally imaginary or fantastic like the surface of the moon, space travel etc. The subjects of his films were - A Trip to the Moon, Cinderella, The Magician, Merry Frolics of the Satan, The Fantastic Hydrotherapy and others. They are like the magic shows on stage, with a loosely told story held together by spectacular trick effects producing wonder and humour. Unlike Lumiere Brothers every event in his films was staged. It was a fictitious world completely created for the camera. By hindsight, historians of cinema have called it as the tendency towards fiction, fantasy and expressionism. Melies was most active between 1897 to about 1907.

Thus right at the inception stage we find that both realistic and fantastic tendencies manifest themselves in cinema. These trends have continued in cinema: sometimes in opposition to each other and sometimes by seeking a confluence.

R.W. Paul, William Robert Frieze-Green and G.A. Smith in UK were doing short films around the same time and some of their work is no less interesting than Melies's.

Thus from the very beginning we have the following -

Polarity of cinema

LUMIERE	MELIES
Realism	Non-realism
Documentary	Fantasy
Actuality	Magic
Reportage	Imagined event

(i) Primitive attempts at story-telling, the trial and errors-

Edwin S. Porter in USA made two films called life of An American Fireman [1902] and The Great Train Robbery [1903]. In the first film, he inserted an

incident, which he had staged into the actuality footage that he had shot. That seemed to work very well. It emboldened him to try out an adventure film shot indoor as well outdoor, with shifting of location and action from one point to another. This was the Great train Robbery. This film was a tremendous success and helped set up an exhibition chain of theatres called Nickelodeons. Porter was trying to advance the story-telling techniques and in the bargain discover some specificities of the medium.

There was another trend of thought in France called Film d'Art [Art films]. Films being a very popular form of entertainment were considered a low-brow form of art. To alter this perception, some people in France thought that if they would take up 'prestigious' themes from a respected art like the theatre and work them into cinema, they would be acceptable to all. That led to the production of the so called art films. Plays like Hamlet were done, but they turned out to be simply terrible examples of the photographed theatre.

Porter's success and the failure of the Film d'Art both pointed to the same point and that was - film as a medium may seem close to theatre, but it is deceptively so. The need to develop the narrative potential of the film to make it an autonomous medium became apparent to all.

(ii) D. W. Griffith and the art of dramatic story-telling

D.W. Griffith was the first filmmaker to discover and demonstrate the power of dramatic story-telling that cinema is capable of. He discovered that the use of close up could highlight a detail in a dramatic way and thereby make even a small gesture of human beings or an object or even a shadow of a living thing can be given a life of its own on screen. He learnt to effectively utilise the camera movement, so that it introduced an unprecedented dynamism in to film-craft. These two techniques were mainly the ones that stressed the independence of cinema from theatre. Griffith also realised that space and time are very elastic in cinema. He masterfully created the technique of the parallel action, wherein, two or more events taking place in different locations were shown on screen in a manner that meant that they were related. This he achieved by cutting from one to another repeatedly. That also created the interpretation that these events were happening simultaneously, but in two different places. Thus he created conventions, which have lasted till date.

(a) Establishment of the studio system in Hollywood

The success of films enjoyed by American Film Companies was huge. Popular forms like adventure, romance and slapstick comedy made American films well known all over the world. During World War I the film production Europe had declined. America was not involved in this war. They eyed the global market. They had a popular product and new stars like Charlie Chaplin, Mary Pickford, Douglas Fairbanks had emerged. In one suburb of Los Angelis , California called Hollywood - a new city came up, that became the film capital of America and in fact, of the largest entertainment industry of the world. Major film Companies like MGM, 20th Century Fox, Universal Studios, United Artists set up establishments knows as film studios. This was a new concept, wherein everything that happens in film making- from the writing of the script to processing and printing the final print of a film -happened under one roof or within the same premises. It was a well equipped set up with all the specialized departments and skilled personnel available for work in one place. A Studio had shooting floors, sound studios, editing rooms, film laboratory, a variety of locations and various other departments like make up, costume, art design, publicity etc. It was a comprehensive set up catering to artistic, technical and commercial needs of filmmaking.

Soviets and the principle of montage

'Cinema is the most important of all arts.' Lenin

The October revolution of 1917 was an epochal event in the human history. A centuries old order and the system of monarchy was overthrown to establish a new world order that proclaimed to establish a new society that would be devoid of exploitation, believed in equal opportunities to all, and would eradicate poverty. Under the new system all means of production and all property was nationalized in the name of people by the state. Anatoly Lunacharsky the famous writer and educationist was in charge of HRD in the Socialist government led by Lenin. In the cultural policy framed by him cinema was given much importance as the famous statement by Lenin shows. The reason was obvious. USSR at that point of time was mainly an agrarian country spread over a vast area. Literacy rate was not too high all over the region. In such, circumstances cinema became the ideal medium to reach out to the masses to the new government as it had no language barrier and did not demand any literacy. Since

cinema plays directly on the senses of human beings, it could be understood by the illiterates ,who lived in the remote region. 'Art at the service of mankind' and 'Socialist art - the new art of the masses' being the mottos, cinema assumed an important position in the state policy.

An institute was set up to study cinema scientifically and Lev Kuleshov a young man barely past Twenty was put in charge of it. He was soon joined by more young minds and some path breaking work followed over the next few years.

Soviet filmmakers in the 1920s hailed D.W Griffith as the master and taking him as the starting point went on to develop the expressive possibilities of the medium further. To them cinema was much more than story-telling. Griffith's intuitive findings were studied scientifically by them and then they proceeded to experiment further

The Soviets were inspired by the Marxist world -view that an alternative society to the bourgeois one is possible in fact desirable. The world was not merely to be interpreted but changed through human endeavour and correct political thinking. Their entire conception of characters, situation and dramatic conflict was derived from this viewpoint, which was drastically different from Griffith. They formulated the concept of montage. Montage to them was much more than parallel action. It was a higher unity of things. Two shots collided on screen to give rise to a new meaning not contained in individual shots. The idea was partially derived from the Japanese picture script [hieroglyph]. In the Chinese and Japanese scripts a picture[Kanji in Japanese] stands for one concept. For instance there is a kanji for water and there is another for the human eye. When these were brought together to form a new character, it became a 'tear' signifying pain or grief. Thus by combination or fusion of these two concepts a totally new concept and meaning emerged. This was montage. It created symbolic meanings by associations. Montage was a way of thinking and making films.

Lev Kuleshov was the first scientist -cum-film- maker of cinema. He began the practice of film-experiments to actually discover principles of film language. One of the exercises was to re-edit Griffith's and some other American films to find out new possibilities of meaning in the same shots. Then he shot some scenes for the sake of experiments with the audience. Two of his experiments called 'creation of geography ' and 'the face of Moszhukhin' are most remarkable.

In 'creation of geography',he used an actress and an actor. He established in the beginning that they are as if proceeding to meet each other. And then took shots of them

against different backgrounds. These backgrounds were various landmarks of Moscow situated at various distances from each other. To this he added a shot from an American film that showed the facade of White House. The shots of the actor and the actress walking towards each other alternated on the screen till they finally met. So when viewed by public an impression was created that all those locations, -which were in reality some kilometres away from each other- in fact are across and adjacent to each other. White House too became a part of Moscow. This was done by using real locations and real shots and without any trick effects. Thus a simple action photographed against different backgrounds and edited imaginatively created an entirely new geography, a new screen-reality.

The second famous experiment of Kuleshov consisted of photographing the impassive face of Moszhukhin- a famous Russian actor of those days- and cutting it alternatively with a bowl of steaming soup, a rose and a coffin. The audience, which was not let in to the secret ascribed different emotional qualities to the same face of Moszhukhin. Experiments such as these proved that a filmmaker could not only make the audience see, but think, believe and imagine a reality of their own by arrangement if his images.

The biggest achievement of the soviets through their films and theoretical work was to establish Montage as the fundamental principle of the film language. Cinema is a language that is composed of various fragments [parts] - visual and audio. The process through which they were combined to give rise to a higher meaning, not contained individually in the shots was Montage. This whole-part relationship remains at the core of the film art. It was Segei Eisenstein, who took the concept a lot further through his writings and films.

Lev Kuleshov, Segei Eisenstein[October, Battkleship Potemkin], V.I.Pudovkin[Mother, Storm Over Asia], Dziga Vertov[Man With The Movie Camera], Dovzhenko[Earth] were the master filmmakers of this school at this time.

For a good comprehension of the concept of parallel editing and montage see the sequence from Francis Ford Coppola's Godfather Part I, wherein Michael Corleone is a part of the Church ceremony, wherein he accepts to be the Godfather to his sister Connie's child. While the ceremony is going on, we see the shots of his rival gangsters being killed one by one by his henchmen. The time of these happenings is the same, but the locations are different. It looks very ironic and contrasting, when Michael keeps denouncing Satan and proclaiming his faith in Jesus Christ and God,

it is followed by the visuals of killings being conducted at his orders. Thus, by editing these two sequences together a new meaning is created, that Michael's own baptism by bloodbath has been carried out, as this is his first major criminal act after taking over the reins of crime from his father. This is an example of the concept of montage. Had these sequences been shown one after the other, this idea of Michael's own baptism would not have been present.

Activity 2

1. To understand 'Creation of Geography' do the following exercise in your school premises.
2. Use two actors and take their still pictures by means of digital cameras against different backgrounds within the school.
3. Position the actors in each picture to depict that they are moving towards each other.
4. In the first two pictures itself, you can establish that they are greeting each other, by having them wave to each other.
5. Make a side show of their pictures in PowerPoint presentation using their images alternately like Actor 1/ Actor 2/ Actor 1/ Actor and so on so forth…
6. In each shot change the background that they are seen against, that would imply that they are moving.
7. Finally bring them together in one composite shot with the background also clearly established.
8. Use either 7 or 9 shots in the fashion described above.

(ii) Expressionism – a reality of the inner world projected

German Expressionism was a movement that ran parallel to the soviets in the 1920s. But their mood and preoccupation were totally different. While Soviets were buoyant with revolutionary euphoria after The Great October Revolution of 1917, Germans were recovering from a shattering defeat in the World War I[1914-1918]. The humiliation of Treaty of Versailles added insult to the injury. Germany was being bled of its income and resources.The existential angst of those times was reflected in the films of that period. Most films deal with realities that are nightmarish. Cabinet of Dr. Caligari

[Robert Wiene, 1919] has the structure of a story within a story. The inmate of the mental asylum tells a story that never ever was. But this story has been made to take place in a totally expressionist landscape. The office, the public buildings, the streets and the rooms even the sky in the film, bear no physical resemblance to these things as they exist anywhere. The break with reality is complete here. It is a totally imagined landscape. Thus to move away from a reality of the everyday life, that was excruciatingly painful, filmmakers constructed a symbolic one. Metropolis [1929] Fritz Lang, Nosferatu and The Last Laugh[Murnau] were some of the illustrious films during this time.

This movement got its name form the term expressionism that had existed in visual and dramatic arts. It is said that an expressionist does not see, but has 'visions'. More generally the term refers to art that expresses intense emotion. The expressinist work is known for dramatic distortion of colour and line, contrast of lights, tones and colours.

Vincent van Gogh[Netherlands], Edvard Munch[Norway] were some of the leading expressionist painters of the Nineteenth century.

The legacy of expressionist can be seen today in the form of intense psychic dramas with strong, intense, dominating, self destructive, submissive characters and also in Horror films, films known as Film Noir and in SciFi films in the form of the dark visions of the city, and technological environment etc. [e.g. Blade Runner-by Ridley Scott, 1982]

Non-fiction- No actors, No Stories, but creative treatment of actuality

In the same decade, which was also to be the last decade of the silent cinema, another avenue of cinematic expression opened up. The non-fiction films later to be called and articulated as documentaries come in to being in Europe. Joris Ivens in Netherlands, Walter Ruttmann in Germany and Dziga Vertov in USSR pioneered a kind of film that had nothing to do with fiction. Joris Ivens's Rain[1929] is an impressionistic portrait of Amsterdam over one afternoon. It is bright and sunny to start with. Gradually it is overcast and then rain really builds up and belts down. After the shower is over it is back to sunlight and glistening wet surfaces. Like the Impressionists' paintings the entire film is built out of surface textures. In this nine minute film the city itself is the principal character that changes its appearance dramatically. There is no script to be executed with staging. Narration is by means of passage of time depicted through the

variety of activities and change in the form of people and objects photographed. He was shooting this film over four months.

Walter Ruttmann's [Germany] Berlin, Symphony of a Great City [1927] is again a portrait of the city based on observations and is very graphically structured. Dziga Vertov [USSR] was in fact aggressive in his attitude to fiction. Hurrah for life as it is!- that was his motto. He declared that he was a film-poet who wrote not on paper, but on film. He did not believe in writing his script on paper. He believed the camera-eye [Kino Eye]to be far more powerful than the human eye in judging and exploring the chaotic universe. His 'Man With A Movie Camera' [1928] is an illustration of his skill and ideology.

Kino-eye

Our eyes see very little and very badly – so people dreamed up the microscope to let them see invisible phenomena; they invented the telescope…now they have perfected the cinecamera to penetrate more deeply into he visible world, to explore and record visual phenomena so that what is happening now, which will have to be taken account of in the future, is not forgotten.

—Provisional Instructions to Kino-Eye Groups, Dziga Vertov, 1926

Then came along Robert Flaherty [USA], whose films Moana and Nanook of the North were termed by John Grierson [UK] as documentaries i.e. as 'creative treatment of actuality'. Flaherty studied the life patterns of remote cultures such as the south sea islanders [Moana] and Eskimos near the North Pole [Nanook of the North]. He became a participant observer in their lives and documented on film the rhythm of their life cycles. His films were actually born on locations so to speak. He went there and lived with the subject of his films for days and months together becoming a participant observer. His narrative was more of a chronicle of human actions photographed directly from life. He centred the film on a principal character and all the details of his environment, family etc. were documented in the process of shooting.

John Grierson [UK]

John Grierson pioneered the cause of documentaries by a lifelong dedicated work. He called the work of Flaherty as 'creative treatment of actuality'. He grew up in the times of progressive social movements such as rights of women and workers. Democratic

values meant a lot to him and so he defined the agenda of documentaries to be the agenda of social debate. Real people, real issues were the keywords for him. This form of a classically structured documentary was best seen in the work of British film makers like Basil Wright and Harry Watt in films like The Night Mail, Song of Ceylon etc. Grierson also created a sponsorship structure for documentaries by convincing Government bodies to invest in the effort. He wrote and lectured about cinema and documentaries all through his life and also trained filmmakers into this new concept.

Although we have had liberal and humanist artists making use of documentary for a progressive agenda, one must mention that the Nazis were also very skilful in using this form for their political propaganda. Leni Reifenstahl made the colossal documentary on the Nurenberg rallies of the Nazi party in 1934 called The Triumph of the Will.

This overview of the first thirty plus years of cinema clearly shows that various approaches to reality had already developed. They became traditions to be extended by film makers who followed in the sound era. For the lay audiences they demonstrated the variety of expression that cinema was capable of. And for the theorists of cinema they offered models to base their arguments on.

1.2 B. The Sound Era [1927~till today…]

In 1927, Dr. Warner Brothers in USA produced the first sound film in the world ever. It was called The Jazz Singer and had a famous black singer Al Johnson acting and singing in it.

This was the beginning of the end of the silent cinema. The other countries followed suit and within the next four to five years it became universal practice and the age of silent cinema receded in to the past. But, we must note that although the films themselves were silent in the silent era, the atmosphere in the hall was not.

The atmosphere in which the silent films were seen suggests that every effort was made to fill up the lack of sound. The live story-teller cum commentator [called Benshi in Japan, the Barker in England] appeared in the theatre. At times he became too powerful and could help make or mar the effectiveness of the film by his comments. Sound effects such as horse- hooves were sometimes provided by people, who quickly became experts in these matters. Live orchestra playing in the pit also made its appearance. It is

important to note that the directors did not really ask for these. But they had no choice in the matter.

The transition to sound altered many things in films. Dialogue became the source of information and even continuity. Due to spoken language films became more culture-specific and less universal as compared to the silent era. Forms like the slapstick comedy based on the art of mime and action became a thing of the past. But a new form of comedy based on dialogues emerged. Documentary, political propaganda film and the musical were new exciting forms. Indian films stressed their affinity to the indigenous form of theatre, which had strong tradition of dialogue, heightened speech and songs and dances. A new form evolved from that. Off screen sound suggested space outside the frame and also created the dramatic possibility of separating action and actor. On the whole pace of editing, the concept of rhythm changed. It was the beginning of a new epoch in cinema.

(i) Amerison & Explain documentary movement

(ii) Genres in Hollywood

One of the important developments of the sound era was the development of genres in Hollywood. A genre means a type or a kind.

Comedy, Western, Ganster, Detective, Film Noir, Musical, Sci-fi…these happen to be some of the prominent genres of American cinema. Each genre has its specificities and its own history. A genre is standardization of certain situations, character types, settings, and other such conventions. These genres refer to the popular history of America and the various aspects of 'the American dream'.

Activity

Understanding the genres-

Fill up the following table on the basis of research done by you-

GENRE	SETTING	MAIN CHARACTERS	THEMES. KEYWORDS
Gangster	City- super rich as well squalid areas in it	Gangster and his associates, Moll, Rivals, Cops, Victims etc.	Power struggle, Violence, Organized crime, Loyalty and betrayal, Corruption, Justice

Similarly fill up for the rest

GENRE	SETTING	MAIN CHARACTERS	THEMES. KEYWORDS
Comedy Western Musical SciFi			

Hollywood films as globally the most prominent window of American life-style, beliefs and values. They have created a glamour of the American society and the way of life in various ways over all the years. The system of various awards like Oscar, Golden Globe and the big publicity given to them has further helped sustain the glamour.

(iii) Neorealism in Italy

In Film History three schools have been considered as the most defined and comprehensive in the way, they arose and made their contributions to the language of cinema. And they are the German Expressionism, Soviet Socialist Realism and Italina Neorealism.

A School /Trend/Movement in arts is always a product of historical conditions in different societies. It is seen that a certain tendency or a set of beliefs or an ideology or a world-view is shared between creative minds of the period. This outlook is seen in the works of the artists belonging to that particular school. Every school has its rise and fall.

A movement called Neorealism emerged in Italy during the World War II and the fall of fascism. Popular Italian Cinema in 1940s was completely divorced from real life. They presented super rich, luxurious life of characters that the audiences could nit relate to. Many of these films were full of curios like the white telephone on which characters were often seen chatting at length in comfortable surroundings. These films were derisively called 'White telephone films'.

It is against this backdrop that Roberto Rossellini presented his film Rome, Open City 1945. This film was about the life as it was during the last days of the fascist and Nazi occupation by Italy. Thus one sees German soldiers conducting raids to capture the resistance fighters, black marketing and scarcity of goods bombed out buildings, common people trying to make both ends meet. “This is the way things are” said

Rossellini, when he presented the film. Actual streets and traffic scenes, sometimes shot with hidden camera give the film Documentary like quality.

Luchino Visconti, Vittorio De Sica were the other leading lights of this movement alongside Rossellini.

Luchino Visconti made La Terra Trema[The Earth Trembles] in 1948. It was a film shot in Aci Trezza, a small fishing village on the east coast of Sicily, Italy. The story takes place in in the same very village and it is about the lives of the fishermen community and their exploitation by the merchants and traders. Visconti did not use any professional actors to tell the story, but made the fishermen themselves act out their life story in their village and in their homes, achieving a startlingly authentic quality.

Vittorio De Sica's "Bicycle Thieves" also made in 1948, won recognition the world over. It is a story of a common man Antonio Ricci working as a casual labourer to earn his bread for the family. Jobs are hard to find, he is already in debt trap. Antonio Ricci has a wife and two children to support, he is desperate for work. He is delighted to at last get a good job pasting up film posters in the city, but he has to have a bicycle to get the job. But, his bicycle is pawned to the moneylender. His wife Maria pawns their bedsheets in order to get money to redeem his bicycle from the pawnbroker and thus a temporary solution is found.

Tragically, on his first day of work, Antonio's bicycle is stolen by a young thief, who snatches it when he is putting up a poster. He goes to the police, but that does not help much. Antonio, accompanied by his young son Bruno, walks the streets of Rome looking for the bicycle… Through a simple story that unfolds over two days, De Sica managed to convey a lot about the life of common citizens on the depressed economy of post World War II Italy.

Both these films have gone n to become the classics of world cinema.

Cesare Zavattini, who was a Left wing writer and the script writer of De Sica's films, once said "I want to make a film about 90 minutes in a man's life where nothing happens" – He was the ideologue of the new kind of cinema. The neorealists wanted to forge a new identity of Italian films in contra-distinction to Hollywood.

Cesare Zavattini's criticized American cinema for producing "Sweetened versions of reality " that ignored the social realities of the day.

Prof. Umberto Barbar coined the term NEOREALISM [new realism] in an article written by him in the journal Cinema.

Neorelists brought authenticity of a documentary reality to stories, characters and situations.This authenticity was achieved through new means like casting non-actors even in lead roles[Bicycle Thieves],casting stars in opposition to their images, in non-glamorous roles[Anna Magnani in Rome, Open city], by shooting on actual locations to get that vital texture of reality and essentially by filming simple stories, simple characters that are defined more by their everyday situation.

Hey-days of Neorealism were between 1943-1954. Italian Directors like Francesco Rosi, Michaelangelo Antonioni, Federico Fellini, who came into prominence in the next decade began as understudies to the Neorealists.

Legacy of Neorealism has been most alive in Africa, Asia, Latin America

These films have been an inspiration as well as method of low budget filmmaking with realistic subjects to various filmmakers in what was called as the third world.

Films made in Iran, China in the last few decades are distinctly influenced by Neorealism. In India we have had Satyajit Ray – who refined the model further. Influence of neorealism has been seen in the works of Bimal Roy and Raj Kapoor's films –particularly in the films written by K.A Abbas.

Charles Correa -the famous Indian architect and urban planner -says in his book in The New Landscape[1985]

> Films like Shoeshine and The Bicycle Thief are a revelation. The stories and lives in these films are representative of lives of common people in hundreds of Asian cities.

(iv) 1950-1960 The Decade of Classical Cinema

World War II and the beginning of the Nuclear Age had brought a lot of consciousness to the thinking minds all over the world. The practice of subtitling, para-dubbing and holding international film festivals made films from other lands accessible to people and filmmakers. Cross cultural exchange was strengthened due to these factors.

This decade was dominated by filmmakers like Ingmar Bergman[Sweden], Michealangelo Antonioni, Federico Fellini[Italy], Andrzej Wajda[Poland], Akira Kurosawa, Kenji Mizoguchi, Yasujiro Ozu[Japan], Robert Bresson, Jean Renoir[France], Satyajit Ray[India]. Hollywood cinema made the transition to colour rather

gradually and invented new formats like Widescreen to combat the influence of television that had begun providing competition.

The transition to colour from black and white did happen slowly and a period of time. But qualitatively it was not as significant and dramatic as the transition from silent to sound films. Sophistication of colour and image due to better films, lenses and lighting equipment has continued ever since.

International Cinema in the last Fifty Years

In the decades beginning with 1960 cinema has expanded qualitatively as well as quantitatively. a lot new countries have made their mark. the culture of festivals, international awards and coproductions have strengthened the international appeal and reach of cinema.

These developments are far too many to enumerate, so we can look at them from a broad cultural perspective rather than on a historical time line.

(v) European Cinema –

In Europe Cinema has always been seen as a continuation of Renaissance and as a synthesis of all great arts. The diversity of cultures within Europe is reflected in cinema

Like in Art, the concept of 'schools' and national styles was a phenomenon practiced ad recognized in Europe. Director is seen as an auteur- an artist with his own perspective as a thinker. Before World war II three Prominent schools - German Expressionism- Soviet Socialist and Italian Neorealism- have contributed to world cinema.

After 1960s new and vibrant movements like French New Wave, New German Cinema, The Spring period of the Czech, Polish, Hungarian films have contributed immensely to world cinema.

But the contemporary situation is quite different in Europe now. They are facing stiff competition from American films in their own countries. Hollywood films control majority of playing time in Europe. Scarcity of funds has forced European filmmakers to go for International co=productions. Two three countries from Europe are combining together to produce the work of some major directors. Sometimes these films are called 'Euro –puddings'.

(vi) Asian Cinema –

Is there a sensibility called Asian sensibility as different from American and Europea ? And if there is one, then how does it express itself in Asian Cinema? Prominent film making countries in Asia are Japan, Iran, Korea, China,Taiwan and Hong Kong.[It goes without saying that India produces the largest number of films in the world and is unit on its own].

Japanese cinema is the most evolved in Asia with its classical age of the masters like Kurosawa, Mizoguchi, Ozu , which was followed by the avant garde phase of Oshima, Shindo, Shinoda and the contemporary makers like Yamada, Kitano, Masayuko Suo. These three phases reveal the classical, the modern and post-globalized culture of Japan as a nation.

China has made its mark post- Mao era i.e. in the 1980s and 1990s. Prominrt filmmakers have been Chen Kaige, Zia Jhangke, Zhang Yimou. Examination of the history, satire, humour have been the characteristics of their work.

In Taiwan King Hu popularized Kung Fu films later on to be made for Bruce Lee. Ang lee belongs to this tradition. King Hu [along with Shaw brothers in Hong Kong] laid the foundation of the gravity defying action sequences for Bruce Lee earlier and then Ang Lee films. He also brought in the perspective of Zen Buddhism. If there is any genre to which these films have made a big contribution, then it is the action and spectacle genre. The fantastic stunts, the opulent sets and costumes, use of nature as well as decorative spaces have made these films to be quite exotic looking and popular for the Western viewers.

While Iran has a totally different story. The state has not obstructed filmmaking. But, severe restrictions remain and the filmmakers have to operate within them. This had led to simple, uncontroversial stories being told and told in the humane manner of neorealism. Makhmalbaf, Kiarostami, Majid Majidi have largely worked on stories that stay very close to the day to day life of the big cities as well as provinces and villages. Jafar Panahi has been a rebel, relentlessly probing what the State officially denies the existence of. Many of his films are banned in Iran.

The art-house cinema of Kim Ki Duk –Korea is noteworthy.

(vii) African Cinema

Colonialism has been a big factor in the history of most of African nations. Naturally

then issues arising out of that reality figure prominently in these films. The first African film to win international recognition was Ousmane Sembène's Black Girl. Sembène certainly made more meaningful films and brought out many aspects of life in Africa. He is rightly considered to be the 'father' of African Cinema. Following Sembene's example Senegal continues to be the most important place of African film production till date.

Egypt is another major filmmaking country in Africa, but it has aligned itself more to the West Asian surroundings. Egyptians films in that sense seem different than many other African nations. Youssef Chahine was their best known and most prolific filmmaker. His work has always been respected internationally. More than 75% of the Arabic language films have been made in Egypt.

Countries like Algeria, Morocco, Tunisia have been coming up with interesting films from time to time.

(vii) Latin American Cinema –

The strong presence of Latin American cinema was felt after the 1960s. Latin American socio-politically has always been very vibrant and the cinema of the region truly reflects that. Roots of the content of these films are in the varied historical and socio-economic situations of countries like Cuba, Argentina, Mexico, Brazil, which have been the prominent filmmaking countries of Latin America. Latin America has very well integrated with European art due to colonization, hence quite experimental, unconventional, yet not ignoring the local traditions and art forms. The extremes of the third world reality. Quite often this cinema is the cinema of the resistance, of the protest, of the propaganda and of innovation.

Tomas Alea and Humberto Solas have been the great filmmakers from Cuba. Globar Rocha and Nelson Pereira dos Santos from Brazil, Jorge Polaco, Ferdinanad Solinas, Octavio Gettino, Raymundo Gleyzer from Argentina, Mguel Littin from Chile, Arturo Ripstein, Alfonso Arau, Alfonso Cuarón, María Novaro and Alejandro González Iñárritu, have been some prominent Mexican filmmakers.

(viii) Cinema in the age of Globalization

Hollywood has come to dominate the playing time in theatres worldwide in the last two decades. In the last two decades and more, a large percentage of cinema audiences are brought up on television. Unlike their ancestors, their first experience of film was at

home on the tube. Cinema in theatres came later to them. The influence of this phenomenon [like the low span of attention] is reflected in the subjects and the language of cinema in the last decade in the mainstream filmmaking throughout the world. Television Internet, Advertising in various forms has subjected the new audiences to a very different audio-visual culture. Due to the development of technology the spread of information ,news in almost instant now. The pace of life has changed. 'Keep it short and simple' is the password in all walks of life today.

The form of films has undergone a lot change due to these factors. Also a new phenomenon has occurred worldwide: majority of the audiences going to the theatre to watch films now are young people. TV and DVD have emerged as major sectors of film distribution and exhibition.

A contemporary filmmaker has to deal with these factors while conceiving films.

Chapter 2

The Evolution of International Television

2.1 Early beginnings from 1926
2.2 Post World War II
2.3 National and trans-national networks
2.4 Live and recorded transmission
2.5 Video and Cable Networks
2.6 Satellite communication
2.7 National and Trans-national Television transmission
2.8 Fiction and Nonfiction programmes
2.9 Television as a part of the Internet

2.1 Early beginnings from 1926

The first use of the word television was made in 1900, although it was John Logie Baird [UK], who successfully created the Cathode ray transmission in 1926 and hence is considered as the pioneer of television.

The evolution of Television can be treated along two lines. One would be the technical development creating improvement and different viewing facilities. Another dimension of looking at this growth is the diversity of content generated through a variety of formats of programme presentation.

When compared to film one thing is quite clear that television is not a 'settling' form. In films we can talk of conventions, a settled language, individual style etc. It does not apply to television. Change is the essence of television. This is because television is not an art medium, but a communication medium.

Now consider the following information

> By the late 1990s, 98 percent of U.S. homes had at least one television set, and those sets were on for an average of more than seven hours a day. The typical American spends (depending on the survey and the time of year) from two-and-a-half to almost five hours a day watching television. It is significant not only that this time is being spent with television but that it is not being spent engaging in other activities, such as reading or going out or socializing.

This is really significant, as it tells us the following facts-

- In the rich societies [developed nations], not having a television will be considered a serious deprivation. While with many developing countries like India, television set is an aspiration, but not yet considered a vital necessity.
- In the homes, where the satellite penetration of television has taken place, the viewing hours would have certainly gone up, but the interest of the viewers would vary drastically as compared to Europe or America.
- This section of the priviledged Indians considers themselves 'globalized'[read more evolved as compared to those 'TV/Net have nots' in India] and psychologically different and superior to the others in our own society.
- If we are spending majority of our time outside work watching television, then to that extent our sense of reality becomes dependent on television.

Activity-

"It is significant not only that this time is being spent with television but that it is not being spent engaging in other activities, such as reading or going out or socializing.

In light of the above statement, imagine a situation, that you will not watch television at all for one full week. Calculate the total time that you would have on your hand by not watching television and plan out as to what will you do during thise hours. Share the results with your classmates and compare.

The point of this exercise and analysis is not to criticise television viewing habits, but to see our habits and lifestyle related to television in perspective.

2.2 Television Transmission begins [Pre World war II]

Todays television transmission can be described as High Definition, Digital, Global hugely and entirely supported by advertisements. But television transmission has gone through many phases to reach the present stage.

It began as a terrestrial transmission initially limted to local networks then the national and trans-national networls developed and then with the satellite links were established then it progressed to the present global stage.

It also happened differently in different countries initailly, but later on the various experiences were pulled together to standardize the technical parameters.

Similarly, it was black and white initially, then it was in colour. Same was the case of analogue and digital transmissions. Digital followed the analogue.

Initailly a lot of transmission was recorded and live was a rarity. With the advancement in technology, and due to the news channels live transmission increased significantly.

So what's next?

The trend towards DTV 16:9 formats produced three line-scanning standards: 525, 750 and 1125 total lines per picture. The 750 line standard specifies progressive scanning. The 525 and 1125 line standards may use progressive or interlaced scanning. The refresh rates are based on film rates (24Hz) or power line frequencies (50Hz or 60Hz) at nominal or NTSC-friendly rates.

2.3 Commercial transmission- Local networks

Initially, terrestrial broadcasting was the only way television could be widely distributed, and because bandwidth was limited.

The way broadcasting progressed in some of the advanced countries can be told in nutshell as follows-

United States

The first regularly scheduled television service in the United States began on July 2, 1928. It was in 1941, that the broadcasters were allowed to advertise, subject to certain conditions and commitments on there part.

France

The first experiments in television broadcasting began in France in the 1930s, but the French were slow to employ the new technology. There were two main reasons for this. Firstly the radio was extremely popular as a medium in part; and the broadcaters as well as listeners were perceived to be not very keen on this new medium. Secondly the French elite were quite skeptical of television. They hated mass culture and Americanization and perceived television as a harbinger of these very values.

Germany

Germany began transmission in 1929, but those were without sound until 1934. They even transmitted The Berlin Olympic Games in 1936.

United Kingdom

The first British television broadcast was made over the BBC radio transmitter in September 1929. Baird provided a limited amount of programming five days a week by 1930. BBc followed a system of a television licence fee on owners of television to gather the revenue doing away with the need for advertising. This revenue model was in vogue for decades and served BBC cery well.

Soviet Union (USSR)

The Soviet Union began test broadcasts in Moscow in 1931, and they began making commercially manufactured television sets in 1932.Full fledged broadcasting began in 1938.

2.4 Live Transmission before the age of satellite communication

The first live national television broadcast in the U.S. took place on September 4, 1951 when President Harry Truman's speech at the Japanese Peace Treaty Conference in San Francisco, California was transmitted over AT&Ts transcontinental cable and microwave radio relay system to broadcast stations in local markets.

In 1964 color broadcasting began on prime-time television in USA.

Research

Find out the meaning of the following terms-

- 625 lines per minute
- PAL
- SECAM
- NTSC
- LCD TV SET
- HDTV

Beginning of the Golden Age of Televsion in USA.[1950s].

The number of television sets in use rose from 6,000 in 1946 to some 12 million by 1951. No new invention entered American homes faster than black and white television sets; by 1955 half of all U.S. homes had one.

2.5 Video and Cable Networks

In the 1970s Philips invented a new medium that was to become very popular all over the world. It was called Video Home Service –VHS. This was a tape recrding analogue signal and that could be played through the player. This was followed by VCD. VCD was followed by DVD[Digital Versatile Disc] and that is followed by Blue Ray. This clearly craeted possibilities like recording transmission at home for one and secondly a new market for the video products. This also craeted a system of distributing video through NON-BROADCAST situations.

Cable networks

By 1960s appeared the cable networks that would offer an alternative to the majot national channels. They were called CATV (community antenna television) systems.Initially they were an isolated phenomena in different locations. In the 1970s some of today's prominent channels like Home Box Office [HBO 1975]; ESPN (sports), and Nickelodeon (children's programming), began as Cable Networks. Ted Turner followed with the Cable News Network (CNN) the next year.

The development of cable and satellite television in the 1970s allowed for more channels and encouraged businessmen to target programming toward specific audiences.

2.6 Satellite communication

With many countries opting to develop and use satellite technology for communication, the scope of Television transmission went up in big quantums in the 1980s.

2.7 National and Trans-national Television transmission

Due to the possibilities of the convergence of technologies taking place in the last two decades as long as with the post-1990 situation of the new economy, globalization, the trans-national television networks have taken on a new meaning and dimension. BBC, CNN have been the main global news channels with an outstanding reach. But their monopoly is being challenged by the channels like Al Jazeera and RSN. These channels transmit in English and also have an international reach and are being followed for their versions of the news stories. BBC Entertainment as well FOX, MGM, HBO have made their presence felt in fiction, films as well as news related programmes. The content of

these channels has audiences beyond their own country and cashing on playing some of their old serials, which have never been shown in large parts of Asia and other continents.

Sports channels like ESPN, Star Sports, Neo Sports have a great reach in Asian and African countries. Leisure channels are another area, wherein, internationalism is seen. Many of these channels exchange content with the local channels in a symbiotic way.

National Channels

In the 1990s, the monopoly of Doordarshan came to an end in India. Suddenly there was an influx of foreign channels of a variety that the Indian population did not ven know existed. News Channels like BBC, CNN, DW made their presence felt, a new urban class came into existence and hence the local cannels felt encouraged to launch their own National news Channels. Transnational corporations like SONY, STAR, ZEE formed their own channels showing soap operas in Hindi and gradually in other Indian languages too. Some Indian channels, like ETV, who had the presence in parts of the country expanded to the other parts of the country. Given the increasing size of the consumers in the urban areas the advertisers were attracted to sponsor the programmes. The success of the new economy created a new class of urban middle and upper middle class with a disposable level of income. This triggered off a spate of channels in the areas of sports, leisure and lifestyle, telemarketing, religion, music programmes etc. the Doordarshan audience has now really got segmented in terms of the content and languages of the programmes.

Activity

We all know what satellite communication is as we experience it in our daily lives.

Compare and contrast the experience of watching live events like sports and news with that of watching a film or a soap opera.

2.8 Evolution of Fiction and Non-fiction programmes

Early television was quite primitive. Even the very first sports events that were covered live, were covered with a handful of cameras and with no graphic or data possibilities that we are obtained today. Some of the news and documentary work was done on 16 mm film camera.

Today we have multiple cameras with a lot of software support to insert text,

informations, archival footage, statistics, graphics and action replays. The live coverage of any event has changed in major way.

Television coveargе of the following events have been considered as watersheds -

- The US presidential election in 1960 election, wherein John F. Kennedy emergent charismatic and triumphant
- Vietnam war of the 1960s
- Persian Gulf war 1991 covered mainly by Ted Turner's CNN
- The assassination of Indira Gandhi- 1984
- IPL 4 in 2011.

Find out about these events and how they were televised and what impact was created by them.

Question-

It was said that TV covers politics and political news. Today, the paradigm seems to have shifted. Politics is taking into account the power of television.

Give your studied comments with reference to India.

Fiction Programmes-

While fiction programmes seem to be mostly soap operas and films or I their neighbourhood, nonfiction programmes have developed a wider range such as news, news based discussion programmes, interviews, talk shows, debates, reality shows,competitions of many kinds etc etc.

2.9 Television as a part of the Internet

Television is called 'Tube of Plenty' by its noted historian Eric Barnouw. It has assimilaited initially radio, then theatre and then film. It became a vehicle for these forms.

Today Internet is becoming the site of convergence of various media. TV is also converging with Internet.

Explain how…

Chapter 3
The Evolution of Print Medium

3.1 Journalism as a 17th and 18th century phenomenon

3.2 Role of Industrial Revolution in the spread of print media

3.3 Local newspapers, Chain of newspapers

3.4 Some features of Journalism in Europe and America

3.5 On line editions

EVOLUTION OF PRINT MEDIA

Journalism as a craft, a profession and even as a cultural industry and a business, is over three centuries old. It was made possible by the coming together of a number of technologies as well as of several social, political and economic developments. The main technologies that facilitated the development of large-scale printing and distribution of print material were the printing press, the telegraph and the railways. The industrial revolution and the growth of capitalism, democracy and the public sphere provided the impetus and the support for rapid developments in the press. Technological determinists like Harold Innis and Marshall McLuhan, two Canadian media sociologists, credited the printing press with the evolution of democracy and the nation state overlooking the vital role of capitalism and socio-political movements in Europe and its colonies worldwide. Going beyond technological determinism, Benedict Anderson later spelt out the role of print media, vernacular languages and capitalism in the emergence of nationalism and nation-states ('imagined communities') in Europe, Latin America and Asia without however establishing a clear 'causal link' between print capitalism and national consciousness.

3.1 Journalism in the 17th and 18th Centuries

By the end of the 15th century letter press moveable type printing was widespread in the major centres of trade and learning all across Europe. This was the time of the Reformation and the printing press came to be widely used by both Catholic and Protestant churches to propagate their beliefs in the vernacular languages. Vernacular translations of the Bible by William Tyndale, Martin Luther and others were perhaps the first books to be published. Pamphlets, newsbooks, newssheets and newsletters were popular formats for participating in debates on the religious and political issues of the day. But rulers were wary of the influence of the printing press owners and imposed

licenses and even censorship on their publishing activities. And discussion of domestic events was prohibited. In such instances, publishers in France and England would have their pamphlets and newsbooks printed in Amsterdam.

The Fugger family, which had major mining interests in Germany, employed newsletters in the mid-16th century. The publication of periodicals was introduced in Cologne by the end of that century.

The first corantos were published in 1621 and these were quickly followed by the publication of newsbooks in England and other countries of Europe. In 1641 the star chamber courts in England were abolished, leading to a conflict between royalty and parliament. This resulted in a furious publication of polemical pamphlets by both sides. Pamphlet-debates and newsbooks were the earliest attempts to educate the public about current affairs. It was in this context that the poet John Milton wrote a pamphlet entitled 'Areopagitica', where he set out his arguments for the need of a free press in a democracy. Press censorship remained in force in Britain from 1662 to 1695 under the Licensing Act. Periods of censorship were followed by the rise in the number of newsletters, and of coffee-houses too. Coffee-houses played the role of the new 'public sphere where the poets, writers and intellectuals gathered together to get the news, and to debate freely political and cultural issues of the day. By 1739 there were as many as 559 coffee-houses in London. In France 'salons' played a similar role. According to one estimate, there were 40 publishers of newspapers in Europe between 1609 and 1650; almost 40,000 copies of these newspapers have been preserved.

Visit books google.com to access a digital copy of John Milton's pamphlet. What are Milton's arguments on why a free press is fundamental to the working of a democracy.

Leipzig in Germany was the centre for a number of newspaper developments. Perhaps the first ever regular weekly newspaper, the Avso, Relation oder Zeitung, and the first ever daily newspaper Einkommende Zeitungen, was published from this city. Certainly, the first doctoral thesis on News Reporting was 'defended' on 5 March 1690 at the University of Leipzig. It was written in Latin by a certain Tobias Peucer. America's first newspaper, Public Occurrences both Foreign and Domestic, published in Boston by Benjamin Harris, made its appearance during the same year. It was however immediately closed down by the colonial rulers. America had to wait until 1704 to get its first successful newspaper, the Boston Newsletter. Soon, New York and other cities got their own newspapers.

3.2 Role of the Industrial Revolution in the spread of print media

But the distribution of printed literature beyond neighbourhoods, churches and cities required an efficient and cheap postal system, and even more importantly a fast transport system. This is where the Industrial Revolution played a key role. The telegraph facilitated the growth of news agencies such as Reuters, Associated Press, United Press International, and Agence France Presse.

The first daily news sheets made their appearance at the dawn of the 18th century. Limitations of the handpress restricted the number of copies to about two thousand; hence the large number of small papers. Writers like Daniel Defoe, Joseph Addison, Richard Steele, Jonathan Swift and Samuel Johnson had their own news sheets or wrote for the London papers.

Find out more about Defoe, Swift and Johnson. What were their contribution to journalism and literature?

By the end of the 18th century, news related publications in the United States and Britain managed to attract advertising support. This was a significant development since the costs of paper, printing and postal rates kept cover prices high; the stamp tax in Britain raised prices further. The first advertisements included those related to books or products of the press, quack medicines, tea and chocolate.

(a) The Press in India

India got its first newspaper, Bengal Gazette (also called Hicky's Gazette or Calcutta Advertiser), in 1780; it carried advertisements right from its very first issue. Political and social corruption was rife among the British sent to rule the country when Hicky, a printer by profession, launched his Gazette 'in order to purchase freedom for my mind and soul'. He described the Bengal Gazette (later called Hicky's Gazette) as a 'weekly political and commercial paper open to all parties but influenced by none'. His venom was aimed at individuals like Mrs. Warren Hastings and their private affairs. He published announcements of marriages and engagements, and of 'likely' engagements. The Gazette was, in essence, no better than a scandal sheet. Barely a year later, Sir Warren Hastings denied all postal facilities to Hicky who hit back with these ringing words:

'Mr. Hicky considers the Liberty of the Press to be essential to the very existence of an Englishman and a free Government. The subject should have full liberty to declare his principles and opinions, and every act which tends to coerce that liberty is tyrannical and injurious to the community'.

In June the following year (1781), Hicky was arrested and thrust into jail, from where he continued writing for the Gazette. He was stopped from 'bringing out his weekly only when the types used for printing were seized'. (For further details of the dramatic growth of the Anglo-Indian and the vernacular press in India, see the section on 'Journalism' in my book 'Mass Communication in India' (Bombay: Jaico Books, 2010).

3.3 Local Newspapers, Newspaper Chains

Newspaper publishing is a huge business today. In India there are over five thousand daily newspapers. Family-owned newspaper chains such as the Times of India, the Indian Express, the Hindu, the Hindustan Times, Eenadu, Malayala, Manorama, Dainik Jagran, Dainik Bhaskar and a host of others rule supreme. Besides their flagship newspapers they publish local editions in several cities, some even publish multiple editions in the same cities. Further, they publish newspapers and magazines in several languages.

List the daily newspapers in your city. How many editions ran, does each of them have? (Check below the masthead/title of the papers)

Who are the owners/publishers of these papers? Are these part of a larger chain of newspapers?

Name at least three newspaper chains in India.

3.4 Some features of Journalism in the UK and USA

Newspapers are a dying breed in the United States and Europe, unlike the steady annual growth of the print media in India, China and other Asian countries. According to data from the World Association of Newspapers (WAN), based in Paris, the top ten papers of the world in terms of circulation are all Asian newspapers, the top three being from Japan. A major reason for the decline of circulation of American and British newspapers is the remarkable growth in home access to the Internet. Young people get their news today from online editions of newspapers, and also from social networks and news blogs. As a consequence, advertisers have moved their support from hard copies of newspapers and magazines to online editions and social networks like Facebook. Recent data on advertising expenditure in the United States suggests that adspend on the Internet has outpaced ad spend in offline newspapers.

However, the growth in the number of 'free newspapers' has been remarkable. The best known free newspaper is the METRO. Free newspapers get their main support from local advertisers since their primary readership is the local neighbourhood. Free newspapers are not considered to be serious rivals of what is termed the serious or 'quality' press or even the tabloids. American international dailies like the International Herald Tribune and the Wall Street Journal (Europe and Asian editions) and London's Financial Times and The Guardian are available globally. Facsimile editions of some of these can be subscribed to in India.

Visit www.wan.org to check out the latest data on the top ten newspapers of the world.

Where do the top Indian newspapers like Dainik Jagran and Dainik Bhasakr figure?

In Britain, following the example of the (London) Times and the Guardian, several daily newspapers have gone tabloid or publish in both broadsheet and tabloid formats.

Search for the New York Times, the London Times and the Guardian on the Internet. Compare the front pages to the Indian newspapers.

3.5 Online Editions of Newspapers

Perhaps the most remarkable trend in Indian Journalism at the dawn of the 21st century was the rapid growth in Online Journalism. Almost every English and Indian language publication has its own online-version on the World Wide Web. The online versions are taken verbatim from the hard print editions. They are all offered free on the Internet, and advertising and some e-commerce are the only sources of revenue. Hardly any publication has made a profit from its online version. Except for the Wall Street Journal which has developed a subscription-based model for its net edition, few American publications have reaped a harvest from their net editions. Print journalists who moved into electronic journalism from 1998 to 2000 are now back to traditional newswork where they believe all the 'excitement' lies! Virtual Journalism holds no charms any more. Attempts of course are being desperately made to attract advertisers to virtual advertising.

The introduction of new information technologies should have brought about a sea-change in the approach to Journalism. But this has not occurred. Only the delivery systems seem to have increased in number. For instance, the current news values of Indian journalists are no different from the news values of traditional Journalism.

These are timeliness, immediacy, proximity, oddity, conflict, mystery, suspense, curiosity, and novelty. We have to turn to the new development journalists (termed variously as 'civic journalists', 'public journalists', or 'advocacy journalists') to challenge these elite- and immediacy-oriented values, and the man-bites-dog approach to news. They believe that the voice of the silent, suffering majority should be heard through the press. Not politics, business, finance, sports should be the staple of news but rather what is of value in terms of equality, social justice and peace.

Even though almost all major newspapers and news magazines have their Internet versions, few Indians read news on the Internet unless of course they live or travel overseas. They have easy and cheap access to newspapers in their own languages across the country. Daily newspapers cost much less than a cup of tea. Access to the Internet is fairly widespread in the cities, though mainly via CyberCafes, schools, colleges and offices, though the cost of access at home is still unaffordable for most Indians. Home access to the net is limited to a small minority of the upper middle class in Tier 1 and Tier 2 cities. The situation in rural areas is far worse. Except for around five thousand e-choupals (Internet Kiosks), rural India is ill-served. The largest segment of around the 42 million users are in the 18-35 age group; they comprise half of all users. But only 66% of these are 'active users', that is those who use the net at least once a month. Most are 'ever' users', those who access the net once in a way.

Indian websites that are at the forefront of online journalism are timesofindia.com, hindustantimes.com, Indianexpress.com and newindpress.com. The two Indian news agencies,

Press Trust of India (PTI) and the United News of India (UNI) also have their own websites, though they appear to be reluctant to make all their news stories and features available free. According to Sunil Saxena, author of 'Breaking News', most of these news sites 'are still a prisoner of non-resident or NRI traffic which accounts for 50-75% of all traffic. The traffic was a great bonus in the initial years of the Internet in India, when very few Indians had access to the net, and the sites could tout these figures to show their popularity… today, however, the sites want the traffic to flow from within India. But this is not happening, at least not in the numbers that the advertisers want. The result is that media sites are still not a favoured property as far as Indian advertisers are concerned. Their reluctance to include New Media in their campaign plans means less revenue for media sites and continued dependence on parent companies. Where content is concerned, Saxena observes that 'three quarters of content of any newspaper site is content generated for newspapers. The remaining quarter is content that has

been source from news agencies. There is virtually no content that is generated by the media sites.

But this situation is changing rapidly. Certain types of advertising are certainly moving over to the new media. Classified advertising for matrimonials and recruitments, for instance. Take www.simplymarry.com of the Times of India Group, or www.shaadi.com, and where job sites are concerned www.naukri.com and www.jobstreet.com. They attract millions of registered users from India and also from Indians across the world. Advertising revenues from travel and holiday/leisure/hospitality industries is gradually shifting to the net, thus depriving traditional media of much advertising support.

What are the advantages of reading the daily newspaper on the Internet?

Visit www.samachar.com and news.google.com and www.wikinews.com. What is their approach to designing the news for their readers?

How do Facebook, Twitter and newsblogs like www.indy.org provide the news?

Visit English.aljazeera.net to get the Arab perspective on the daily news. Write a paragraph on how its approach to news reporting on the Jasmine Revolution differs from that of the BBC and CNN.

News Alerts on Mobiles

A few telecom service providers have begun offering 'news alerts' as a value addition service (VAS) on mobile phones. These are in the form of SMS messages. School exam results, cricket scores, results of contests, emergency messages, scotching rumours by authorities are other kinds of 'news alerts' which are offered by mobile operators. Several newspapers, news channels and telecom operators offer 'news alerts' via email. BBC, CNN, IBN and NDTV were the first to offer these services free. Further, the majority of daily newspapers and news channels pose questions for audiences to respond to via email or SMS. Polls are conducted on a daily basis by the news media on questions and issues of the day. However, while the results of the polls are widely publicized and discussed by anchors and experts, the total sample of respondents and their representative nature is rarely revealed. A number of Indian newspapers and individual journalists run their own news blogs but these have not made much of a mark.

Chapter 4
The Evolution of Radio

4.1 Early Development in wireless and telegraph technology
4.2 National and Regional Networks
4.3 National Service
4.4 Regional Service
4.5 Vividh Bharti Service
4.6 External Service
4.7 FM Broadcast
4.8 Radio on the web

Early Dev in Wireless and Telegraph Technology

Technically, the evolution of radio as a medium of mass communication depended on a number of developments in wireless and telegraph technology. The scientists who made the most valuable contributions to these developments in wired and wireless transmission included Graham Bell (in the United States), Marconi (in Italy), Maxwell and Lodge (in England), Popov (in Russia), and Jagdish Chandra Bose (in India). As one writer puts it: The array of scientists and technicians who shared in the early development of the wireless reads like a UNESCO committee.'

The first regular telegraph service was introduced in 1907 between Ireland and Canada; later it was extended to Europe, United States and Australia. Five years later, when the Titanic sank, saw the vital role of wireless telegraphy for rescue operations on the high seas. Marconi helped build the British Empire's radio network, just prior to World War I

Thus a combination of a number of discoveries of electro-magnetic waves, radio waves, the wireless telegraph and the triode amplifier valve) by technicians and scientists from different countries gave rise to the development of wireless telegraphy and later to radio broadcasting. 'It took ten years for wireless telegraphy, whose sole use was point-to-point telecommunication, from ship to ship and ship to shore, to become a broadcasting system that was one of the main media for mass culture. This shift from one type of technological and social usage to another took place in relation to two developments: First, the World War prompted the industrialization of wireless telegraphy; secondly, in the United States the radio created a communication environment in which amateurs could operate freely'. 'Hams' (wireless telegraphy hobbyists) were used extensively during World War I.

Radio broadcasting needed the mass production of receivers and marketing for it to be commercially viable. This came about during World War I largely because of military requirements. After the War, radio found its commercial base and was given a social form 'through a combination of several traditions - those of telecommunications, mass industry and the press' . The earliest radio transmissions in 1915 were by universities to disseminate news. The first radio stations were set up in Pittsburg, New York and Chicago in the 1920s to broadcast election news, sporting events and opera performances. By mid-1923 as many as 450 stations sprouted across the United States - all run by a pool of amateurs. (These stations were later connected by AT & T to form the National Broadcasting Company (NBC) in 1926; the following year, a number of independent stations clubbed together to form a second national network, the Columbia Broadcasting System (CBS)). The public service radio network, National Public Radio (NPR), was established much later.

In Britain and in Europe, however, radio broadcasting was felt to be much too important to a mass medium be left to private profit-oriented companies. Public service broadcasting supported by taxes or license fees rather than advertising - oriented commercial broadcasting found widespread favour. Thus it was that while the NBC and CBS were established as private commercial stations in the United States, the British Government took the initiative to set up the BBC in 1920 as an autonomous public service corporation. Other European countries established national public service networks, some directly under government control, others as autonomous establishments. Colonial powers like Britain and France opened broadcasting stations (BBC World Service and Radio France) in Asia and Africa to extend their governance over the local populations and to propagate their interests in politics and trade. The United States Government established the Voice of America, though primarily for overseas listeners.

You have perhaps heard of the 'Bose speakers'. Who was Jagdish Chandra Bose after whom these speakers are named? What contribution did he make to developments in wireless telegraphy?

By the 1940s radio had become a universal and round-the-clock mass medium. Its potential for propaganda and public relations was exploited by both Allied and Axis powers. The arrival of the transistor radio in the 1950s transformed the medium in remarkable ways, making it cheap, light-weight, personal and portable. You could now listen to ball-by-ball cricket commentaries while on the go. The car-radio was an extension of the technology.

National and Regional Networks

In the United States, radio from the beginning was a private, commercial and local medium. Anyone could set up a station. Much of the support came from advertising revenue. In Britain, however, the BBC was established as a national service and was controlled in the public interest. Regional services would be introduced later, though. In India, amateur radio operators pioneered radio services, but since they did not succeed in turning it into a profitable business, asked the colonial government to take over. This resulted in the establishment of what came to be called All India Radio. It was largely based on the BBC model: a non-commercial station, and like the BBC had only a national service to begin with. Regional stations in the different local languages of India would be gradually introduced after Independence.

The National Service

Only the broadcasts to the nation on special occasions by the President, the Vice-President and the Prime Minister have to be compulsorily relayed by regional stations, as also the news bulletins in the languages of the region and English and Hindi news bulletins. The origin of the centrally-planned National Service goes back to World War II when news bulletins were broadcast from Delhi.

The News Services Divisions plans and presents the news, newsreels, spotlight, current affairs. The National Programmes of music, plays, features and talks are planned by the Director General but produced at regional centres.

The Regional Services

The Regional Services cater to major linguistic and cultural groups. Each State and Union territory serves the groups living in the areas covered by it. Except for news and national programmes of talks and music which are relayed from Delhi, the other programmes of each regional station directed at different groups such as farmers, workers, children, women, youth, are produced at the regional stations/centres. The National Service Programmes are broadcast over short-wave transmitters which makes it possible for regional centres to relay them.

The Vividh Bharati Service

The Vividh Bharati was started on 2nd October 1957, as a service of 'light entertainment' to compete with Radio Ceylon, which had begun directing a commercial service to India on

powerful short-wave transmitters. Earlier, AIR had banned film music on its prgrammes, for it was felt that film music was too cheap and vulgar to be broadcast on AIR and its regional services. Sponsored programmes were introduced in May 1970.

Initially, a daily five four programme was put out and 60% of the time was devoted to film music. The rest of the time was given to devotional music, short plays, short stories and poetry recitals.

Today, the service is on the air for 12 hours and 45 minutes every day, with an extra hour and a quarter on Sundays and holidays. Most of the programmes are produced in Bombay, except for a few local request programmes, which are produced at regional stations. The proportion of film music on Vividh Bharati remains 60%, while classical and light classical music, folk and regional music constitute around 20% of transmission time. The Channel also carries two news bulletins and some "spoken-word" programmes. Music constitutes 40% of the total programmes broadcast over AIR comprising classical, light, folk, film and music in the regional languages

The External Service

Broadcasting today is regarded as 'part of the normal apparatus of diplomacy'. Short wave and long wave broadcasting have made it possible to beam programmes across frontiers to different parts of the world. We in India, for example, are bombarded almost throughout the day with programmes from Radio Moscow, Radio Peking, the BBC, the VOA, Radio Deutsche Welle, Kuwait, SLBC, the Netherlands, the Vatican, South Africa, Australia, and from many other countries besides.

From 1939, when we inaugurated our External Services, with a broadcast in Pushtu, we too have joined in the game of diplomacy on the air. Today the external Services Division of AIR broadcasts programmes to 155 countries in 25 languages, 17 of them foreign, the rest Indian. News bulletins are beamed round the clock to sensitive areas where we believe our point of view will be heeded, and where people of Indian origin have made their homes.

The primary objective of the broadcasts is 'to project the Indian point of view on world affairs and acquaint overseas listeners with developments in India, along with information on various facets of Indian life, thought and culture.'

A UNESCO report on international broadcasting takes a similar stand, stating that ideally the purposes of international broadcasts are (a) to present the best culture and ideas of the broadcasting country, (b) to present world news objectively, (c) to explain the broadcasting

country's viewpoint on important world problems and to promote international understanding. The boom began in 1975 in Japan and a few years later in Europe and the United States.

With more than 80 countries around the world clamouring for the overseas listener's attention in 148 languages on 4,450 short-wave frequencies, the voice of India has slight chances of being heard. The only feedback AIR receives is by way of listeners' letters. The main target areas are Pakistan, Bangladesh, Afghanistan, the Arab States and Western Europe.

If the External Service and the general overseas service has not made any impact, the fault is not with the listener who does have an abiding interest in India, but with the quality of programmes put out as well as with the poor transmission. As the Verghese Committee's Report expressed it: 'AIR's External Service Broadcasts are only dimly heard in significant areas and we have the picture of an ill-planned service, a wasteful use of resources, a frustrated staff and dissatisfied listeners, whether overseas, Indians or foreigners at whom these broadcasts are directed'.

Compare the BBC, the VOA and AIR in terms of their credibility where news is concerned.

FM Broadcasts

By the close of 2007, the FM radio industry was worth over Rs. 310 crores and was expected to grow to a thousand crore rupees by the end of the decade. BIG FM, Survan, Radio Mirchi, Radio City and of course AIR's FM stations (Rainbow FM and FM Gold) were the main players, the scene was expected to explode with the auction of the Third Phase. Music, chat and utilities (traffic updates, public announcements) are the main drivers, since news and current affairs and live sports commentaries were yet to be allowed by the government; user-generated content was yet another aim of the broadcasters. However, several companies that have won licenses for radio stations appear to be reluctant to launch them in the small cities and towns primarily because of the uncertainty of revenues from advertising. Further, there has not been a remarkable uptake in the purchase of FM-enabled radio sets. In January 2007, the Working Group of Eleventh Five Year Plan found that out of the total number of 132 million radio sets , barely 78 million were FM receivers. By the end of that year 281 FM stations had been operationalised, with as many of as 121 of these private stations; another 130 remained to be operationalised. The primary content of both AIR's FM and private FM stations is Hindi film music,

The FM industry has got together to form the FICCI-Radio Forum. Initiated by FICCI, the

Radio Forum would be required to face new challenges such as satellite radio, community radio, mobile radio, campus radio and internet radio, as well as attempts to regulate the industry through the new content code spelt out in the Broadcasting Bill (2007). The Forum would provide a platform for discussion with the government so that there would be mobility and flexibility in the government's radio policy. That policy does not allow private FM radio stations to carry news and current affairs programmes, or live cricket/sports commentaries. The FM radio industry had committed over half a billion dollars in licence fees and rollout costs in 18 months, according to the Forum's chairman. The Forum's core group has representatives from a host of companies including MBPL, Red FM, BAG Films, Adlabs/ADAG, Radio Midday, India Today, Malayala Manorama, Win Radio and TAM Media. The trade body of the industry is the Association of Radio Operators of India (AROI).

List the FM stations available in your city. Who are the owners of these stations?

Why do you think that news broadcasts are not allowed on private FM stations? (Only the relay of All India radio news bulletins are allowed.).

Radio on the Web

Most radio stations, particularly those targeted at overseas listeners, can now 'stream' their broadcasts over the Internet. The great advantage of a presence on the web is the international access that the Internet provides. Another major advantage is the interactvity of this digital medium; feedback can be obtained almost instantly. What's more, 'visits' or 'clicks' on radio websites can be measured fairly accurately. Further, on a broadband network, radio broadcasts take on a clarity that is often not available on terrestrial radio. Several amateur web radio stations do not have an offline presence. It's possible now to launch one's own radio station and be a radio jockey for that station.

Draw up a list of radio stations for news and for music that are available on the web.

How is the experience of listening to radio on the web different from that of listening to radio on your mobile?

Chapter 5
Evolution of the Internet

5.1 The internet becomes a reality in the 1970s

5.2 Till 1991, internet is limited to the military and industrial circles and is closed to others

5.3 Development of WWW in 1991 opens up internet

5.4 The phenomenal growth after that ….

Origins of the Internet

There are many theories and in fact, controversies about the origin of the Internet. The most popular notion that exists believes the ARPANET project of Pentagon way back in the 1970s was the beginning of the process of the Internet.

However, this view has been challenged by many and the initiator of this programme has also stated that the purpose of that programme was not to develop the Internet as we came to understand it: in fact, what they seem to have worked on was on developing 'a network'.

Concurrently some other developments had been taking place in the other areas in the 1970s and 1980s like the developing a PC, developing a concept of an e mail, having the possibility to connect PC in LAN, getting various networks to talk to each other, developing more efficient systems of data sharing through telecommunication, evolution of the devices like modem so on and so forth.

So it is clear that multiple agencies have worked on their needs and evolved independent streams. Academic and scientific communities were also looking for a mechanism to efficiently store and share data. Finally the development of the World Wide Web [WWW] created the possibility of bringing various streams together and most importantly made it possible to send audio-visual data along with email communication.

It has also been stated that although a lot of work in the development of Internet has taken place in USA, the others have also made their contribution and it is not absolutely right to say that it is an American invention. There is evidence that some significant work done in Holland and UK has also helped in the process.

So, ultimately many agencies like the research institutes, academia, telecom companies, computer industry and the regulatory authorities had to come to one or more meeting points, so that the Internet could be developed and improved upon.

The Internet has come on by leaps and bounds in its already short existence. It is becoming a platform for convergence of many technologies and modes of communication.

Research

1. Based upon your knowledge of the capabilities of the Internet today, do the research to find out what future directions it is likely to take.
2. Meet a professional, who has been in his/her field for quite few years. He/she could be a doctor, lawyer, engineer, artist, accountant, management professional, travel agent or any other…Interview this person and find out in details as to how the Internet has changed his professional life. Gather the data from various sources and compare the details to see for yourself the range of usage on the Internet.

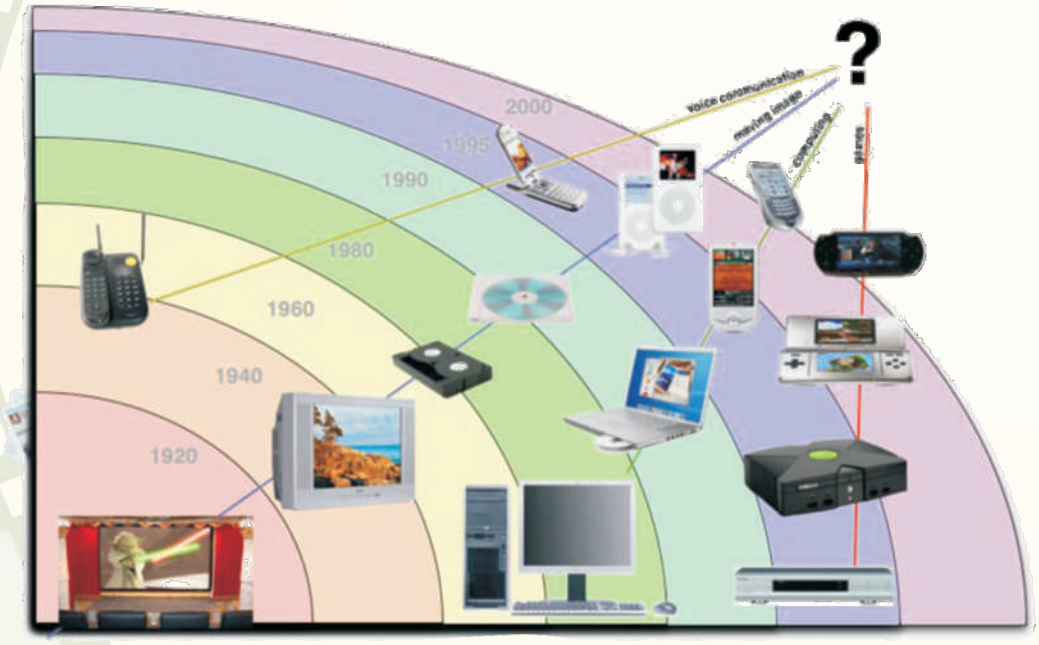
CBSE
CONTINUOUS AND COMPREHENSIVE EVALUATION
KNOW - AS YOU GROW

Unit : 3

Convergence of The Media

Chapter 1 : Independence and inter-convertibility of the media.

Chapter 2 : Convergence and the new possibilities of communication.


2000
1995
1990
1980
1960
1940
1920
?
Voice communication
moving image
computing
games

Chapter 1

Independence and inter-convertibility of the media

Part I: Evaluation & convergence of autistic Media

Part II: Convergence of communication Media

Media are of two types- art media and communication media. All media are combinations of natural human abilities and technologies developed by humankind. Media exist independently and they also converge in many ways. Today we live in an age of convergence.

Convergence has the following meanings- coming together, coinciding, joining, merging, uniting etc.

Convergence can be studied at two levels – artistic, technological.

Part I

Evolution and Convergence of artistic media

Sine the last decade of the Twentieth century we hear the word convergence being used increasingly in the context of technological developments. However, in the realm of arts and the traditional communication media convergence can be seen happening over along period of a few centuries. It is in fact a process of evolution of human thought, knowledge and the power of imagination that seeks many channels of expression. The whole process can be codified to be occurring in three stages.

Stage I – Different forms evolve independently in different periods of time.

Stage II- On reaching maturity these forms begin to interact.

Stage III – Forms begin to converge.

The development of various means of expression and complexity of content expressed through them is an important evidence of the evolution of human mind and sensibilities. Humankind's expanding consciousness of the self, of the universe, of life in general is reflected in the process of this cultural evolution.

While understanding the **Evolution of the forms of Mass Communication,** we have familiarized ourselves with the following formulation of the eminent Indian historian *Itihasacharya* V. K. Rajwade

Natural ability	*Functional use*	*Evocative use*	*Functional plus Evocative*	*External Means*
Sound	Language	Singing	Verse	Instrumental music
Drawing	Alphabet	Painting	Illustrated books	Photography
Gesture	Acting	Dance	Theatre	Puppetry
Solid figure	Pottery	Sculpture	Architecture	Landscape, Town-planning

What is codified in a table above is an evolutionary process that has taken place over the centuries.

There are two really important perceptions that we must remember from our brief introduction to this formulation of this great historian.

1. ALL ARTS ARE EVOLVING POSSIBILITIES OF HUMAN COMMUNICATION.
2. THEY HAVE EVOLVED INDEPENDENTLY AND HAVE ALSO COME TO COMBINE WITH EACH OTHER.

Let us elaborate upon each Natural Ability of the table this historian has given us. In his formulation He has identified FOUR BASIC NATURAL ABILITIES within us viz. -**sound, gesture, drawing figures and making solid forms**. We can trace the genealogy of each of these to discover as to how far reaching they have been.

Sound

Language

From Sound came language and music. All languages were in the spoken form for centuries together. After they became standardized and the grammars developed, the codification in the form of script began to happen. Alphabets [scripts] have a much shorter history than the history of the languages that they represent. Language developed from vocal sounds could be used for functional purposes like asking and answering simple everyday questions to each

other, communicating information, orders, feelings etc. however, humankind soon discovered that they had the ability to express themselves in an evocative manner to express intense, passionate feelings and ideas for which the prosaic language was not enough. Thus dramatic expression in the form of poetry, folk tales, short stories and drama were born.

One can map the contours of this process. When humankind was in the hunter-gatherer stage, they must have sat around the fireside in the night discussing daily happenings and while exchanging information, they were discovering narration. It would not have taken too long for human imagination to enter the fray and stories that were not necessarily factual must have been born.

To our ancestors, some experiences like the discovery of gigantic beasts, great forests, seas, rivers, natural phenomena like the thunder, lightening, earthquake, great floods, excessive rains, famine etc., must have been the experiences that were not entirely comprehensible, although real; hence, myths, legends, folk tales must have been born to explain them or rather come to terms with them is some form. The concept of celestial powers- both good and evil- must have entered the human imagination at some point. These obtained personalities with identifiable qualities like Varun the rain god, Agnidev- the god of Fire. We find such references in all cultures of the world right from the ancient times. These characters became heroes of various stories that must have developed around their abilities and idiosyncrasies. Wrath of various Gods explained the natural calamities and their benevolence explained prosperity and well being. These narratives became the collective memories of the societies and this pool of knowledge was transmitted from generation to generation.

Birth and Growth of Narrative

Naming of things [nouns] gave them identity in human imagination and memory. Description of actions [verbs] brought better meaning to the acts and established relationship between subjects, objects and actions. Adjectives and adverbs strengthened the narration by qualifying the actors [human beings, beasts] and actions. Thus a sense of narration among other things was evolving. While describing the actions –real or imaginary- an articulation of time and space came into being. That was the process of developing narrative thinking. It was a very crucial phase on human evolution and significance of it has been realized only in the Twentieth century.

"Narrative is an irreducible form of human comprehension, an article in the constitution of the common sense."- Louis Mink, 1978

This is an often quoted statement. For, the ability to form, recognize and respond to Narrative was an important stage in human development. Here we are talking of Narrative not as a mere story, but on a larger and wider scale. All narratives deal with characters, situations, events, their causality, time and space. This could be our basic understanding of narrative.

Jerome Bruner [B. 1915- USA] is an eminent psychologist, who has made landmark contribution to cognitive psychology [the study of human thinking and intelligence]. In 1991, he published an article in the prestigious academic journal Critical Inquiry entitled "The Narrative Construction of Reality." He outlines TEN important characteristics of Narrative and they can be stated in a simplified manner as follows-

1. Time - Narratives take place over a period of time.
2. Particularity: Narratives deal with particular events.
3. Characters with qualities: The characters within Narratives have "beliefs, desires, theories, values, and so on".
4. Story: Narratives are composed as a selected series of events that constitute a "story."
5. Canonicity and breach: Stories are about something unusual happening that "breaches" the canonical (i.e. normal) state.
6. Referentiality: The principle that a story in some way is always related to reality, although not in a direct and provable way.
7. Genericness: The story can be classified as a genre.
8. Normativeness: The observation that narrative in some way supposes a claim about how one ought to act. [Moral suggestion perhaps?]. This follows from canonicity and breach.
9. Context sensitivity and negotiability: Narrative requires a negotiated role- meaning an active participation- between author or text and reader. The readers/receivers have to understand the context of the narrative, and ideas like suspension of disbelief.
10. Narrative accrual: Finally, the idea that stories are cumulative, that is, that new stories follow from older ones.

Bruner observes that these ten characteristics at once describe narrative and the reality constructed and posited by narrative, which in turn teaches us about the nature of reality as constructed by the human mind via narrative.

[Source for Bruner's formulation– Wikipedia. Text is modified.]

Activity

Narrate an experience of yours in oral form to your classmates. Narrate it with as many details as you can. Then refer to Bruner's ten points about The Narrative Construction of Reality. Ask your classmates whether all the references that he refers to can be discerned from your account.

Human cognition is the process of perceiving and conceiving facts, phenomena, ideas, people through which we gain the knowledge of the world. Bruner says that there are two natural forms of cognition: the logico-scientific thinking and the narrative thinking. According to him, both are equally important i.e. neither of them is superior to the other. They organize experience and represent reality differently. Logico-scientific thinking deals with abstract ideas, follows procedures of formal logic, and strives to seek a scientific cause and effect understanding of the world and also seeks universal truth conditions. Narrative thinking is built upon concern for the human condition. It is directly related to and seeks to find plausible or lifelike connections between two events. It does not seek to establish the universal truth in the manner of logic-scientific thinking, but makes the world and human life tangible to us through truthful appearance of things and persons and coherence i.e. an intelligent, articulate, structured view of the world. Thus, narrative is a particular mode of experiencing the world. It constructs the psychological and cultural reality, in which the characters- past and present, real and unreal actually live. Studying how people tell and understand stories, including stories of the history enlightens how do they create a reality of their own and reveals psychological meaning of this reality.

Brian Boyd is a distinguished scholar, who has written a book - On the Origin of Stories: Evolution, Cognition, and Fiction[2010]. In this book, Brian Boyd explains why we tell stories, how our minds are shaped to understand them, and what difference an evolutionary understanding of human nature makes to stories we love.

Art is a specifically human adaptation, Boyd argues. The concept of 'play' that developed among intelligent animals was a precursor to the beginning of social communication and bonding. Arts seem to be an evolved form of it with a personal expression and social reception being mutually supportive. More particularly, our fondness for storytelling has sharpened social cognition, encouraged cooperation, and fostered creativity. It has also helped human imagination to grow in all directions.

Narratives have grown in a wide spread manner. We see this process within a single art as well in combinations of arts.

Evolution of Literature

In literature we began with stories around the fire, then came the stage of folk tales, fables, myths. Then the short story in its modern form emerged. Finally, Novel emerged as the major form capable of encompassing all others and it is still growing. In poetry, small simple songs and lyrics metamorphosed into ballads, sagas, epics. These processes have taken place over centuries in all cultures.

" The spell of the story has always exercised a special potency in the oral based Indian Tradition and Indians have characteristically sought expression of central and collective meanings through narrative design" remarks **Sudhir Kakar** in his book **Intimate Relations**. Scholars have often pointed out as to how the story rather than an essay has been used in India by wise men to spread their messages and principles.

Imagination, Fantasy, Literature and Social Life-

Imagination has always been the source of human fantasy. Fantasy has played a large part in shaping literature and also in creating and sustaining ideas in social life.

Itihasacharya **V. K. Rajwade** has explained this complex relationship in another brilliant essay of his **The Novel** - published in 1902. The following passages from this essay elucidate the point.

" For millions of years man has been trying to understand his natural surroundings. As his understanding grew, he realised that all natural phenomena were firmly bound in a chain of cause and effect. At the same time, he also realized that his own knowledge was confined to a couple of links in the chain; of the rest he was largely ignorant… When man realised that he was powerless in the world of reality, he began to seek and wield power in the world of his own imagination – the world of fantasy".

"Man, a slave in the real world, is a lord in the world of imagination"…

"Whatever is incomplete in nature becomes whole in the imagination. The imperfect is transformed into the perfect."

"The world of imagination touches the institutions, attitudes and literatures of all countries. It pervades religion, morality, philosophy, history, mathematics, drama, the novel, painting, sculpture, poetry, the law and all other spheres of human thought and creation" …

"That is why the fantastic is present to greater or lesser degree in every form of literature from the great epics and philosophical treatises of old to the most impoverished present day products."

[For a full version of the essay -**The Novel- translated by Shanta Gokhale, see Journal of Art and Ideas, - No. 8- July-September 1984.**]

Activity

Narrate a fantasy of yours to your class mate. Ask him, whether he/she can see the potential of a story there. If so, ask him to develop an outline of it. Now repeat the process by changing the roles. Your friend becomes the story teller and you are the narrator.

Folk literature

Folk literature is essentially all the legends, myths, fables, and fairy tales that are preserved in memory, communicated live and passed down by word of mouth through the generations. This phenomenon is universal and has taken place over the few centuries. The authors of these stories are usually unknown or unidentifiable.

These stories have endured because they are entertaining, they embody the culture's belief system, and they contain fundamental human truths by which people have lived for centuries. Knowing the characters and situations of folk literature is part of being culturally literate.

Folk literature, regardless of its place of origin, seems to have arisen to meet a variety of human needs, such as :

1. The need to explain the mysteries of the natural world
2. The need to articulate our fears and dreams
3. The need to seek order in the apparent random, even chaotic, nature of life
4. The need to entertain ourselves and each other

Most folktale settings free the tale from the details of the real world, and create an ambience of their own, wherein, animals talk, witches fly off sitting on a broom, the characters have extraordinary properties such as long hair that can reach the ground from top of the manor and magic spells that change the visible world in a flash.

Usually the folk tales have the following prominent features according to **Dr. Satyendra,** who is an eminent scholar of folklore.

1) Motifs : All the stories contain some motifs, many of which are universal e.g. three sisters but one of them neglected, conversion of people into animals and vice versa, etc.

2) Conventions: Folktales repeatedly use certain conventions. The hero is capable of truly extra-ordinary feats beyond the capabilities of most men, the hero and heroin will never die in the story, but in fact live together happily ever after, the villain, howsoever mighty and demonic is always destined to meet his end at the hands of the hero, the story will never have a tragic ending etc.

3) Rasavishkar: Although laconic in style, the folk tales always evoke different feelings (Bhavavasthas) such as Shringar, Veer, Hasya, Raudra. But Adbhut-bhav[wonder] has been considered as the soul of folk lore.

4) Depiction of Tendencies: (*Swabhavdarshan*) Folk tales do not depict individual traits of characters. They depict human tendencies by typifying characters such as wise old people, wicked mother-in law, lustful official, tyrant etc. The characters need not necessarily be human. They are quite often stereotypes.

5) Environment: Folk tales have a long history and are universal in their origins. So it is no wonder that they reflect details of various regions in terms of nature as well as the local customs and traditions. This makes up the rich and varied environment of folk tales.

6) Positive Ending: Folk tales will not approve of the final victory of evil (villain) over good (hero) . Hence, hero must triumph over all the evil forces in the end. after all, all folk tales are meant for the spread of moral messages, so they have to uphold the right morality.

7) Entertainment: All these messages must be given through entertainment. So didacticism and entertainment are seen to be complementary to each other.

Legends are stories based on either real or supposedly real individuals and their excellent deeds. King Shivaji , Bhagat Singh, Akbar, Birbal were historical figures, who have gone on to become legends. King Arthur and his knights of the round table , Robin Hood are also legends, wherein facts and fantasy mix in a charming way.

Writing Activity

John Kenneth Galbraith, the eminent American thinker and economist has said-" Legend is reality enlarged by imagination, so that ultimately the image comes to have its own existence." –

Choose a personality that is considered a legend. He/she can be from any field. Illustrate the above statement with focus on this personality. Word limit 300 words.

Tall tales are highly exaggerated accounts of the exploits of persons, both real and imagined, are sometimes considered a subcategory of legends. Tall tales usually defy logic and are generally devoid of moral lessons.

Fables

Fables are simple stories that follow a definite narrative form. Animals are quite often the principal characters and they are ascribed human qualities. The fables end with moral lesson or universal truth explicitly stated. Fables although entertaining by nature are not necessarily meant for children. Panchtantra is really about the statecraft and the ways of the world. It was created to teach basic and meaningful lessons to the off-springs of the king, who were taking life to be very easy and taking many things for granted. "Aesop's fables" is a famous example from the West.

Folktales (or Fairy Tales)

Folktales are stories that are distinguished by imaginations characters and their supernatural actions. They always seek to correct the wrongs and always have happy endings. They quite often state the fundamental wisdom. Fairy tales are actually unreal but not untrue. They reflect the living conditions of society in various ways.

Literary Fairy Tales and Satires

Literary fairy tales are original tales written by specific modern authors. Their genius lies in

adapting the techniques of the folk/fairy tales to the modern context vision or an interpretation of the world know the origin. Hans Christian Andersen was the most important creator of literary fairy tales and his fairy tales published in the Nineteenth century has proved one of the most enduring. His tales like The Emperor's New Clothes offer insights into human social behaviour in different circumstances.

James Thurber, Roald Dahl, Karel Chapek were the modern twentieth century writers, who created satire. Satire is often sharp, pithy and incisive in its observation or exposition of human follies, inadequacies and injustice. Harishankar Parsai and Sharad Joshi were two brilliant satirists in post-Independence India, who wrote in Hindi.

Epics

Epic poetry is one of the oldest forms of poetry known in literature. An epic is extended narrative poem in elevated or dignified language, celebrating the feats of a legendary or traditional hero. In India Ramayan and Mahabharat are the best known the ancient epics [Mahakavyas]. Sometimes they are distinguished from the works of poets in Sanskrit and other Indian languages as Arsha [from the Rishis and hence, ancient] Mahakavyas. Epics have been written in Sanskrit, Hindi Kannada, Tamil and other Indian languages too. In olden times, in India the epics were also called as Itihas [history], as they are the popular histories of the heroes of the epics in legendary form. They were handed down from generation to generation through the oral tradition. Through a process of identification with the hero cultural values were imbibed on people. Although epics become part of folklore, they are not anonymously composed, but usually is the work of a genius like Valmiki, Vyas, Kalidas, Homer. However, due to the oral tradition and a very long existence they are subject to some extrapolation.

Although long epics like the earlier eras are not written nowadays, epic as a form continues to influence poetry and modern writing today. In Salman Rashdie's Midnight's Children and J.K. Rowling's Harry Potter, the influence of epic tradition can be discerned.

Classroom Activity

Chose a story from James Thurber/Karel Chapek/Harishankar Parasai – that has the structure of the old tales, but is contemporary in setting. Discuss as to why does it appeal today? Is the appeal universal?

Shot Story

Shot Story as a form grew out of the oral tradition. It came into its modern form in the beginning of Nineteenth century. It grew out of episodic story telling that had a limited range in terms of characters, setting, events and action. Authors like Pushkin, Gogol, Maupassant, Dickens, Balzac, Chekhov developed it into a mature form that was well crafted, stylized and could be categorized into various genres. In the hands of these masters, this form embraced realism without losing the charm of the fantastic. Both the streams converged very nicely in the short story depending upon the genre. It also developed 'a personal style' in story telling.

In scale, short story is much reduced than the novel. Brevity, **sketchiness of the characters, viewpoint from which a story is told,** limited **settings and range of the characters, short time span can be counted as among the major features of a short story. If a novel is like a Raga or a Khayal to be rendered elaborately, then the short story is like a song.**

The Novel

While narrative skills and forms grew from simple poems to epics and from simple folk tales to the long episodic sagas and modern short story, the novel was an exciting form as it was originally a product of an intellectually and socially fertile age. Novel grew mainly in the post-Renaissance Europe and especially in the age of industrial revolution. Quantum growth in travel, of cross national trade, of educational and social institutions, new philosophies, new socio-political movements informed the writers and readers of this new and exciting form. Growth of printing technology, journalism, the facility of being able to serialize the novel made the distribution possible to its hungry readers.

Novel did what the older narrative forms did i.e it told a story, accommodated the romanticism and fantasy, myth and history and added realism as a new and powerful dimension to the narrative, making it a whole new experience.

There are many factors that distinguish the novel from 'the medieval romances' is its realistic treatment of life and manners. Its heroes are men and women like ourselves, and its chief interest, lies in the unfolding the complexities of the human characters and through them the society.

Development of the Novel

Between the folk tales and novels, there was an intermediate stage occupied by Romances

and novelle, in Europe. These short tales in prose, are considered to be the predecessors of the novel and so are considered the Picaresque narratives. Picaro is Spanish for "rogue," and the typical picaresque story is of the escapades of a rascal or a a wayward man, who lives by his wits. Cervantes' Don Quixote (1605-15), is a brilliant example of a picaresque narrative. This story of a chivalrous, fanciful madman who tries to live in his own ideal world, wherein, he forever mixes up illusion was an important precursor of the modern novel.

Novel in most European languages is known as 'roman', which can be related to its closeness to the medieval romance. The English name is derived from the Italian novella, meaning "a little new thing."

Meenakshi Mukherjee- the eminent academician and scholar points out the distinction between pre-novel narratives -- such as fables, legends and all other traditional narratives-- and the novel as follows.

The narrative structure of these narratives is often circular, whereas the structure of the novel is unified and organic. In a novel events grow out of each other.

Secondly, the pre-novel tales have a once-upon-a-time ambience, whereas, the novel is located in historical and geographical time and space.

Thirdly, the characterisation is stylised in the pre-novel narratives, as compared to the 'life like' quality of the novel.**[Realism and Reality :The Novel and Society in India, OUP,1985]**

The novel thus evolved into a new form that distinguished itself from those narrative predecessors that used timeless stories by depicting the social and individual realities of their age. It was a product of an intellectual milieu, but immensely entertaining at the same time.

Romanticism and Realism

" All social phenomena are combinations, in varied proportions, of the Romantic and the Realistic. There is no such thing as pure realism."…

" The essence of the novel lies in selecting that which is significant out of the social detail available to the novelist to draw upon, then exaggerating it. The difference between Romanticism and Realism lies in the degree to which the emotions are exaggerated and the boldness of the colours in which they are painted."

[V. K. Rajwade -The Novel]

Reasons for the Novel's Popularity

Since the eighteenth century, the novel, had become the most popular of literary forms--perhaps because it most was most closely related to the lives of the majority of people. The novel became increasingly popular as its content began to include characters and stories about the middle and working classes. Consequently its readership too grew.

Because of its readership, which included a large percentage of women and servants, the novel became the form, which most addressed the domestic and social concerns of these groups.

Novelists began to observe and write in minute details about the reality surrounding them and their readers. The historical time of the story, feeling of specific places, focus on individual characters with the details of their personal and social backgrounds began to be depicted by the master writers in the manner of great painters. The following passage from the Maxim Gorky's novel Mother is illustrative of this.

In India, we have had our authors writing mostly on the basis of a strong oral tradition. So such vivid descriptions are not very common. However, a few modern writers like Vikram Seth and Amitav Ghosh have produced remarkable novels that have been based on a lot of historical and other research and those details have been woven into the narrative effectively to make them as lively as any other.

When great novelists appeared in Europe in the Eighteenth and Nineteenth centuries, the novelist was seen as a thinker and equal of any other luminary. Dickens brought into literature the factories and the bleak face of industrialization. Tolstoy presented the great upheaval caused by war between nations. Pushkin and Gogol brought out the oppressive , hierarchical structure of the Czarist Russia. Victor Hugo and Emile Zola took up the cudgels on behalf of the oppressed and downtrodden. Reading Dostoevsky's works deepened the knowledge of human psychology.

Many brilliant writers writing in all major languages of the world have enriched this form in many ways in the past two centuries and continue to do so. Therefore, the form is still evolving and therefore, is considered to be hard to come to a 'definitive' definition even today.

The novel has assimilated essays, letters, memories, histories, religious tracts and manifestos. There is no such thing as ' the novel ' ", says the eminent critic George Bluestone [' Novels Into Films', 1968]

Thus the novel rose to become the major narrative form by the Nineteenth century replacing epics and plays.

Plays

Earlier in ancient times plays were more evolved dramatic forms of the verse tradition. It was so in India as it was in Greece. The earliest plays were typically about larger than life figures like the great heroes, celestial figures etc. The Greeks elevated tragedy to a great art form, while in India tragedy was practically absent and in fact excluded from the Indian dramatic tradition. Indian dramatic tradition is a very unique one. It has always been inclusive of music. In fact, till the twentieth century a purely prose theatre was unknown to Indians. So plays grew along the tradition of verse. In Europe with the advent of Shakespeare and Moliere the content of the plays came closer to life and the characters became more and more human as opposed to the celestial ones. Their conflicts also became more social, metaphysical, political. It is interesting to note that as theatre [plays] began to get more realistic, the extent of verse and its form changed. It amount of verse in plays got shorter, like from a song to a couplet and the nature of prose too changed. The age of rationalism and the spread of scientific spirit, progressive ideas had its influence in all fields, and theatre absorbed it through realistic plays of Ibsen and Chekhov in the Nineteenth century. The poetry of theatre was sought to be expressed through an excellence of prose in the realistic setting of characters and events. Thus ultimately the prose has come to stay and dominate in theatre. Musicals have become as one of the genres. In India though, the situation has been different. The tradition of musical theatre was strongly revived in Marathi, Bengali and other languages in the Nineteenth century. Mythological and historical themes dominated this theatre till 1930s, when the progressive social agenda found the way to stage plays.

We see this interplay of prose and verse in theatre over its long history.

Gesture

Simple natural gestures that are expressive of various emotions, signals are the most functional gestures that humankind has been using. Compared to the evolution of language or image making or architectural skills this channel of communication has had a limited growth. The huge progress in the other streams has not necessitated much dependence on this mode of expression. Although, gestures have become of secondary importance in lingual communication; they have become an integral part of the repertoire of the elements in acting and dance.

Dance

Dance –Nartan as it is called in Indian tradition, consists of bodily expression made visual in a performance space in a certain quantum of time. Although dance does form a visual, it is different than the other visual arts. The other visual arts tend to concentrate on the outward aspect of things, dance can generate an empathetic response in the receiver. Dance actually seeks to express our very strongly our inner urges and when we participate in the act in response to a performance, it is because it touches our inner feelings.

Rohini Bhate was an eminent exponent of Kathak and in her book Laheja [Marathi, 2006], she gives the following definition of dance -

" A dynamic sculpture formed by a rhythmically moving human body in a given space- is dance."

Actually, Indian tradition categorises dance [Nartan] into two categories- *Nritta* and *Nritya*. When dance lays emphasis on aesthetic physical compositions, mobility and pleasing gestures and demonstrates the various effects of tempo and rhythm it is *Nritta.*

And when this dynamic sculpture expresses narrative literary meaning, concepts, a scene or a thought or any subtle emotion, then it is *Nritya.*

Nritta is more or less pure or absolute dance for which an external narrative in the form of verse or musical composition is not needed. Nritya is supported by story or can illustrate episodes from epics and sagas and is quite often performed to a composed musical composition or accompaniment.

Dance as a form has a history of its own and has grown in various ways across the world. In India too we have many genres in folk as well as classical styles. Dance is one art form that has found a great usage outside its own domain. It has been an important part of rituals in very many cultures and continues to be so. It is a part of social life and can find spontaneous expression in social situations like a celebration. It has merged beautifully in to theatre and cinema, becoming an integral part of these arts. It performs a dual function in these arts- that of expressing itself and being an agreeable part of the narrative.

All dramatic acting be it on stage, or in film or in television- involves physique, voice and properties and costumes. Mime is one category that can be called as the purest form of physical expression. It excludes voice and other sounds. A story is told on stage by actors purely through gestures and movement. It is a refined form in its own way.

Animation can be thought of as another area where gestures and dance is brought to play. Animation can be with two dimensional pictures or three dimensional objects. All animated characters move in a special way. Laws of gravity and friction do not seem to apply to them. Gestures along with the voice personality given to the animated characters become the essence of 'acting' in these films.

Activity

There are two games that people play in social situations. 1. Dumb Charade and 2 Pictionary. They are riddles. Find out about them if you already do not know about them. Explain as to how they are related to communication through gestures and drawing.

Drawing

Verbal language has always been the main instrument of communication, but sometimes it is not enough and human beings want to express things in a different form. It is believed that expressing thoughts by means of drawing began simultaneously with the articulation of verbal language. Initially people expressed themselves by drawing lines and figures on ground, mud, leaves and any such means that were immediately available to them. People would use their fingers and even external means like a stick. In course of time they sought durability to these images and began drawing them with colours on the rocks and the interior of the caves. Such cave paintings discovered in Bhimbetka in Madhya Pradesh and in France and Spain have been dated to be 30,000 years old. These are the oldest works of visual art that are traceable.

While verbal communication –till the invention of recording technology- remained a medium of essentially live communication, pictures served the need to communicate to people not in one's immediate vicinity and also created a record for posterity. Once, this quality of visual art was realized by humankind, it became an incentive to develop the art further.

Initially the pictures were as if 'in totality'. Our ancestors observed scenes as they were unfolding in nature –say like a tiger chasing and capturing its prey. The first reaction to such events was their presentation in a composite view. Everything was depicted in one frame as it were. Analysing the situation and individualising the elements out of the totality-of the scene- came much later and took a lot of time in the course of evolution.

Origin of Alphabet

Initially humans were depicting entities by their pictures, which were based on verisimilitude or likeness to the object. Thus a picture of the horse represented the actual horse. During the process of evolution, they realized that just as they could ascribe a picture sign to an object, they could also ascribe a sound to the same object. Later, as the ability to analyze developed further, they thought that instead of drawing the picture of the horse every time, they could; may be just draw his face and that was sufficient. They also learnt every time they referred to the object, it was associated to a certain sound, thus this short hand language of pictures associated with certain sounds formed the basis of alphabet. Individual letters of our alphabets are nothing, but the evolved forms of original simple drawings. Thus a serpentine line drawn to depict river, became ultimately the letter 'S' in Roman script. Similarly the initial picture diagram to depict eyes had a circular form and the letter 'O' has evolved from it.

This convergence of two developed faculties can be briefly described as –

Composite picture > Individual picture > Part of the picture representing the whole > Straight line > Curved line > Lines denoting words > Alphabet.

Once human beings understood this convergence as well as the individual potential of pictorial forms, new and exciting possibilities began to emerge.

The art of drawing graduated to individual paintings with colour work expressing complex content. The village story tellers began to embellish their art by using pictures. They are called 'chitrakathis' in India. Rigved has mention of the word 'chitra', it was interpreted then as 'looking with surprise'. Today the word has come to mean a picture.

The ability to comprehend individual elements and compose them in one's work, led to the development of genres in paintings such as portraits, landscape, still life, domestic life, street scenes.

Portraits -The 'best pictures'

" The rise of the portrait corresponds fairly exactly with the rise of the novel. . . . And just as at first the portrait in painting was a flat profile, so the character in the early Italian novel somewhat restricted in depth." …[**Herbert Read -The Meaning of Art, UK**]. This is a very interesting detail telling us that a certain viewpoint of looking at human beings was developing at that period i.e. in the Fourteenth century, but its manifestations in different arts were different.

A few centuries later, detailed description of characters in the form of word-pictures appeared in novel as we have seen. But the art of painting surged ahead with brilliant achievement. The art of portrait reached heights unsurpassed till this day.

John Ruskin [1819-1900, UK] has said ... " the best pictures that exist of the great schools are all portraits, often of very simple and in nowise noble persons". One painter who can perhaps be one of the best illustration of this statement is Vermeer [1632-1675].

Johannes Vermeer van Delft.

Vermeer as he is popularly known was Dutch painter, who was born in October 1632 and died in December 1675. His work shows everyday life in the city of Delft in the Netherlands.

In his short life this artist has left behind work of highest quality. Many of his famous paintings have themes that can be termed ' indoors' and the characters in them seem to be in the midst of their daily chores. In his canvasses space is very meticulously defined in terms of lighting, arrangement of various objects around the persons etc. The light is natural and well defined in terms of its source like the window. Significantly, Vermeer's characters are not passive in the statuesque pose-for-the-portrait pose that still survives in our age in the ordinary still photographer's studio. They seem to be caught in an instant as if by a camera. They all seem to be *doing* something like sewing, reading a letter, pouring milk, opening the window, conversing around the table etc. Women are quite often the subject of his paintings. The atmosphere of his paintings is serene.

Their costume and ambience express subtly the historical period during which that lived . Their expressions have a recognisable quality of now and here in front of one's eyes. The open windows are an acknowledgement of the wide world beyond the frame. This is naturalism par excellence and least surprising from a man associated with camera obscura. Vermeer's images suggest narratives in the past as well as future tenses beyond the two-dimensional pictures.

" *A good painter has two chief objects to paint, man and the intention of his soul; the former is easy, the latter hard. . . the movement of each figure expresses its mental state, such as desire, scorn,anger,pity, and the like. . .*"[**Leonardo da Vinci** 1442 ~1519 in his Notebooks.]

An Indian Perspective

In Indian novels, we almost do not have this excellence of word-pictures to match the European, American and Latin American masters. In Poetry though it is a different story. Sanskrit poetry is full of celestial, moon-faced, lotus eyed beauties with long, lustrous hair and swan- like gaits. They again are no commoners and mostly are of the royal or celestial

stock. The medieval saint poets writing in post-Sanskrit era, humanised gods by ascribing to them humanly qualities. Tukaram e.g. has a varied relationship with Pandurang - his object of adoration. Sometimes he quarrels with him like an equal friend, while at some other times is fascinated by him describing his appearance in Marathi like this - *Rajas Sukumar Madanacha Putala Ravishashikala Lopaliya...* [Majestic, Dainty ,Cupid like, He outshines the sun and the moon...] .

The artistic tradition of prehistoric times survives in the tribal art of Warli paintings. The representation of life is as a Whole. There is no individuation. The daily routine exists side by side with the ritualistic and cyclical events. There is always the sense of the collective and a simplicity the drawing of figures and in the organisation of space.

Till medieval times painting, sculpture exist as a collective enterprise. There is no concept of an individual artist with a signature. Many great works of sculpture and architecture have evolved over a period of time , generations of artists working on them.

The imperial Mughal studios brought some more organisation to the craft. The process of painting the miniatures in itself was interesting. There was a clear division of labour involved there. The picture was realised through three stages. The first one was called as *Tarh* - which was the initial sketch for composition. The second stage was *Chiharanami* - the portraits of faces and the third was called *Rangamizi* - the colouring in. There were different specialists for different areas. The interesting fall out of it was that sometimes paintings have been composed here and completed in terms of faces in Persia by the artists there to give them Persian look.

[Ref - J.M.Rogers - Mughal Miniatures]

The perception of an individual is not as if in an instant and from a single viewpoint. Thus in the same painting Akbar can be seen at the royal hunt, in his court etc. in different segments of the painting. The composition of these painting shows an organisation of space that is to be viewed differently than a single point illusionist perspective bound painting. ..." *The Mughal miniature liberates the viewer from his seat to wander off with the images; the mural makes him physically move in confluence with the emanation of pictorial space.*" Gulam Mohammed Sheikh [Viewer's View: Looking at Pictures - Journal Of Arts and Ideas April June 1983].

Murals were another interesting development that brought a sense of narrative to painting among other things. The space unfolded and the figures expressed themselves through the language of gestures.

Chitrasutra

Chitrasutra is a treatise -which is dated around the 6th Century AD – is the appended part of the Vishnudharmottara Puran. Chitrasutra which deals with the art of painting. It is perhaps the world's oldest known treatise on art. It was written around the time the paintings at Ajanta were coming into being. It is not written by one individual as such but, the one who complied it calls it - "the legacy of the collective wisdom of the finest minds".

It also says "Of all arts, the best is chitra. It is conducive to dharma and has the virtue to liberate (emancipate) an individual from his limited confines."

Chitrasutra mentions four types of pictures : *satya*- realistic pictures in oblong frames; *vainika*-lyrical or imaginative pictures in square frames; *naagara*-pictures of citizens in round frames; and *misra* – mixed types.

" The masters praise the rekhas –lines (delineation and articulation of form); the connoisseurs praise the display of light and shade; women like the display of ornaments; and , the richness of colours appeals to common folks. The artists, therefore, should take great care to ensure that the painting is appreciated by every one".

Activity

Choose a painting each from the following categories and compare them to each other.

1. **Portraits by Vermeer/Rembarndat/Degas**
2. **Mughal Miniatures**
3. **Warli paintings**

Solid Figures

As in case of drawing and painting, the gradual evolution of skills have taken the long route from functional to the creative. Working with natural shapes like sticks, solid stones must have sharpened the sense of forms and their combinations. Shelter in the form of caves, natural objects as instruments of defence, offence and work. Once humankind understood its own ability to make solid forms and their use in cooking, hunting, and agriculture a new vista opened up. The next stage was to create artefacts for decoration for memory, for illustration etc. The idea of deity to be worshipped also played an important part as it led to making the icons in various forms.

It is important to understand that among animals the knowledge and sense of food and shelter is inborn and therefore limited. They are unable to create tools or modify their environment. The ability to imagine things and bring into the world hitherto no-existing forms is given only to human beings. Karl Marx summed this up nicely, when he wrote -

"A spider conducts operations that resemble those of a weaver, and a bee puts to shame many an architect in the construction of her cells. But what distinguishes the worst of architects from the best of bees is this, that the architect raises his structure in imagination before he erects it in reality." **Karl Marx –Das Kapital** - Vol. I, Ch. 7.

Architecture as narratives in and of space and time

Architecture has a long history. In contemporary architecture, an individual's vision needs collective effort and enterprise for realisation of the work. Architecture is the image of itself, and the reality itself. Evolution of architecture can be looked at as a history of human endeavour of trying to coming to terms with as well as conquer space and time. Architecture has a lasting monumental quality. Time periods are reflected in architecture in different ways. Architecture, cities, habitats reflect the growth in consciousness in organizing and creating spaces from a simple biological hunter-gatherer's existence to the tribal, agrarian, industrial epochs. All great civilizations living as well as extinct are known by the cities that they have created and nurtured. In India a very advanced urban town planning and architecture existed in 3000 BC as can be seen from the findings of the excavated cities of Harappa and Mohenjodaro. In the industrial age, we get cities on a very evolved scale. From small towns to megapolises, each city acquires a distinct character. A rich diversity of individual and social habitats can be seen within these. City becomes as if a womb containing a hopes and despair aspirations and frustration. Glamour, crime, routine existence, luxury, deprivation making up much of its ambient beauty.

"The city is a fact in nature, like a cave, a run of mackerel or an ant-heap. But it is also a conscious work of art, and it holds within its communal framework many simpler and more personal forms of art."…

"Cities have often been likened to symphonies and poems, and the comparison seems to me a perfectly natural one. They are in fact objects of the same kind. The city may even be rated higher since it stands at the point where nature and artifice meet."

[Aldo Rossi - The Architecture and The City — Italy].

He also says that, the city itself is the collective memory of its people, and like memory it is associated with objects and places.

Earliest statement on Relationship and Convergence in Indian Aesthetics[Chitrasutra]

While the ideas of convergence may seem very modern, one is pleasantly surprised to refer to Chitrasutra to appreciate the genius of our ancestors, who had recognized the relationship between different arts as harmonious and mutually supportive and CONVERGING.

Chitrasutra is a text, written in the question and answers form. King Vajra is the pupil here and he seeks knowledge about image-making from the sage Markandeya. The sage explains that to obtain the skill required to express emotions in a visible form, the painter should take the aid of Natya, because an understanding of natya is essential for a good painter. The sage then instructs that, without the knowledge of music one cannot understand natya. And, without the knowledge of natya one can scarcely understand the technique of painting. And finally …

"He who does not know properly the rules of chitra (painting) " declares the sage "can scarcely discern the essentials of the images (shilpa)".

In this text, we see a heightened awareness of various arts and their meeting points. Leonardo da Vinci has also spoken about these cognate qualities many centuries later. Having understood the complexity of each art and their strengths, the next stage of search would have been for an art that comprehensively includes the elements of all other major arts. The artists had to wait till the 20th Century, when cinema emerged in the words of Sergei Eisenstein as the synthesis of all arts. The great Soviet filmmaker and theorist summed up the achievement of film medium in the following words-

Film Form

The cinema would seem to be the highest stage of embodiment for the potentialities ands aspirations of each of the arts.

Moreover, **the cinema is that genuine and ultimate synthesis of all artistic manifestations** that fell to pieces after the peak of Greel culture, which Diderot sought vainly in opera, Wagner in music-drama, Scriabin in his colour-concerti, and so on and on.

For sculpture- cinema is a chain of changing plastic forms, bursting at long last, ages of immobility.

For painting - cinema is not only a solution for the problem of movement in pictorial images, but is also the achievement of a new and unprecedented form of graphic art, an art that is a free stream of changing, transforming, commingling forms,pictures, and compositions, hitherto possible only in music.

Music has always possessed this possibility, but with the advent of cinema , the melodious and rhythmic flow of music acquired new potentialities of imagery -visual, palpable, concrete . . .

For **literature-** cinema is an expansion of the strict diction achieved by poetry and prose in to a new realm where the desired image is directly materialised in audio-visual perceptions.

And finally, it is only in cinema that are fused into a real unity all those separate elements of the spectacle once inseparable in the dawn of culture, and which the **theatre** for centuries has vainly striven to amalgamate anew.

When cinema was establishing itself in the early part of the twentieth century, there were interesting reactions from authors.

Gorky had said while watching a film he was 'kingdom of shadows'. He felt that when there is snow-fall on the screen, one tends to react and lean back in the chair as you almost expect the snow flakes to hit you.

Tolstoy said that 'this clickety contraption' [camera] was a frontal attack on the craft of the writer. Given the rapidity of scene changes and its dynamic flow, he pondered that cinema will render the old long drawn style of narration of the novel as obsolete. And he welcomed it with the following words -"The Cinema has divined the mystery of motion. And that is greatness." **Lev Tolstoy, 1908.**

Being a recording medium film is able to incorporate language, music, natural and other sounds, lighting, shapes, colours, buildings, cities, human beings to create its own narrative structure in space and time.

Thus, film became the converging point of all other arts.

Adaptation

Although cinema did emerge at 'the liveliest art' and premier story telling medium, the art of

novel continues to flourish. Interestingly of all the fiction film productions made in the world, nearly 50% are adaptations from novels. In the matters of adaptation from literature to cinema, the debate usually is limited to the 'faithfulness' of the film to the original. Actually, what has to be understood is that an adaptation is not like a direct translation. It is a whole new narrative being created in a different medium. So there is a major transformation that is taking place in the process.

As regards to the content, writers/director can make major changes. Filmmakers take the liberty of changing the historical and cultural context of the original work.

Let us take the example of Shakespeare to understand the point clearly. Shakespeare wrote his plays in the 16th century, in England to be performed for English audiences.

However, till date filmmakers in different countries continue to adapt his works. Akira Kurosawa made an adaptation of Macbeth in 1957 in Japan. He made some remarkable changes in the original. He chose not to use the poetic soliloquies and ornamental language of Shakespeare, but used prose instead. The three witches in Shakespeare are garrulous and aggressive. Kurosawa used only one old woman sitting quietly in the jungle and spinning a wheel[*charkh*a] and singing quietly to herself. She tells the warriors, when they confront her that she finds humans mystifying as they want something and behave as if they don't. the final battle Macbeth and his adversary takes place off stage in Shakespeare and he enters the stage with Macbeth's head. Kurosawa has created a spectacular scene of the jungle moving and the final battle and the death of Macbeth is depicted in a *tandav* like death dance.

Similarly, Bob Luzrmann has adapted Romeo and Juliet for the screen. He has set it in modern times with gang warfare as its context. Vishal Bhardwaj in India has adapted Macbeth and Othello in contemporary India in Hindi. These two adaptations can also be studied to note the significant changes that have been made to the original. Devdas [novel] was written by by Sarat Chandra Chattopadhyay [Chatterji] in 1917. There have been many versions of it on film in many languages. In Hindi cinema alone, there have been four versions of Devdas, made between 1936 and 2009- each significantly different from another.

What is to be noted is that when a literary work is adapted to cinema, it is not simple telling the same story in another form. Film is director's medium, therefore, the authorship of the work changes. Director, who is the new author begins to recompose he story from his viewpoint. He /she does not merely edit the content and the plotline, but a good director goes far beyond that. He/she takes the original work as a starting point and then interprets it in his

own medium. That is the best approach to adaptation. Trying to be faithful to the original can lead to being a poor copy of the original in another medium. Summing up we can say the following about the process of adaptation –

During the process of Adaptation

1. A new narrative is formed.
2. The new narrative in formed another medium.
3. [Script-writer and] Director are the new authors of this narrative.
4. Historical and cultural context of the original may change.
5. The new narrative is an interpretation of the original.
6. Cinema is able to add new things as it can borrow liberally from other arts.
7. Cinema is able to do so, as it is a recording medium.

The last two points need an elaboration.

Cinema is a recording medium. It has the facility to record images and sounds of various kinds. These images and sounds become part of the whole. When a writer writes a scene, he does describe in all details as we have seen in case of great novelists like Gorky and Dostoevsky. But that entire experience is received in verbal form by the reader. A reader reads the words assimilates them and then visualizes. This visualization is personal and everybody's images are subjective. The opposite of it happens, while watching a film. The Harry Potter that each reader imagines, while reading the book is different for each of the readers. The Harry Potter that they will see on screen will be the same for all them. In cinema, a scene is realized on the screen by means of various means. A scene will have a setting- like an interior/exterior of the house, building, park, pasture, highway, airport, village, desert, river, sea etc. etc. Thus architecture comes into play. The scene will be shot at a certain time of the day/night, in a certain season, will have appropriate lighting, objects, colours, forms, textures; so, elements of painting and sculpture are in operation. The scene will have the presence of actors in their costumes, speech and interrelationships, hence the most vital element of theatre is present. Music and atmospheric sounds form an important part of the film language. Language is present in spoken form as well written form. Thus we are always dealing with a composite language, when we are dealing with cinema.

Cinema is able to become a composite and complex language because its own language is formed by a convergence of many languages such as the literary, visual, musical, architectural and theatrical languages.

Thus adaptation can also be looked at a part of the process of convergence.

PART II

Convergence of Communication Media

Like in the case of artistic media, a similar process of growth and convergence is seen in case of the communication media, which include cinema too. But, in the case of mass media the process of convergence has many dimensions and it can be seen at two levels – technical and conceptual or social.

Firstly, we will consider the technical possibilities

Nature of media-

Print-	This medium has text as its material. The text can be in the form of hard copy or a soft copy. Text contains the various expressive possibilities of language- spoken and written.
Radio-	The essence of radio is wireless communication, that happens over a great distance and it is instant.
Cinema -	Film is essentially an optical image formed by a chemical process. It is an analogous image of the world that is in front of the camera. It is audio visual.
Television-	It is an electronic image -therefore by nature virtual- be it analogous, be it digital. It is audio visual.

THE PROCESS OF MERGING AND ASSIMILATION OF VARIOUS PROPERTIES OF THESE MEDIA INTO EACH OTHER HAS BEEN GOING ON OVER THE LAST CENTURY AND IS CONTINUING.

It can be summed up in a nutshell as follows-

Accommodation of text, sound, image into Film

Accommodation of Film into Television

Internet as the meeting point of all the mass media

Initially film was silent[till 1927], but language did play part in it in the of explanatory and dramatic inter-titles between the scenes. Often live music would accompany a silent film show and usually there was a live commentator and providers of live sound effects in the hall.

The possibility of recorded sound being merged with film removed all these external and imperfect means. It also enhanced the expressive power of the medium. Addition of colour subsequently, made film almost completely life like. It became a complete world audio-visually very analogous to the world that we live in.

Assimilation of film in Television

While film remains a highly developed language, television remains a recording medium without any aesthetic definition of its own. It is a platform a medium for various forms to express themselves. Television has a great disseminating ability.

Once it was possible to transfer optical signals into electronic ones, films began to be shown on Television. On the positive side, it meant that a film could have an unprecedented, huge audience that could watch is simultaneously in different countries in different time zones. Films could also be made in electronic/digital format.

But, on the flip side it becomes a qualitatively different experience than watching film in a theatre. Firstly the size of the image and the volume were affected. They were incomparably limited as compared to the cinema theatre. Secondly, the film was not watched in a social environment, but a personal one and singly or in a small group. The audience was not cut off from the real world as it can be in the theatre. These factors do reduce the intensity of the experience somewhat.

Internet as the meeting point of all the mass media

Internet in its present form has emerged as the latest platform with multiple possibilities of the convergence of the media. Like television Internet is amorphous. Websites like YouTube have made streaming possible. All kinds of audio-visual data can be exhibited on Internet now and moreover Internet offers the possibility of interactive menus. The possibilities of new modes of communication through the Internet are increasing all the time.

Till now, we have been thinking about the elements of various arts and what bearing they have on the making of art works and their combinations. Communication systems have undergone a quantum change in the Twentieth Century. New forms of technology have emerged and we have to be familiar with them.

Nature of audio-visual signals and messages-

Optical/Electronic

Images recorded by photographic camera are obtained by a chemical process. These images are real and are called optical. They can be black and white or colour. The original image formed is called a negative and from it the finally finished positive image is obtained.

Whereas, the images that are formed in electronic/digital form are virtual. They are stored as an electronic data and can be seen only with the help of a machine. They can be easily duplicated without the fear of any loss of quality. These images can be easily attached to an e mail and transmitted and they can be easily stored on a variety of locations such as the hard disk, The USB drive, CD, DVD, or in cyberspace etc. An optical image can be easily converted to an electronic one and stored suitably.

Live /Recorded

Moving images – be they be electronic, be they be optical- can be presented live or as recorded and edited.

In 1877, Edison invented phonograph. It has been one of the most important inventions ever. It modified our experience of sound as never before. By the Nineteenth century humankind has learnt to make exquisite images of its surroundings, people, objects, so that they are part and parcel of our collective memory. But, no one has been able to make any record of sound. Thus till as late as the end of Nineteenth century music was essentially live communication limited to the few, who happened to be in the same space as the performer/s. it was an

ephemeral experience that stayed in one's memory only. We *hear the account of* Tansen's singing, but a hundred years later, Pt. Bhimsen Joshi and M.S Subbalakshmi's performances will be preserved without any loss of quality for the future generations. They would not only hear of these great singers, but *will actually hear them.* Recording technology has made this big difference.

Another major difference that recording technology has made is to later the nature of our listening experience. Most music that we hear nowadays is recorded one. Moreover we can carry it with us, wherever we may go.

Analogue/Digital

An analogue system is the one in which numbers are related to physical variables such as voltage, speed etc.

A digital system is a data technology.

Analogue	Digital
1. An analogue signal is any continuous signal.	A digital system uses discrete (discontinuous) values.
2. Varying quality of a signal represents changes in the process.	The information represented can be either discrete, such as numbers, letters or icons, or continuous, such as sounds, images, and other measurements of continuous systems.
3. Analogue is usually thought of in an electrical context; however, mechanical, pneumatic, hydraulic, and other systems may also convey analogue signals.	Digital is most commonly used in computing and electronics.
4. Real-world values are measured or dealt with in real-world parameters	Real-world information is converted to a digital format as in digital audio and digital photography.

From Mechanical Reproduction to Digital Proliferation

Walter Benjamin was an important German thinker and critic. He produced a seminal essay in 1935 AD called - The Work of Art in the Age of Mechanical Reproduction.

For our purpose some of his thoughts can be summarized as -

In principle a work of art has always been reproducible. Earlier pupils made copies of masters' work and there could be imitations of the originals. But, mechanical reproduction by means of technology is a new concept. Reproductions are on a mass scale. Reproductions look exactly alike the original, but they lack the presence of the original in time and space. So far, all works of art were rooted in specific traditions. Reproductions destroy the uniqueness and aura of the original and thereby, cause a break in tradition. Works of art were originally part of some cult or ritual. Those cult values and associations are gone e.g. a certain dance performance or a musical composition may be a part of a ritual originally, but it becomes just a dance performance when seen on television and we see it without the original associations. Due to mass distribution and replication exhibition value becomes superior to the ritual value.

The Conquest of Ubiquity

Ubiquity is defined as 1-the quality of being present everywhere and simultaneously; 2-it also means something that is encountered regularly in everyday life.

In 1928, French poet and cultural critic Paul Valery published an essay entitled "The Conquest of Ubiquity". This essay has unfortunately remained neglected, but was an inspiration to Walter Benjamin. Paul Valery makes a startling prediction as follows-

"Just as water, gas and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign.

It is fascinating to see the vision of a poet, who was far seeing being realized in large measure today.

ITU (International Telecommunications Union) held a conference in 2005 and published a report - The Internet of Things. It is significant to note that it talks about a "new era of ubiquity". Since computers are ubiquitous globally now, human-to-human(H2H) connectivity is available anywhere anytime through the Internet. Differences of time zone

and distances do not matter in the instant mode of communication. The second prominent mode of communication is between humans and things (H2T) and the third mode of communication is between things themselves—Thing to thing (T2T). In this communication 'things' talk to each other directly circumventing the communicative networks between humans. The Internet is emerging as not only a network between anyone but between anything.

Closely aligned to this development in the realm of Internet, is the growth in Cloud computing. **Cloud computing** is the delivery of **computing as a service rather than a product**, whereby shared resources, software and information are provided to computers and other devices as a utility (like the electricity grid) over a network (typically the Internet).

Cloud computing provides facilities that do not require end-user knowledge of the physical location and configuration of the system that delivers the services. It can be likened to the electricity grid, wherein end-users consume power without needing to understand the infrastructure required to provide the service.

The term "cloud" is used as a metaphor for the Internet, based on the cloud drawing used in the past to represent the telephone network.

This convergence of technology is creating new and more efficient possibilities of communication. A lot of it depends upon using cell phones, or portable devices like the lap top and other miniature gadgets being carried by people from place to place.

Imagine a person sitting in wilderness in India, where he has access to Internet. He/she can through skype talk to a friend in South Africa, watch the impact of hurricane on USA, follow a Test match in Australia, can access information about the weather anywhere in the world, keep track of news about India. This is life in cyberspace. This cyberspace itself is virtual, elastic and amorphous. Unlike the real space it does not have a continuous existence. It is ephemeral in the sense that it has to be 'switched on' by the user and lasts during the active process only. This cyberspace with its expanding possibilities has been created as a result of growth in three technologies mainly -Computing, Internet and Telecommunications converging to serve the consumer.

Chapter 2

Convergence and the new possibilities of communication

The Social Impact of Technolgies

ICE AGE

Today's age can be redefined as another ICE age.

ICE = Information Communication Entertainment

Information

The age of information was brought in, in a major way by the image making technologies of the Nineteenth century viz. the camera and phonograph.

Earlier one could talk about a place or a person only after a fist hand experience. But, by looking at a photograph one was able to get an analogous idea of the place or the appearance of the person. This was not a direct experience, but a new experience of information.

Similarly through recorded sounds one could get an idea of a person's voice or could listen to a description of anything, which was limited to the written reports or letters before this invention.

In a way, this was the extension of human sight and hearing.

Information has been a privilege denied to the masses till the early part of the Twentieth century. To know about the society in general and the wide world at a large, one had to have the privilege of being highly educated and with means and opportunities at one's disposal for travel. This was given to the very few, be it in the rich European nations or in the colonized world. Walter Lipmann was an American intellectual and a media philosopher. He wrote a fairly influential book called Public Opinion in 1922, which was a critical analysis of the functioning of the government and media in the democratic societies. Lipmann argued that for a successful functioning of democracy, the average man [voter] be well informed to make

good choices. He had expressed concern that there was no adequate system available at that time. We must remember that what we call mass media did not exist then. Radio was in its infancy and newspapers reached only to the few in society.

Today the spread of mass media has largely removed the cause of complaint as far as the channels for spread of information are being available. But, the question remains about the quality and efficacy of the information.

But, there is no doubt that media and their capacity of creating and sharing information in many ways has important political and humanist dimensions.

We can benefit from understanding the views of the two major contemporary thinkers and social scientists viz. Majid Tehranian [Iran] and Amartya Sen in this context.

Majid Tehranian says that **Three megatrends** characterize our own era and perhaps the rest of the **21st century -Globalization, Regionalization, and Democratization.**

He says that globalization and regionalization are proceeding rapidly aided by technical progress and global and national institutions. However, democratization is lagging somewhat behind. In the post 1991[collapse of Soviet Union] world he sees democratization to have become an unmistakable force throughout the world.

Amartya Sen considers the development of democracy as the distinguished contribution of 20th century and adds that the challenge of 21st century is the completion of democracy. He believes that

1. democracy and associated political freedom are significant parts of human freedom
2. democracy enhances political attention that weaker people get
3. in democracy, formation of values and priorities takes place through open public discussion and representative participation

Democracy in essence is the process of setting up just institutions of the state with the checks and other mechanisms, enhancing the idea of a civil society, ensure social justice. Mass media therefore, have become more important than ever before. For, they offer the public space for the on going and widespread debate.

Notwithstanding the shallowness in the media many a time, we still see the many positive aspects of a free media.

Before the Internet

Model of mass communication had following features –

- It was a process of Broadcasting-
- Messages created and transmitted by a few to a vast number of receivers-
- Gigantic organization/ corporations-
- Huge technical infra-structure -
- Large-scale investment and revenue model

The changed paradigm due to the Internet-

- Empowering an individual to post data on the Internet
- Information, message in one medium triggering off activity in the others
- Many sources of the same information
- Distribution of the information between individuals on an unprecedented global scale
- Rapidity of opinion generation on a local, national and global scale
- The socio-political implications of the new information order
- The strengthening of democracy

Research-

Find out the role that mass media have played in the pro-democracy movements in the world in the year 2011.

"Just as we are accustomed, if not enslaved, to the various forms of energy that pour into our homes, we shall find it perfectly natural to receive the ultrarapid variations or oscillations that our sense organs gather in and integrate to form all we know. I do not know whether a philosopher has ever dreamed of a company engaged in the home delivery of Sensory Reality"

— Paul Valéry in "The Conquest of Ubiquity", 1928

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